

Shapovalova I.A., doctor of pedagogical sciences, professor, professor of the department of humanities at the Institute of traditional applied arts – Moscow branch of the Russian university of traditional art crafts, 115573, Moscow, Musa Dzhahil' str., 14, corp. 2; e-mail: ia.shapovalova51@yandex.ru

**Teaching Russian language and speech culture to future artists
of traditional art crafts: experience and challenges**

Abstract. Based on the well-known fact that the quality of Russian language proficiency is an important indicator of a person's social significance and a necessary condition for achieving the planned learning outcomes in higher education institutions, the author examines and analyzes the experience of developing good speech communication skills and teaching Russian based on the recognition of the text phenomenon as a key unit of teaching Russian language and speech culture. The author's methodological approaches to teaching Russian language and speech culture are characterized by their influence on the implementation of the principle of dialogical interaction, the use of full assimilation technologies, and the development of critical thinking. The reliability of the author's work in shaping the proposed experience is confirmed by examples from students' creative works (fragments of narratives, descriptions, and reasoning), as well as from the experience of teaching Russian language and speech culture systematically.

Keywords: dialogic interaction, the principle of cultural inheritance, technologies of assimilation, technologies for the development of critical thinking, text, linguistic analysis of text, functional and semantic types of speech, expert knowledge of the qualities of good speech.

The curriculum for teaching the Russian language and speech culture implemented at the Russian university of traditional art crafts is characterized by the following features:

- compliance with scientific advancements in the fields of linguodidactics, pedagogy of professional education and psychology;
- a focus on the formation and development of linguistic, speech-related, communicative and cultural competences.

Such specificities in the organization and implementation of instruction are supported by the dialogic interaction between the subjects of the educational process – instructors (teaching) and students (learning) [2; 11; 18].

The process of teaching Russian language and speech culture, being socially oriented and pedagogically managed, takes place under conditions characterized by the following:

- orientation towards the motivation of educational stakeholders to achieve planned learning outcomes in their activities (teaching and learning);
- awareness regarding the strengthening of interest in the continuous improvement of communicative qualities of “good speech” (correctness,

consistency, clarity, precision, richness, imagery, expressiveness and stylistic appropriateness) [14; 19];

- initiative and proactivity in the work of assessing (self-assessing) compliance of oral and written speech with the requirements of substantive (semantic/thematic) unity, structural (logical-compositional) sequence and linguistic wholeness/integrity [8; 19].

All types and forms of work involved in teaching the Russian language and speech culture to future artists of traditional art crafts are determined by their didactic significance and their resource potential for strengthening the communicative orientation of both learning and teaching.

An analysis of the specifics and outcomes of Russian language instruction at the institutes of the Russian university of traditional art crafts – namely, the Institute of traditional applied arts, the Mstyora Institute of lacquer miniature painting named after F.A. Modorov, the Kholuy Institute of lacquer miniature painting named after N.N. Kharlamov, the Bogorodskoye Institute of artistic wood carving and the Fedoskino Institute of lacquer miniature painting – led to the conclusion regarding the necessity and feasibility of updating the curriculum for the academic discipline “Russian language and speech culture”. This update should focus on the scientifically grounded inclusion of topics that assert the phenomenon of text as the key unit of instruction:

- functional-semantic types of speech;
- lexical cohesive devices/text connectors;
- keywords/lexical ties within a text;
- grammatical cohesive devices;
- the interplay between the narrative line and the expression of the author’s evaluative stance against the background of events;
- designing a scenario for a round table dedicated to the Day of the Russian language;
- simulating a research project: “Dialectal words in the speech of residents of regional-historical centers of traditional art crafts” [15].

Teaching Russian language and speech culture to future artists of traditional art crafts presupposes taking into account the well-established premise that the realities of modern life have influenced the acceleration of world perception processes and the ways in which it is reflected. These methods, note M.V. Gabova, T.Yu. Kazarina et al., are actively shifting from verbal towards visual ones, affirming the “visuality” of the epoch and enhancing the significance of visual culture [6; 12].

According to scholars [7; 9], the dominant influence of active visual impact on human consciousness creates a precedent – a negative tendency for learners to “escape” from relevant speech activities (speaking, listening, reading, writing) in favor of extralinguistic communication tools or formalized language means (models, schemes, graphs). The risks of communicative failures under such conditions are amplified by factors of partners’ unreadiness to create comments using linguistic means of verbal communication [3; 5; 15]. It should be noted that analogous situations of communicative failure in the process of teaching Russian language and

speech culture to future artists of traditional art crafts do occur. As demonstrated by the results achieved by teachers at the Russian university of traditional art crafts (I.E. Agapova, M.V. Yermakova, I.A. Shapovalova, et al.), the prevention and elimination of such phenomena is facilitated by the methodologically sound application of the following technologies:

- full mastery of knowledge regarding the features of the main functional-semantic types of speech: narration, description and reasoning;
- development of critical thinking – specifically, the assessment and self-assessment of communicative qualities in students' speech-creation activities when producing their own authorial texts [10; 20];
- personality-oriented teaching of editing and self-editing text as a product of speech characterized by completeness, literary processing/literariness, consisting of a title and a series of special units (supra-phrasal unities) "united by various types of lexical, grammatical, logical and stylistic connections, having a specific purposefulness and pragmatic orientation" [7, p. 18].

During the process of editing and self-editing, it is necessary to strengthen the author's position regarding the realization of their communicative intentions (pragmatic orientation) through the targeted formation of key vocabulary, means of interaction between the plot and the background and the expression of the author's evaluative attitude toward events.

Engaging students in communicative situations, as demonstrated by the experience of teachers at the institutes of the Russian university of traditional art crafts, is supported by practice-oriented tasks focused on applying knowledge about text, which serves as the key unit of instruction. Thus, exercises and assignments corresponding to the logic of communication-oriented teaching include "recounting" about the activities performed by students during the creation of their own works of traditional art crafts, as well as describing their technological, compositional and coloristic features.

An important aspect of communication-oriented teaching for students is their preparation to assess the quality of work performed in crafting items and to determine the prospects for applying the mastered methods within the professional activity of an artist of traditional art crafts. Through such a structuring of instruction in Russian language and speech culture, currently relevant directions are formed for preparing students for essays based on narration, description and reasoning. For instance, recounting the sequence of steps involved in creating works of traditional art crafts finds its reflection in narration. The presentation of essential attributes and qualities of an item from the standpoint of its wholeness and compositional unity of details is concentrated in description. Reflection on the influence of the completed work on the mastery of the professional activities of an artist of traditional art crafts is incorporated into a text of reasoning, containing conclusions that argue the validity of the key thesis. Preparation for essay writing across all functional-semantic types of speech begins with the precise, concise formulation of the topic and the main idea, which reflects the author's communicative intent.

The author's intent influences the structuring of significant text components, taking into account their sequence and cohesion (beginning, main body, conclusion – with the incorporation of the author's pragmatic orientation in the ending).

The phased selection of linguistic means for their introduction into texts of description, narration and reasoning is carried out through work with key vocabulary, considering that the word is the primary nominative unit of language. Monosemous words, which are often terms, are analyzed. The possibilities for applying polysemous lexis are determined to realize its functional diversity – serving as a means of textual cohesion while supporting precision, imagery and expressiveness.

Forecasting the textual features of description, narration and reasoning regarding the frequency of morphological and syntactic means involves students' work assessing the potential of words belonging to specific parts of speech that reflect the subject matter of the text. Thus, the frequency of adjectives is particularly relevant in description. Verbs denoting the manner/method of action of an artist of traditional art crafts are relevant in narration. In reasoning, nouns, pronouns and adverbs reflecting temporal and spatial characteristics of events, their cause-and-effect relationships, and the degree of manifestation of attributes/qualities become communicatively significant. Syntactic features of description are revealed in the frequent use of simple sentences complicated by definitions – both coordinated and uncoordinated. In narration, there is noted an active application of compound sentences, whose predicate clauses are linked either by coordinating or adversative conjunctions.

In texts of reasoning, there is a noted frequency of complex sentences with subordinate clauses of time, place, cause/reason, condition and consequence. A characteristic feature of texts belonging to this functional-semantic type of speech is the active functioning of parenthetical words and phrases, as well as inserted constructions.

To confirm the implementation of the communication-oriented approach to teaching Russian language and speech culture to future artists of traditional art crafts – with an emphasis on the specifics of professional communication – let us turn to examples: fragments of essays written by students from the Mstyora Institute of lacquer miniature painting named after F.A. Modorov and the Kholuy Institute of lacquer miniature painting named after N.N. Kharlamov. The examples are provided without revision, indicating the fragment number of the essay.

No. 1. Fragment of a narrative essay by student M.M.:

“In this text, I will briefly describe the process of copying the miniature ‘Mermaid’ by Alexander Fyodorovich Kotyagin, a founder of the Mstyora school of lacquer painting. This work was executed on a papier-mâché plate at a larger scale than the original. Before starting the work, an important step was familiarizing oneself with the plot, history and artistic subtleties of its execution. To better grasp all the nuances, students execute a pencil drawing. This helped to understand the integrity of the landscape – the trees and water – as well as the details: tree trunks and branches, which significantly simplified the subsequent work. After that, I proceeded to the process of transferring the image onto the papier-mâché. Initially,

I made the glossy surface matte using pumice stone and fine sandpaper. Once the necessary result was achieved, it was possible to proceed to grounding. It is carried out with tempera whites in several dense coats. During the breaks allotted for the ground to dry, tracing paper is removed from the previously made drawing. Then it is treated on the reverse side with pigment and applied to the primed surface...”

No. 2. Fragment of a descriptive essay by student M.M.:

“Before us is a copy of the work ‘Mermaid’ by Alexander Fyodorovich Kotyagin, a founder of the Mstyora school of lacquer miniature painting, executed on a papier-mâché plate. The subject matter of the miniature itself is dedicated to an unfinished play by Alexander Sergeyevich Pushkin, based on folk beliefs regarding the mystical transformation of drowned people into mermaids. At the center of the composition are the main characters, surrounded by picturesque landscapes: an old miller, his daughter and a prince standing slightly apart. In the play, the plot unfolds tragically: unhappy love, greed and deception. These were the causes of the girl’s death. Such events gave the name to the composition. Despite the overall gloominess of the work, its color scheme is nevertheless pleasant, but most importantly – canonical. On the foreground, consisting of hillocks and bushes, figures are located. They are clad in garments characteristic of that era, which also correspond to their status. The miller wears a simple kaftan with ports, while the nobleman is dressed in very expensive attire. The young woman appears before us in a simple dress adorned with ornamentation. However, the main element is not the dress, but her pose. She has frozen in uncertainty – between her father addressing her and her betrothed. Behind the actors, a landscape is depicted, against which there is a small but rapid river, several trees and bushes, as well as a mill. On the distant background, the outlines of other trees are barely discernible. The sky is depicted traditionally for Mstyora backgrounds; it is executed using a tone-fading technique, meaning a smooth transition from one color to another. The sky itself is quite calm, foreboding no disaster”.

No. 3. Fragment of an argumentative essay by student M.M.:

“Thanks to the previously described qualities of the work, different impressions may arise during its examination, depending on whether the viewer is familiar with the literary piece to which the miniature is dedicated. For an uninitiated observer, it appears as a simple landscape of the central belt featuring some people and a mill. However, for a person who is informed, a completely different impression emerges. Against the backdrop of a serene, in many ways very native view of the countryside, truly rather terrible events are actually taking place. This prompts reflection on how our actions can affect other people and on the necessity of paying attention to those dear to us when we act thoughtlessly in our own interests”.

Student M.M.’s lexical work was aimed at explaining the meaning of the following words: “odeyaniya” (garments/vestments), “tone-fading/gradient from one color to another”, “kal’ka” (tracing paper), “siluetskaya propis” (silhouette detailing/outlining), “umbra” (raw umber), “usrednyonny tsvet” (average/mid-tone color), “lessirovka” (glazing) and “lachka” (varnishing)”.

No. 4. Fragment of a descriptive essay by student E.M.:

“I am describing my copy of the icon of Archangel Mikhail. The icon of Archangel Mikhail presented in the image is a vivid example of Orthodox icon painting, reflecting the spiritual power and grandeur of the heavenly warrior. At the center of the composition of my work, Archangel Mikhail is depicted in the image of a warrior. His figure is clad in *loros* vestments – the upper part of the clothing, which includes a *himation* with a *tavlion* (an appliqué indicating his high status). His golden wings are a symbol of angelic nature and spiritual grandeur. The *toroka* (a headband with flowing ends) emphasizes the Archangel’s primary purpose: to hear God’s will. The icon features a background gradient from a lighter to a darker tone, which is characteristic of traditional *Mstyora* painting. The blue background color on the icon symbolizes the celestial firmament, purity and the world’s aspiration toward God. In Orthodox icon painting, this color is associated with truth, humility, immortality and piety. It also underscores the connection between the heavenly and the earthly, between God and man, as well as the readiness to accept divine presence. This icon lacks a landscape; the space is focused on the main subject: the figure rises above the ‘*pozyom*’ (stylized ground). In his hands, Archangel Mikhail holds a sword. This is a symbol of the ultimate victory of light over darkness and the readiness to fight against the forces of evil”.

No. 5. Fragment of a narrative essay by student E.M.:

“The work began with a thorough study of the original sample. The drawing was then transferred onto the wooden panel using tracing paper. This stage was particularly important, as it required preserving absolute precision in proportions and details. After that, work began with tempera paints on an egg emulsion. First, the background shading was executed, followed by revealing the figure and other details. Careful selection and arrangement of color solutions at this stage allowed for achieving a high degree of expressiveness and harmony in the composition. The next stage is painting. It is the longest and most painstaking. The work began with painting all the ‘*dolichnye* parts’ – shading the background, writing the ‘*pozyom*’ (stylized ground) and the clouds”.

No. 6. Fragment of an argumentative essay by student E.M.:

“Writing a paper on this topic allows one to gain a deeper understanding of the significance of icons in Christian tradition and their role in the spiritual life of people. Firstly, studying the icon of Archangel Mikhail helps to comprehend its symbolism. Archangel Mikhail is depicted as a warrior standing upon a vanquished dragon, which symbolizes the victory over evil. His image inspires us to struggle against internal and external hardships, reminding us of the strength of faith and spiritual resilience. Secondly, work on this topic allows for exploring the historical aspects of the veneration of Archangel Mikhail. For instance, in Byzantium and Rus’, he was considered the patron of princes, warriors and cities. This underscores the universality of his image and its significance across different eras and cultures. Finally, writing a paper on this subject contributes to the development of critical thinking and analytical skills. By examining the stories associated with the icon and its influence on people, one can better understand how religious imagery shapes worldviews and inspires good deeds”.

Student E.M.'s lexical work was aimed at explaining the meaning of the following terms: 'gimatiy' (a himation), 'tavlion' (an appliqué or embroidered stripe) and 'rastyazhka' (a tone-fading).

Many years of experience in teaching the Russian language and speech culture provide grounds for concluding that it is necessary to include methods of co-studying the Russian language and literature within the curriculum. This involves an interaction between the process of forming basic knowledge and techniques for the effective application of this knowledge in communicative and professional activities, aimed at successful self-realization in various situations of communication. The effectiveness of the communication-oriented approach to teaching Russian language and speech culture to future artists of traditional art crafts is ensured by the use of culture-oriented instructional tools. Scholarly literature defines these as "works of art, art criticism texts and cultural studies texts which, being the subject of communication, create conditions for activating cognitive-speech activity, stimulating the emotional sphere and generating motivation for speech activity. This becomes an important factor in the formation, development and improvement of analytical-synthetic skills, contributing to the personal growth of students" [17, p. 14].

At certain stages of analyzing the results of teaching Russian language and speech culture to university students, surveys and interviews were conducted. Additionally, an analysis was carried out regarding data on the quality control of communicative speech skills formed in learners, their readiness for editing and self-editing their own texts and their preparedness for public speaking at conferences, forums, and round tables [4].

For further work aimed at scientifically grounded updates to the curriculum, student reports on their work proved promising, as these documents reflected their proposals and opinions regarding the specifics of Russian language instruction. Of particular interest is the account by student S.V. concerning her preparation for participating in round table discussions, debates and intra-university conferences: "My internal anxieties manifested both in my behavior and appearance. Previously, I was unsure of myself; my hands would shake, there was a certain fussiness in my movements, I made mistakes, feared looking at the audience and tried to read the text despite knowing it well. Now, I have learned to be persuasive and confident; I no longer exhibit fussiness. In the audience, I see those who support me, but one must know the text thoroughly".

In future research regarding the problems of teaching Russian language and speech culture, the authors will take into account the students' attitudes toward improving the communicative qualities of their speech, as recorded in their report texts. It is assumed that when updating the curriculum content, the following statements from students will be considered:

"In class, we learned to understand one another and to evaluate others and ourselves objectively". – I.M.

"I enjoyed working as part of the expert panel. We assessed the communicative qualities of public speaking based on twenty items". – T.A.

“I began to understand that I want to be not only a highly professional artist of traditional art crafts, but also a socially significant and active personality”. – P.D.

“We learned to evaluate our positive and negative characteristics when participating in dialogues and conversations”. – A.A.

“I am beginning to understand the principle of cultural inheritance in a new way. Now I believe that I must inherit both speech culture and the culture of communication”. – K.S.

“I enjoyed participating in the plays about A.S. Pushkin (‘I am Goncharized’/I am bewitched by Goncharova) and V. Soloukhin (‘The singer of the Vladimir land’).” – M.T.

“I conducted an educational tour through the pages of the journal ‘Traditional applied art and education’. What did I remember most about this work? The authors of the articles, whom I introduced to the students, supported me. The authors spoke about how difficult it is to work on an article, but how pleasant it is to be the author of a published scientific paper”. – E.D.

“I became convinced that correcting speech errors is difficult. For some reason, mistakes are often repeated. Although we know that at the institute classes are lectures and at school they are lessons. At the institute teachers are professors and at school they are teachers. But still, many of us keep saying: not professors, but teachers; not classes/lectures, but lessons”. – R.S.

“In class, we worked on enriching our speech. When completing tasks, we referred to dictionaries, checked the correctness of pronunciation and intonation, and clarified word meanings using explanatory dictionaries”. – P.M.

“I would like to share my emotions regarding my participation in the round table ‘The State Russian Language’. It was very interesting and useful. Our group received an assignment to write information about this event for the website of the Mstyora Institute of lacquer miniature painting named after F.A. Modorov. We completed the task, and our news item has already been published on the institute’s website. Here is the text we prepared: “On June 05, 2026, a round table titled ‘The State Russian Language’, dedicated to the Day of the Russian Language, was held at the Mstyora Institute of lacquer miniature painting named after F.A. Modorov. Among the participants of the round table were representatives of the institutes of the Russian university of traditional art crafts. In the discussion of current issues regarding the recognition of the State Russian language as the ‘core of higher education’, the following speakers took part: professor Irina Alexandrovna Shapovalova (Institute of traditional applied arts), librarian Lyubov Nikolayevna Savenkova (Mstyora Institute of lacquer miniature painting named after F.A. Modorov), director Svetlana Yurievna Anisina (Ryazan Institute of traditional applied art) and first-year bachelor’s students: Mikhail Mochalov, Diana Yeghazaryan, Margarita Yeghazaryan, Polina Maximova and Denis Usov. Particular interest was aroused by the students’ reports on the legislative framework of the Russian Federation concerning the implementation of state language policy, as well as the protection and support of the State Russian Language. Attention was paid to the role of libraries in developing the speech culture of future artists of traditional art crafts and the events conducted for this purpose. The necessity of creating new

textbooks that comply with the principle of 'Russia-centricity' was considered. Information stating that September 8th (the birthday of poet Rasul Gamzatov) will become the Day of the languages of the peoples of Russia, and March 26th is declared Children's book Day, was received with satisfaction. The round table concluded with an exchange of opinions on the importance and necessity of observing the norms of the Russian literary language and preserving the traditions of communication culture in the Russian language across all spheres of human life activity, especially in the educational and professional activities of future artists of traditional art crafts" – M.M., D.E., M.E., P.M.

"I rated my work in Russian language and speech culture at 100 points. We overcame many difficulties while preparing for essays and public presentations by analyzing every stage of such work. I strive to observe the norms of the modern Russian literary language; my speech has become more precise and appropriate. I have mastered communicative skills. My active vocabulary expanded. Oral speech skills were strengthened". – E.G.

The analysis of the results regarding the updating of the content of teaching Russian language and speech culture provides grounds for moderate optimism. At the Russian university of traditional art crafts, a communication-oriented learning process is being implemented quite successfully [1; 9; 15; 16; 20]. It can be noted that: the level of proficiency in the communicative qualities of good speech is increasing and student activity in participating in public events (round tables, conferences, forums, etc.) is growing [4].

Today, the problem of implementing an innovative approach to developing the content for teaching Russian language and speech culture to future artists of traditional art crafts is becoming relevant.

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