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Artistic and Pedagogical Competences of the Fine Arts Teacher: an Adaptation to the Postmodern Society

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Abstract: The importance of the outlined problem lies in the fact that professional training of future fine arts teachers should take into account the trends of recent general scientific, socio-cultural and moral-aesthetic processes.

Analysis of the professional training system in the context of the requirements of postmodern society gives grounds to claim that it requires significant updating. In particular, individualization and democratization of education, interdisciplinarity, departure from traditional patterns of professional training, rethinking of pedagogical ideas and postulates in the context of quality assurance, etc. are paramount.

The article defines the structure of artistic and pedagogical competence of a fine arts teacher. Its structural elements (artistic component (artistic and aesthetic education, skill)) and pedagogical component (psychological and pedagogical culture, reflection) and ways of their formation are determined.

Ways to improve professional training of future fine arts teachers taking into account the postmodern features of higher education development (ensuring continuity of creative education; updating the scope of professional training; the use of information technology in the process of professional training of future fine arts teachers; emphasis of the educational programme on personal and creative development, self-fulfilment of students of artistic specialties.

Development of pedagogical conditions for formation of artistic and pedagogical competence in future fine arts teachers and organization of a pedagogical experiment in order to determine their effectiveness seems promising.

Keywords: *Professional training, higher education institutions, improvement of educational process, postmodern art, competence, creative development, interdisciplinarity.*

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Introduction

Recent changes in the professional training system are due to globalization and integration processes in the contemporary world. In particular, the principles of humanization, humanitarianization, cultural conformity, etc. become fundamental in the system of training specialists. Society creates a demand for professionals with an active creative position, capable of self-development throughout life, and the result of professional training of future teachers should be not only formed the appropriate level of their professional specialization, but also development of spiritual consciousness, aesthetic culture, artistic and aesthetic competence (Gerasymova et al., 2019; Nerubasska & Maksymchuk, 2020; Nerubasska et al., 2020). This is due to the fact that functions of the teacher in contemporary secondary education institutions are significantly expanded and include not only the study of a particular discipline, but also the conduct of cultural, educational, social, exploratory activities, etc.

The main task of the future fine arts teacher is development of creative abilities of students, enrichment of their worldview with aesthetic realities, formation of aesthetic taste and a corresponding understanding of aesthetic phenomena. In the process of acquainting students with achievements of artistic culture as a combination of material and spiritual in human activity, teachers should strive to form certain aesthetic images in their minds, which are further reflected in thoughts and experiences, in dynamic activities, in creative products contributing to individual culture.

Given the above, higher education institutions should provide training for highly qualified fine arts teachers, able to competently conduct professional activities. Therefore, there is a need to develop the scope of artistic and pedagogical competence in future fine arts teachers and ways of its formation taking into account the development trends in contemporary society.

The purpose of the article is to analyse the content of artistic and pedagogical competence of fine arts teachers and identify ways to improve their training in the context of postmodern society.

Adaptation of the professional training system to the requirements of postmodern society

The changes that took place in society in the late twentieth century led to the emergence and rapid spread of the idea of postmodernism. In particular, it contributed to formation of a new paradigm of art education,

which is based on communication with the entire world, interaction between different cultures, the spread of scientific interest and the desire to understand them. Postmodern art is primarily characterized by interdisciplinarity (Davis, 2008). In addition, the leading idea in postmodern art is radicalism, reflection of socially important issues, encouragement of dialogue through works of art, art exhibitions, etc. (Wieczorek, 2015, p. 20).

Postmodernism is a modern social reality. It defines the concepts of truth (or its uncertain status) and means of knowledge (or their deficit). According to Bishop (2006), the art of postmodernism stimulates social dialogue, brings itself closer to everyday life, and positions works of art as socially responsible subjects.

Postmodern philosophy of education promotes democracy, pluralism and opposes the dictate of pedagogical theories, systems or technologies. In this context, the opinion of Burbules (1995) is relevant in that postmodern education should take into account and foster in future professionals understanding that losses and gains are inextricably linked. By improving anything, we give up some advantages in favour of others, and today's successes against the background of future achievements may turn out mistakes.

In postmodernism, society is positioned as a union of individuals with a distinct position, as space that provides an opportunity to express the views of everyone (Frumin, 1997, p. 135). Thus, education in postmodernism is a means of overcoming technologization and bureaucratization and is implemented as an activity aimed at achieving individual goals and objectives (Carr, 2004, p. 13). The change of educational paradigm in the context of postmodernism takes place in the format of revision and rethinking of pedagogical ideas and postulates, entire educational practice, its forms, methods and means.

The opinion of Jameson (1984, p. 10) is relevant, that in the post-industrial society requirements to quality of education and qualification of specialists are growing. However, traditional educational technologies cannot meet the demand for the quality of educational services, thus increasing control over its quality, complicating its forms and unifying the content of education. The main problem of postmodern education is the problem of ensuring its quality and development of methods for determining quality of educational services.

One of the attempts to improve the educational system in the vein of postmodernism is the transition from the knowledge paradigm to the

competence one. However, we state that despite definition of the content of professional competencies in educational standards, we continue to determine the level of knowledge and skills of students based on the results of their professional training, and not the level of professional competence. After all, in the final tests or qualification events the level of the student's mastery of the system of professional knowledge and skills is determined, and not its complex definition with the level of the student's personal development. However, employers prefer creative workers, while ignoring gaps in their knowledge or skills.

As a result of this contradiction, new educational trends are gaining weight, in particular, heutagogy, constructivism, the European concept of "learning-to-learn". In postmodernism, the ability to learn and the desire to learn throughout life is of a high priority even compared to the results of professional training. In addition, there is a partial combination of formal and non-formal education, real and distance learning, increasing demand for various trainings, courses, master classes, etc. Notably, the leading idea is interdisciplinarity. In particular, Gaztambide-Fernández (2013) emphasized the importance of interdisciplinarity in art school education, highlighting the positive and negative features of this process.

Another important requirement for the educational process is creation of a favourable atmosphere in the learning process, the use of various technologies and methods, including information, the organization of collective interaction. This model orients all participants in the educational process to critical thinking and intellectual exchange.

Therefore, future professionals who are expected on the labour market should be highly intelligent, mobile with the ability to make independent decisions, able to work in a team, constantly improve their professional level and be receptive to changing worldviews. This requires an analysis of the scope of artistic and pedagogical competence of fine arts teachers and substantiation of ways to improve their professional training in the context of postmodern ideas.

The scope and structure of artistic and pedagogical competence of a fine arts teacher

Educational standards state that the result of professional training of future teachers is formation of their professional competence. The scope of competencies is determined within each specialty separately, taking into account specifics of the future qualification of a student. Although a number

of higher education standards have already been approved, the scientific community is currently debating the content and structure of the professional competence of future teachers, including the fine arts teachers.

According to the results of theoretical analysis of a number of publications, it is established that the professional competence of the future teacher is a set of knowledge and skills necessary for effective professional activity, formed at the appropriate level readiness for its implementation, and clear personal and professional position.

However, in the process of determining the structure of professional competence of future fine arts teachers, it should be borne in mind that it has its own specific features. After all, drawing is a special form of reflection of reality. Unlike painting, sculpture or applied art, fine arts have their own expressive language, which pays attention not only to the composition, but also to such elements as line, tone, stroke, etc.

Therefore, the professional competence of the future fine arts teachers is positioned as their artistic and pedagogical competence, which is formed in the unity of a number of elements. The structure of artistic and pedagogical competence of future teachers includes the artistic component (artistic and aesthetic education, skill) and pedagogical component (psychological and pedagogical culture, reflection).

The basis of professional competence of future fine arts teachers is artistic and aesthetic education, which includes:

1) artistic and aesthetic perception of works of art. The significance of this trait for the future fine arts teacher was considered in the works of such educators and psychologists as Berhin (1981), Jacobson (1971) and Vygotsky (1998). The main feature of this element is the experience of the future teacher of aesthetic pleasure, which contributes to the aesthetic reaction to the work of art. We agree with Berhin (1981) that the perception of a work of art goes through several stages - from preliminary superficial analysis to awareness of the essence, its deep content. As a result of passing these stages in the human mind there is a conscious reaction to the work of art, forming an artistic image and a certain subjective attitude to it;

2) ability to analyse works of art. Any work of art has a certain meaning, which is reflected by an artist through the prism of their subjective sense of reality. To clarify this meaning, a future teacher must be able to analyse all its elements (form, technique, texture, etc.), relate them to a

particular style and already in the process of professional activity to convey their vision to students;

3) development of creative abilities. As mentioned above, a specific feature of postmodern education is the need to develop creative abilities in future specialists, capable of independent decisions, non-standard steps, as well as the appropriate response to changes in society. A creative person is a person capable of generating completely new ideas, inventions, etc. A creative personality can be developed and educated by teachers who had passed all the above stages themselves and are familiar with the scope of creative work and its characteristic features. A future teacher of fine arts in the process of performing professional duties should create conditions that promote development of imagination, by creating a certain end product (the result of creativity);

4) formation of one's own artistic and aesthetic position. The significance of this point for future teachers of fine arts lies in the fact that they act as mediators between the object of art and the child's consciousness, translate their own vision to the younger generation, form their worldview, values, develop creative and associative thinking, which in turn ensures aesthetic development and education (Mikhailov, 2005). Thus, the artistic and aesthetic position of future teachers should be considered as a set of emotional and creative abilities of the individual, formed by means of art and aimed at active transformation of reality.

The next element of artistic and pedagogical competence of future fine arts teachers is their skills, which involves mastering knowledge and skills necessary to work in the specialty. We consider the following to be the constituent elements of the skill of a fine arts teacher:

1) availability of a system of professional knowledge, skills and abilities, which is a prerequisite for professional activity. It is well known that despite the peculiarities of future professional activity, a beginning teacher must acquire thorough knowledge, professional skills and abilities, which are the basis for further formation of professional competence. Future fine arts teachers should master both art disciplines (academic drawing, painting, colour science, history of art and architecture, etc.) and pedagogical disciplines (pedagogy, psychology, methods of fine arts, methods of educational work, etc.). Practical application of acquired knowledge takes place in practical classes and during internships (pedagogical, plein air, museum). As a result, a student should form a system of psychological and

pedagogical knowledge, artistic concepts and artistic and aesthetic categories, which are the basis for introduction of professional pedagogical activities;

2) the ability to conduct projective activities. Solving creative tasks involves implementation of a specific art project, so the future teacher should use project technology both in the process of their own creative activities and to manage the project activities of students. It is this heuristic approach to activity that will provide the appropriate motivation to perform the task, a preliminary fascination with the unknown and expected results. The expediency of such an approach is substantiated in the works of Beckett (2002), Coleman (1992), Dembitska and Kobylyanska (2016), Diehl, et al. (1999) and others. In the process of organizing experimental training the effectiveness of project technologies in the study of various disciplines was established, including art, which gives grounds to extrapolate these findings to the study of fine arts;

3) the ability to think in a holistic artistic way. This involves the ability to establish interrelations of objects and their qualities, which evokes the appropriate emotions. In the contemporary material-oriented world, one of the important tasks of a teacher of fine arts is to encourage children to learn about the world of their own emotional experiences, in particular through artistic study of the world and oneself in it. Such position is consistent with the research;

4) fluent command of artistic tools. There is no denying the fact that children can be taught by a teacher who is fluent in art tools and techniques. This is the basis of his skill and professional competence. Without the appropriate skills, it is impossible to create an artistic image or a work of art;

The next element in the structure of artistic and pedagogical competence of a future fine arts teacher is psychological and pedagogical culture, which contains:

1) psychological and pedagogical knowledge and skills that allow to effectively conduct pedagogical activities, solve or prevent conflict and problem situations, etc.

2) reflection, as the ability to perform analysis and introspection, to make conclusions adequate to the situation, to adjust their own behaviour according to the circumstances. Development of reflective thinking, awareness of its importance for professional development and growth will help to intensify the cognitive activity of future fine arts teachers and systematic work to improve their professional competence.

We have considered the general structure of artistic and professional competence of a future fine arts teacher, but the peculiarities of postmodern development of society force us to reconsider the ways of formation of professional competence. Therefore, there is a need to identify ways to improve training of future fine arts teachers in the context of adaptation to postmodern society.

Ways to improve training of future fine arts teachers: adaptation to postmodern society

Contemporary fine arts are not just a coexistence of different types and genres of art, but also the dynamic process of their transformation, interpenetration, interaction, in particular, in the context of changing public views on the essence of being and the role of human in it.

The basis of postmodern art is a combination of different stylistic elements as the main method of complementing plurality in unity and abandoning the priority of tradition, which leads to formation of a new artistic reality (Shepsheleva, 2008). On the one hand, this is a kind of result of the development of art of the contemporary era, and on the other - is an introduction to the development of art of the new era, the era of the third millennium, which will be dominated by individualistic sentiments. New trends in art are based on individual decisions, while maintaining links with traditions, which leads to a certain mixed style of the postmodern era (Lobanova, 1990, pp. 144-145).

Ways to improve training of future professionals in the field of art in the context of social innovation have been considered in a number of publications. In particular, Martins (2017) described the specifics of contemporary art education, its shortcomings and ways to improve. In the publications Assis (2019), Kalin (2018), Martins (2018), Martins and Popkewitz (2015) art is positioned as a powerful factor in the transformation of society, and on the other hand contemporary art education is criticized, which primarily determines the economic result of professional activity and promotes such its position in the training process. Attempts to overcome this contradiction are reflected in the publications of Gaztambide-Fernández (2013) and Martins (2020).

Given the research and the results of generalizations of theoretical research on formation of artistic and pedagogical competence of fine arts teachers, as well as the peculiarities of postmodern society development, we

consider it appropriate to outline the following ways to improve their training:

1. Ensuring continuity of creative education. One of the main requirements of postmodernism in education is its dynamism. Intensive technological and artistic development, emergence of new trends and directions, necessitate the constant improvement of professional skills. In addition, development of reflection, which is included in the content of artistic and pedagogical competence of a fine arts teacher, logically leads to intensification of cognitive activity and understanding of the need for systematic work to improve professional competence. In addition, the reflective activity of the teacher forms the ability to see the problems of their own professional activities and develop ways to solve them, primarily through self-development and self-education.

2. Updating the scope of professional training of future fine arts teachers, in particular, taking into account innovations in science and culture. In this context, we agree with Konovets (2012, pp. 37-38) that we currently see inappropriate conservatism in the content of professional training of fine arts teachers and the avoidance of innovative educational technologies. As an example, the scientist cites teaching materials that in recent decades in higher education remain virtually unchanged and consist of the following disciplines of the visual cycle: drawing, painting, sculpture, arts and crafts, composition, basics of colour, theory and history of fine arts, etc.

Moreover, various artistic practices of the second half of the twentieth century (e.g., happening, video art, net art, fluxus), which do not fit into the framework of traditional ideas about art, are a representation of the postmodern paradigm that defines their typological features such as irony, syncretism, polystylism, rejection of the usual oppositions "high-low", "art-reality" are not reflected in the educational programs of future fine arts teachers.

Another important point that Gikandi (2011), Mörsch (2018), Varela (2016) draw attention to is that modern art history is a history of the achievements of white people, mostly males. However, the art of postmodernism requires equalization of all humanity, regardless of gender, skin colour or gender position, because everyone is equally an integral part of history and has contributed to its development. Therefore, these processes should be reflected in the educational programs for future fine arts teachers. A similar position is supported by Martins and Alves (2021, p. 11), who promote epistemological and social justice in art. Attempts to

implement such a position can be found in the publication by Mörsch (2018).

3. The need to develop a system of training future fine arts teachers to enable them use computer graphics in professional activities, as well as introduction of appropriate courses in higher education institutions, the use of innovative computer technologies in training and teaching. An interesting implementation of this provision is reflected in the publications of foreign scholars. For example, Bingimlas (2009) and Dawes (2001) substantiated the importance of digital technologies for the training competent professionals, identified new opportunities for professional education, which is based on informatization of educational procedures and communication between subjects of the educational process. A similar position is taken by Habibu et al. (2012), Osborne and Hennessy (2003), who complement the list of opportunities that emerge with the use of digital technologies in higher education.

With regard to art education, the features of the use of information technology in the process of training fine arts teachers are identified in the publications of Loveless (2003), Mfaume (2019) and Wilks et al. (2012). According to the scientists, although the use of digital technologies in training arts specialists has specific features, but modern society requires their implementation in the process of professional education.

According to Wood (2004), the previous failures of introduction of digital technologies in the system of professional education of arts professionals were based on teachers' perceptions of incompatibility of art and technology, resulting in a non-perception of the latter. Mfaume (2019) agreed with this approach and noted that it is the negative attitude of the teacher that is an obstacle to the use of innovative digital technologies in training art professionals.

Moreover, the need to introduce digital technologies into the system of professional training of future fine arts teachers is due to the fact that we are currently witnessing the emergence of a new direction - the interactive art. Characteristics of this phenomenon are found in the publication of Kwastek (2013).

4. In professional programs emphasis is made not only on acquisition of pedagogical skills, but also primarily on the personal and creative development and self-realization of students of art specialties. Analysis of own pedagogical experience gives grounds to conclude that professional training of future fine arts teachers is directed mainly on

studying and reproduction of a certain material, despite considerable volumes of independent work, professional and creative activity is practically reduced to a minimum, there is no introduction of innovative pedagogical technologies. For example, the educational program for the training of future fine arts teachers of the educational level "bachelor" provides only plein air (8 credits) and museum practice (3 credits). Survey of graduates of higher education institutions in the specialty 014 Secondary education "Fine Arts" of the educational level "Master" (total 217 people), showed that 5.1% (11 people) assess their level of professional training as high, 19.4% (42 persons) - as sufficient, 72.4% - (157 persons) as satisfactory and 3.2% (7 persons) - as low. According to the respondents, among the possible factors of this situation are inconsistency with the contemporary development of fine arts and imbalance of educational programs, occasional use of innovative methods during training, insufficient material support, etc.

Conclusions

Thus, formation of artistic and pedagogical competence of future fine arts teachers is one of the important problems of professional education, in particular, because we currently have a contradiction between the need to ensure quality education and the inability to solve this problem using classical pedagogical technologies.

The purpose of the competence approach in contemporary higher education is to develop the professional competence of students. Formation of competence involves not only acquisition of the appropriate level of professional knowledge, but also development of personal qualities of a future specialist, which are necessary for effective conduct of professional activities. The leading component of competence is the appropriate motivation for a particular type of activity. However, despite the changes launched in the education system, introduction of a competency-based methodological approach, definition of the scope of professional competence in educational standards, higher education institutions continue to assess only the formed level of professional knowledge and skills of future teachers of fine arts. Although in theory, competence is positioned as a new unit of measurement of training results, and the learning outcomes should be the ability to act in a variety of problem situations and improve their professional level throughout the professional life.

There is an attempt in the article to improve the scope of artistic and pedagogical competence of a future fine arts teacher. In particular, it is

substantiated that its main elements are the artistic component (artistic and aesthetic education, skill) and the pedagogical component (psychological and pedagogical culture, reflection).

Maturity of these structural elements of artistic and pedagogical competence of the future fine arts teacher correlates with the scope of the concept of professionalism of the individual, which in acmeology means a qualitative characteristic of the future specialist, which reflects such professionally significant qualities as creativity, adequacy, value orientations, etc.

Theoretical and methodological bases of professional training of the future fine arts teacher should correspond not only to the current normative-legal acts, but also to reflect features of development of a postmodern society. Ensuring quality of such training is possible by complying with the requirements of modern methodological approaches. In addition to the fundamental approach in modern higher education - the competence one, we see promising the requirements of systemic, personal, activity, axiological and creative methodological approaches. The authors substantiate that the possible ways to improve the professional training of future fine arts teachers are ensuring continuity of creative education, updating the scope of professional training taking into account innovations in science and culture, use of information communications technology, as well as emphasizing personal and creative development and self-realization of students. In our opinion, introduction of innovative and creative educational technologies, forms and methods of active learning in the practice of higher education institutions is promising in order to ensure quality of professional training of future fine arts teachers.

Continuation of the initiated research involves development of pedagogical conditions for formation of artistic and pedagogical competence in future fine arts teachers and organization of a pedagogical experiment to determine their effectiveness.

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