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Postmodernism as a Worldview in the Context of Formation of Artistic and Pedagogical Competence of Future Teachers of Fine Arts

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Abstract: The specificity of the process of professional training and formation of future teachers of fine arts is due to the direction of art and pedagogical education, the peculiarities of communication with art, approaches to the use of its educational potential. Therefore, in determination of the principles of professional development of teachers of fine arts, the problem of theoretical and methodological understanding of the nature and content of decorative and applied arts in the preparation and professional development is actualized. On the one hand, this applies to how the artistic and aesthetic consciousness of the future teacher will be formed, and on the other - on what basis this teacher will educate his or her students. In accordance with the theoretical aspect of the formation of artistic and pedagogical competence of future teachers of fine arts in the process of studying of decorative and applied arts, a research was conducted. It made it possible to analyze the content, forms, methods and conditions of formation of artistic and pedagogical competence of future artists-teachers. Diagnostic research tools have been developed, which make it possible to identify the level of formation of the main structural components of artistic and pedagogical competence of future teachers of fine arts. The research showed an insufficient level of formation of artistic and pedagogical competence of future teachers of fine arts, which is characterized by a lack of thoroughness and systemness of knowledge in decorative and applied arts, by insufficient development of the emotional and sensual sphere of students and reproductive readiness for professional and creative activities.

Keywords: *methodological support, motivational component, cognitive component, practical component, criterion level system, criteria and indicators of formation, artists-teachers.*

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Introduction

The relevance of the study is determined by the cultural processes in the XX - XXI century. The corresponding era is characterized by fundamental changes in different spheres of life. Thus, the globalization of the economy has intensified the influence of mass media on human activity, information technology has embraced the content of human consciousness, which is reflected in the theoretical and artistic practice of postmodernism as a continuing process of culture of today, which is incomplete. The philosophy of postmodernism intends to expand the discursive paradigm. Postmodernist consciousness combines real approaches to the cognition of cultural phenomena, overcoming the opposition in the discursive views of intellectual experience. The need to investigate the processes taking place in the artistic culture of postmodernism, their theoretical comprehension is important for the prospects of philosophical and culturological diagnosis of further development.

The task of developing methodological foundations for the formation of artistic and pedagogical competence of future teachers of fine arts in the study of decorative and applied art is relevant, and therefore it is important to find out the baseline level of competence formation (Nerubasska & Maksymchuk, 2020a).

Post-industrial development of society has faced new challenges that have defined new trends in the cultural aspect. Humanity is at the stage of rethinking the values that have emerged during the course of historical development.

The possibilities of the information space have changed human activity. Society is transforming various spheres from the physical to the virtual environment. Such trends are changing the worldview of people who need a realistic reflection of the life process.

In the context of new trends, a postmodern worldview formed on the basis of established values and reinterpreted cultural paradigms of innovative post-industrial society.

The essential features of postmodernism are:

- Orientation of culture towards mass and elitism
- Combination of art with other spheres of human activity
- Poly stylistic reflection of reality
- Ironic perception of values of past epochs.
- Interactive presentation of works of art.

The ideas of postmodernism determined the concept of educational activities to form professional competence of future teachers of fine arts.

The main goal in higher education of future teachers of fine arts is the formation of professional competence. The future teacher will influence the formation of values, so the sign of his professionalism will be an awareness of the worldview of modernity, interpreted in the postmodern reflection of art.

The research was aimed at a complex study of the state of formation of artistic and pedagogical competence of students of higher pedagogical educational institutions (on the materials of decorative and applied arts).

The research consisted of three stages, which allowed exploration of the state of formation of each of the components of artistic and pedagogical competence of students and the level of use of decorative and applied arts in the educational process, to identify typical pedagogical contradictions.

In the process of research various research methods were used: analysis of methodical literature; observation of the educational process in higher educational institutions; questionnaires, conversations, interviews, testing; review and analysis of products of educational activity; expert evaluation; study and generalization of pedagogical experience; quantitative data processing. The choice of certain methods during the study is determined by the specific tasks that were set at certain stages.

The purpose of the article is to investigate the state of formation of artistic and pedagogical competence of future teachers of fine arts in the context of postmodern reflection.

The purpose defined the objectives of the study:

• To analyze the theoretical and methodological foundations of formation of artistic and pedagogical competence of future teachers of fine arts

• To determine the peculiarities of the postmodern worldview in the fine arts

• To study the levels of formation of artistic and pedagogical competence of future teachers of fine arts.

Theoretical foundations of the formation of artistic and pedagogical activity of future teachers of fine arts

At the first stage of the research the content of *methodical support* of decorative and applied art is analyzed, the purpose of which in one way or another is the formation of artistic and pedagogical competence of the future teacher.

One of the ways to implement the formation of artistic and pedagogical competence of the future teacher of fine arts is the transition to active learning - the creation of an active learning environment, the use of

active forms, methods and teaching aids, change of the functions of the teacher. The concept of active learning, according to A. Verbytsky (1991), is to revise the goals and content of education, reform of pedagogical technologies; transformation of the meaning of activity of the subject of study, its position in the educational system; increase of the level of activity and involvement of students in educational activities. The problem of activity of a personality in learning can be solved by creating didactic and psychological conditions for meaningful learning, the inclusion of the student in it at the level of intellectual, personal and social activity.

Active vocational training is both contextual (sign-contextual), in which "with the help of the whole system of didactic forms and methods the subject and social content of the future professional activity of the specialist is modeled, and his adoption of abstract knowledge as sign systems occurs through its content". A. Verbytsky (1991, p. 31) considers the context as a meaning forming category that provides the level of personal involvement of the subject of learning in the processes of cognition, mastering of professional activity.

Thus, at the lessons on folk history students should be introduced to Ukrainian folk clothing, to form an interest in Ukrainian folklore. During the lesson children work with different types of Ukrainian folk clothing, solve puzzles, crossword puzzles, draw a doll in Ukrainian folk attire. An important aspect of the formation of competence in the fine arts is artistic work with beads, which meets the needs of the personality of the pupil, satisfying his interest and interests. But there are limitations in the use of this type of artistic processing of materials in primary education because the curricula for the respective subjects do not provide hours for this extremely interesting form of decorative and applied arts.

S. Konovets (1999) considers fine arts as the means of activating children's creativity on the example of the formation of primary school children's ideas about the color. She also developed programs that detail the ways in which students master the basics of artistic techniques (modeling, painting, embroidery).

L. Lyubarska (2007) proposes a method aimed at artistic and creative development of the individual by means of fine arts, which helps to ensure the level of training in accordance with the psychological and pedagogical requirements by creating an emotional mood in the classroom, using the means of stimulation of creative imagination, atmosphere of enthusiasm and experience through the use of samples of works of art, artistic words and rhyming lines, fragments of musical works, videos, etc.

The current curricula provide for various types of creative activities of students (work in color, with graphics and tools, modeling) (Savchenko, 2002).

In fine arts classes, it is advisable to analyze traditional artistic activities with direct perception, analysis and interpretation of the artistic and figurative content of ceramic products, familiarization with the history and characteristic features of Kosiv ceramics.

Today's technologies of training of future teachers of fine arts introduce in the modern culturological training of future teachers the so-called maieutic model of knowledge as a way of personal structuring of holistic information about the cultural space and man in it in a functional perceptual space, Vasilyeva I.I. (1984). The researcher proposes to use the proposed technological approach in the development of methods of artistic reading of sacred texts in art lessons at school.

The research of present scientists is devoted to the integrated teaching of fine art in the training of future artists-teachers, V.M. Grynyova (1998). Approaches to the integrative teaching of art to art and graphic arts students are substantiated, a system of tasks aimed at understanding the correspondence and differences between the means of artistic expression in music and fine arts, enrichment of own emotional and sensory experience, etc. is developed.

The most famous program in decorative and applied arts for future artists-teachers is proposed by B. Tymkiv (1995) and others. According to these authors, the tasks of the subject are to form the social and creative activity of the student's personality by means of decorative and applied arts; to disclose to students historical origins and the role of folk art, decorative and applied arts in the spiritual and material life of society; to cultivate an aesthetic attitude to works of art, folk art traditions and national culture in general; to acquaint students with the specialties of different materials and their decorative properties; to form practical skills of work with various materials and tools; to master practical methods, techniques and technology of manufacturing and decoration of art products; to develop artistic and creative abilities of students. This program in the content part quite thoroughly considers the main stages of the historical development of decorative and applied arts, its types, provides acquaintance with the theoretical aspects of decorative and applied arts. The practical part of the course is the performance of practical work to consolidate theoretical knowledge in the specific categories of decorative and applied arts and creative tasks in certain types of decorative and applied arts. The program is complete and consistent, provides a significant number of study hours (46

hours - theoretical classes, 722 hours - practical) over five semesters. Much attention is paid to the study of the basics of Ukrainian folk art, which allows to deepen the historical and cultural knowledge of students and to form practical skills and abilities. The result of mastering of this program is a significant enrichment of experience in performance of various practical tasks, mastering of various methods of creating works of decorative and applied arts.

The lack of tasks focused on future pedagogical activities can be considered as a certain disadvantage of this program. In our opinion, insufficient attention is paid to the development of analytical skills; a large number of tasks overload students, targeting them mainly to practice the technique of performing a small number of decorative and applied arts (Sheremet et al., 2019).

The requirements of the credit system of student training are taken into account in the program of decorative and applied arts, developed by L. Plazovska (2013). The purpose of the course in this program is to prepare future teachers to create objects of decorative and applied arts and master the methods of teaching this to students. The program states that the subject "Decorative and Applied Arts" is a component of general aesthetic education and upbringing, it provides the development of visual perception, figurative thinking, creative processing of elements of the material and subject environment, creates conditions for the emergence of artistic ideas.

The study material of this program is divided into three modules. The total amount of the discipline is eight credits (288 hours), which combines classroom activities, independent work and control activities.

This program in the theoretical part contains a brief overview of the main stages of development of decorative art, considers the sources of origin of various types of decorative arts, and considers the means and methods of decorative composition. The practical course involves the implementation of various exercises aimed at consolidation of theoretical knowledge and enrichment of the artistic and creative experience (original author's versions of many creative tasks are offered). The program provides a significant number of teaching hours (10 hours - theoretical classes, 146 hours – laboratory classes, 132 hours - independent work and 1 hour per week - individual classes), it is planned to teach the course for three semesters.

By the end of the program the artistic and pedagogical competence of the student can be developed through the accumulation of knowledge on the arts and crafts of Ukraine; creativity of domestic artists; types of arts and crafts, techniques of arts and crafts, the features of compositional construction of works of arts and crafts, the symbols used in decorative

works, the role of arts and crafts in the formation of the surrounding space; properties of various materials and techniques. The main criteria for assessing students' learning achievements in this program are literacy in applying the laws and principles of fine arts, technicality of the basic professional technologies, the integrity of the combination of compositional, plastic, coloristic and graphic elements of the structure of the work, creativity of associative and semantic links of the form.

A partial disadvantage of this program, in our opinion, is the imbalance type categories of arts and crafts, in particular an overview of their types, focusing on the traditional techniques of execution of works. The authors also prefer a modern interpretive approach to arts and crafts, which limits the students in mastering the traditional basics of arts and crafts.

Postmodernism as a worldview in the context of the formation of artistic and pedagogical competence in the fine arts

Today's features of the world order reflect humanity's innovative and informational achievements in various fields of activity. Digital transformation is inherent in all spectrums of human activity. Humanity seeks to improve life through new advances (Gygli, 2019). Society is developing at a rapid pace, progressing in innovative achievements. This trend is forming a new worldview of people and changing their values. During this period, there is a rethinking of life positions on the ephemeral perception of the role of art as the main factor of change, to giving human existence real meaning, to perceiving it as it is, to perceiving human life as a real process. It is in this perception of the meaning of human life is formed postmodernism as a cultural and artistic direction, the basis of the worldview of which is a reflection of real human life (Gardner, 1983). Also postmodernism is formed under the influence of the intensive development of information and communication technologies, which form certain features of artistic and imaginative reflection.

Postmodernism is no longer a synthesis of philosophical or religious semantic contexts, but different are manifestations of artistic expressions of different spheres of culture. Postmodernism is free from the ideology that defines the independence of creativity in artistic definition, Giddens A. (1991). The worldview of postmodernism is formed as the opposition of functionalism, traditionalism and limitation, defining the criterion of aesthetics. Postmodernist style is formed in the context of a combination of all parts of artistic features, including the old means with new technical means of creation. This synthesis of new and old in the context of

determining the stylistic features of postmodern art reflects new images. Postmodern is the embodiment of new ideas realized in the context of the dialogue of different forms of cultural development in the poly stylistic reflection of reality through artistic-symbolic images (Fairclough, 2001). In the postmodern there is no division between "mass" and "elitism".

This trend of postmodern perception of the world defines certain features of education of a teacher of fine arts. The future teacher should be aware of the modern worldview of human existence, which is reflected in the postmodern art direction. Visual arts specialists implement the principle of "methodological reason", in particular, "normative reason" is replaced by "interpretive reason". That is, specialists abandon clear limits, and create the possibility for the realization of creativity.

The future teacher must clearly distinguish between aesthetics in the postmodern, changing its essence. The traditional characteristic of aesthetics is the beautiful. In postmodernism, aesthetics is also the basis of art, but its essence is different. The excellent is expressed by haphazardness, a combination of morality and sensuality. Disharmony is the norm that expresses aesthetics.

Professional competence of a future teacher of fine arts is an integrative combination of knowledge, skills, qualities that ensure the solution of professional tasks (Meyer & Wodak, 2001). Postmodernism trends should reflect the appropriate worldview characterizing the crisis era (Hobfoll, 2001). Postmodern worldview is formed as a sense of hopelessness, frustration, doubt in the understanding of being. Man is confronted with the truth, the realities of life, which leads to new discoveries in the meaning of human life.

Postmodern perception is one of the essential manifestations of the professional competence of the future teacher of fine arts.

Postmodernism as a worldview in the context of the formation of artistic and pedagogical competence in the fine arts

In order to find ways to resolve the identified contradictions of the analyzed programs in decorative and applied arts, we conducted *the second stage of the study.* The questioning, which is aimed at *diagnostics of the formation of the motivational component of artistic and pedagogical competence of future teachers of fine arts,* was conducted in writing according to the questionnaire developed by us. A total of 216 completed student questionnaires were received.

The questionnaire consisted of three thematic blocks. The first block contained two tasks. The first task was a general question which aimed to clarify the existing theoretical level of knowledge of decorative and applied

art and its importance in the process of formation of a professional teacher. The second task of the first block of the questionnaire was to write a mini-production on the topic: "Decorative and applied art in the life of my school" to determine the level of awareness of future teachers of fine arts of the expediency of using decorative and applied art in the educational process.

An additional way to clarify the levels of formation of the motivational component was to conduct special tests. The developed questionnaires-tests helped to determine the degree of student's awareness of a wide range of issues related to arts and crafts, summarized their aesthetic experience. Fine and crafts art satisfies practical and aesthetic human needs, student V. rightly notes, and plays an important role in school life (Paulhus, 1997). Handmade products have an important impact on the spiritual world of her school, expand the scope of life experience, and carry information about the past, present and future.

Fine and crafts art have always been not only a way of spending free time, but also a way of self-expression, spiritual enrichment, liberation from everyday problems.

So, based on the analysis of the questionnaire, we can argue that young people perceive decorative and applied art as an art representing traditionalist features, reflecting the representation of the people in the past, as well as being a factor of artistic outlook in the present postmodern world. After all, postmodernism combines traditionalism with modern post-industrial features of social development.

Peculiarities of formation of the cognitive component of artistic and pedagogical competence

The next task of the study was *to determine the general state of formation of the cognitive component of artistic and pedagogical competence.* The research method was a questioning and questionnaire survey of students (Komogorova et al., 2021).

Important indicators that characterize the formation of the cognitive component of artistic and pedagogical competence are knowledge of basic rules and techniques of decoration and specifics of ornament categories, nationality of ornament, competent use of visual techniques, a sense of harmony and stylistic unity of the work. During this stage of the research, it was intended primarily to determine the level of development of general knowledge about the nature, structure, functions and specifics of the effectiveness of decorative and applied arts; general cultural and specific visual knowledge; technological knowledge that allows you to create a

modern art product; perceptual-reflexive knowledge, which provides the ability to permeate into the inner world of the child as well as the ability to interpret artistic images (Smith & Schwartz, 1997). The creative content of this component is determined by the following constituents: the ability of the individual to effectively perform operations of logical thinking (analysis, synthesis, comparison, classification, selection of the main, etc.) in the process of mastering the system of artistic and pedagogical knowledge, solving problems and tasks of professional activity (Grynyova 1998; Vasilieva, 1984).

Researches in the field of artistic creativity (Gluzman, 1998; Zinchenko, 1987) often distinguish two parameters for assessment of educational and creative work: literacy and expressiveness of reproduction. Literacy of the work involves: harmonization; balance of parts and elements; technique of performance; constructiveness, logic of construction of a work of art. The expressiveness of the work reveals the level of artistic taste of the author through the appropriate organization of performance technology.

A positive factor is the high motivation of students to perform embroidery and painting tasks, but there is, unfortunately, insufficient level of knowledge of the theory and technology of embroidery and Easter painting. Thus, 95% of students would like to improve their skills and abilities while studying in higher pedagogical educational institutions.

The second block of tasks to identify the state of formation of the cognitive component of artistic and pedagogical competence contained tasks in two areas: 1) to determine the types of ornaments; 2) to identify the nationality of the ornament.

The analysis of the results of the completed tasks made it possible to find out that future teachers of fine arts have an insufficient level of knowledge about the semantics of the ornament, its national specifics. This indicates a low professional level of cognitive potential of students.

An important component of the formation of students' cognitive potential in the perception of the essence of arts and crafts in the postmodern reflection is the perception of the semantics of ornament, as an element of national identity. Ornament is a symbol of the Ukrainian people, carrying certain information about the nation, from its beginning of historical creation to current reinterpretation and realization of itself as a bearer of traditions as the essence of today's realities.

Determination of the practical component of artistic and pedagogical competence in future teachers of fine arts

Identifying *the state of formation of the practical component of artistic and pedagogical competence in future teachers of fine arts,* we offered to students to develop a project of utensils using Ukrainian, Greek and Japanese traditional ornaments, based on knowledge of the semantics of each folk ornament.

The language of each ornament is closely connected with the history and culture of the people, with its perception of the artistic environment. The creators of ornaments constantly turned to nature, using what they saw, did not copy it, but stylized it, preserving the most characteristic, closest to the national character, to local specifics, aesthetic tastes, and the concepts of beauty.

The well-known researcher of Ukrainian poetry I. Poshivailo (2000, p.43-44) in his monograph "Phenomenology of pottery" notes: "An important stage in the development of modern scientific thought was the formation of semiotics as a science of sign systems in nature and society. Semiotics, being divided into groups according to the objects of study, naturally covers the semiotics of art and culture. The latter is particularly specific, as its objects, in particular decorative and applied arts, carry certain ethnogenetic and historical and social information, having no utterances and their own direct written expression. However, this branch of recent research is quite promising in revealing the "white spots" of the phenomenon of folk culture, as soon as a person has a symbolic worldview and modern world research has scientifically proven the validity of such a concept."

Folk craftswomen created patterns that differed in a wide variety of individual motifs, where real observations of the surrounding nature were intertwined with fairy-tale ideas. I. Poshivailo (2000, p. 176) argues that decorative and applied art is metaphorical and symbolic; thanks to age-old mythopoetic traditions it is an effective means of artistic self-expression. In particular, the ethnographer L. Rempel (1949) claims that "metaphorical thinking, like all folk art, enriched ... art ..., saturated it with freshness of feelings, expanded the imagination, opening new spaces to its flight." Mykola Kostomarov, touching on issues of symbolism, considered the symbol as a figurative manifestation of moral ideas with the help of objects of the surrounding world, endowed with spiritual properties, and at the same time added that physical nature through creative idea and divine love is embodied in "the most masterful forms." And indeed, because the symbol is primarily an artistic image that reveals a certain thought, idea, feeling, conditionally denotes certain objects, phenomena and processes.

The ornament, together with other decorative means, organically expresses the integrity and harmony of the work of art, constitutes an integral informative and sign part. The design and ornamentation of household products in many traditional cultures were intended primarily to establish a connection with different plans of life, to identify the spiritual forces embodied in the product, and thus, to cooperate with them. Ideas of ornamentation of ancient products are dynamic, active, functional, not descriptive and decorative, and not passive.

Therefore, as the criteria for evaluation of the proposed task we have determined the literacy of the construction of the product; correspondence of a form and decor of a product; stylistic unity of elements; figurative expressiveness. The applied technique allows assessing the ability of students to transpose knowledge of decorative and applied arts to the practical experience of their creation.

The result of the completion of the task by future teachers of fine arts proved the insufficient level of application of semantic national and compositional specifics of ornaments. Accordingly, this situation has led to a relatively low professional level of performance of creative works by students.

Students are not fully aware of their role as a qualified specialist, able to reflect the essence of semantics of ornament composition. However, they are aware of the importance of the traditional reflection of national features in the fine arts. They have modern technologies that can be used in the creation of new artistic projects. Such a feature confirms the postmodern representation of arts and crafts, that is, the ability to present the symbolic representation of national features in a new interpretation.

Criteria and indicators of formation of components of artistic and pedagogical competence

The obtained research results and theoretical analysis of the studied phenomenon allowed determining *the criteria and indicators of formation of each component of artistic and pedagogical competence.* The result of the formation of each of the selected components is the development of certain artistic and pedagogical knowledge, skills and experience of creative attitude to artistic and pedagogical activities, and the result of the formation of holistic artistic and pedagogical competence is the teacher's readiness for innovative artistic creativity, developed individual style of pedagogical activity. Thus, we have identified three groups of criteria for the formation of artistic and pedagogical competence:

- emotional and motivational;

- cognitive regulatory;
- operational and technological.

The group of indicators of emotional and motivational criterion determines the orientation of students to the use of decorative and applied arts in the educational process; group of indicators of cognitive regulatory criterion - the degree of theoretical awareness of ways to use decorative and applied arts in the pedagogical process; group of indicators of operational and technological criteria - the presence of operational skills of decorative and applied creativity of the future teacher (see Fig.1).

The indicators of emotional and motivational criteria for the formation of artistic and pedagogical competence of the future teacher of fine arts include:

a) Awareness of the historical and socio-cultural value of decorative and applied arts;

b) Ability to emotional and empathic reactions to a work of decorative and applied art;

c) Readiness to establish internal and external communication links with students;

d) The need for self-knowledge, development, professional reflection, pedagogical self-improvement.

Diagnosis of these indicators allows us to identify a set of values, interests, needs that form the basis of motives, social, utilitarian, aesthetic, cognitive, creative, and related to the content of artistic and pedagogical activities. The content of the emotional and motivational criterion are: the orientation of the individual to active creative activity; value attitude to decorative and applied art; readiness for creative development as an artist-teacher, ability to empathize with artistic images, focus on setting and solving innovative artistic and pedagogical tasks.

	Criteria		
	Emotional and motivational	Cognitive regulatory	Operational and technological
Indexes	Awareness of the historical and socio-cultural value of decorative and applied arts;	Understanding of decorative and applied arts as a component of culture;	Mastery of the basics of performing techniques of decorative and applied arts;
	Ability to emotional and empathic reactions to a work of decorative and applied	Ability to interpret semantic meanings of works of decorative and applied art;	Purposefulness of creative self-realization;

	art;		
	Readiness to establish internal and external communication links with students;	knowledge of the theory and history of decorative and applied arts;	Readiness for purposeful guidance in the development of artistic and pedagogical situation;
	Need for self-knowledge, the development of professional reflection, pedagogical self-improvement.	Observance of expedient and optimum pedagogical conditions of use of decorative and applied art in educational process.	Ability to consistently develop personal strategies in solving professional and pedagogical problems.

Levels

Reproductive	Reconstructive	Creative

Fig. 1 *Criteria-level system of artistic and pedagogical competence of future teachers of fine arts in the field of decorative and applied arts*
Source: Authors' own conception

Indicators of *cognitive regulatory* criteria are:

a) Understanding of decorative and applied arts as a component of culture;

b) Ability to interpret the semantic meanings of works of decorative and applied art;

c) Knowledge of the theory and history of decorative and applied arts;

d) Observance of expedient and optimum pedagogical conditions of use of decorative and applied art in educational process.

Diagnostics of the above indicators allows to reveal the system of knowledge about the essence, structure, functions and features of effective activity of the teacher of fine arts, optimal ways to use decorative and applied arts in pedagogical practice, depth of general cultural and specific art knowledge, technological knowledge that determine the creation of a modern product, readiness to apply effective strategies of artistic and pedagogical activity of knowledge, which provide the possibility of both permeation into the inner world of the child, and the ability to interpret artistic images.

The practical component of artistic and pedagogical competence of future teachers of fine arts is manifested in the formation of skills

(communicative, organizational, projective, constructive, and creative), that determine the effectiveness of artistic and pedagogical activities of a teacher of fine arts. Thus, *the operational and technological criterion* is characterized by the following indicators:

a) Mastery of the basics of performing techniques of decorative and applied arts;

b) Activity of creative self-realization;

c) Readiness for purposeful guidance in the development of artistic and pedagogical situations;

d) Ability to consistently develop personal strategies in solving professional and pedagogical problems.

The generalization of the research results also allowed characterizing the levels of formation of artistic and pedagogical competence in the process of teaching decorative and applied arts. The separation of different levels of formation of future teachers of fine arts of the studied quality contributes to the effectuation of a differentiated approach to professional training of students, as well as to determine the overall assessment of its effectiveness.

The *creative* (high) level is characterized by the imagery of artistic perception of works of decorative and applied art, by the value attitude to it and the pedagogical profession, by the system of theoretical and practical artistic and pedagogical knowledge, and by developed analytical skills. Students who are assigned to this level demonstrate a profound knowledge of decorative and applied arts. They are aware of the need to communicate with the applied art of people of different ages; they know the history of decorative and applied art, its semantics, regional features, give a competent and correct description of the work of art; perfectly master the performing of several techniques (painting, embossing, embroidery, carving, carpet weaving, ceramics, etc.); realize the need for synthesis of arts; expediently use decorative and applied art on the basis of semantic integration. The creative level is also determined by the search for new approaches to teaching decorative and applied arts; by variability and originality of methodical techniques; by knowledge of the peculiarities of children's creativity (Nerubasska & Maksymchuk, 2020).

The *reconstructive* (middle) level is characterized by a sufficient value attitude to the teaching profession and art, by the basic foundations of figurative thinking. Students show sufficient formation of skills in decorative arts, mastery of one of the selected techniques. They are aware of the positive influence of decorative and applied arts on the spiritual development of the individual, perceive the aesthetic characteristics of consumer products; they have unsystematized knowledge of the theory and

history of decorative and applied arts; they insufficiently use the opportunities for interaction of decorative creativity and various types of decorative art. Reconstructive (middle) level is characterized by sufficient skills in organization of children's artistic activities; by timely adjustment of pedagogical activity, in accordance with the change of the situation, with elements of modernization of teaching technologies, and with insignificant interest in independent research activities. The reconstructive level is also characterized by the fact that students solve creative artistic problems mainly intuitively, do not always objectively assess their own capabilities, and often choose traditional ways of artistic activity.

The *reproductiv*e (low) level is characterized by difficulties in understanding the specifics of decorative and applied arts, fragmentary knowledge of the theory and history of decorative and applied arts. Students have almost no analytical approach, interpretive experience is also lacking. They have a basic knowledge of the semantic characteristics of arts and crafts, give it a secondary role in their own scale of values; they reproduce artistic knowledge at the level of individual fragments and facts; knowledge of the possibilities of interaction of different types of artistic creativity is absent. The reproductive level is also characterized by a lack of skills and desire to create independent methodological developments; by weak orientation in the ways of organization of children's creativity; by repetition of traditional professional methods and techniques; by episodic research and generalizing work. The reproductive level of formation of artistic and pedagogical competence is characterized by the fact that students can use the acquired knowledge and skills only in a familiar situation, changing landmarks, the emergence of new problems always causes difficulties. At this level, positive results of creative work can be obtained only under the conditions of reproduction of a certain pattern or imitation of a clear algorithm of actions. Educational works presented by students are marked by the inconsistency of artistic means to the topic of the task, by a sharp violation of the stylistic unity of the elements, by significant errors in color and composition.

Conclusions

The results of the study, in the course of which the analysis of the state of formation of artistic and pedagogical competence of future teachers of fine arts, allow us to find out that the development of components of the phenomenon under study requires comprehension of current challenges of information society, reflected in the postmodern worldview.

We believe that this is due to the lack of a systematic approach to the teaching of decorative and applied arts in the process of training of a teacher of fine arts.

Generalizations of the obtained research results indicate the need to improve the professional training of future teachers of fine arts, aimed at forming a holistic artistic and pedagogical competence in the process of teaching decorative and applied arts.

It is important to realize the aesthetics of postmodern art in the era of rapid development of information and communication technologies that change the social structure. The postmodern perception of traditional attributes of fine art determines the transition from the classical development of art to the new universal that unites global problems and at the same time represents the distinctive features of individual development.

It is determined that postmodernism as a worldview is characterized by an opposition to the old, a critical evaluation of the traditional, "classical" view of society and nature, the establishment of the position of an autonomous individual. Postmodern discourse consists in rethinking the values of society, combining mass and elitist consciousness.

It is established that the essence of the fine art of postmodernism reveals the interaction of elitist and mass consciousness in the space of artistic culture. In particular, non-linear processes of culture contribute to the formation of qualitative certainty and limits of artistic and cultural processes to explore the elitist creativity and detachment from the mass consciousness.

The essence of formation of professional competence of fine art specialists in the context of postmodernism discourse is summarized, which creates new opportunities for awareness of the processes of contemporary culture, where linearity and clear sequence is replaced by a whimsical pattern of creative search.

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The Author 2 collected and processed the data of theoretical and methodological approaches of researching the problem and presented his research in an article.

The Author 3 analyzed scientific works, created a written text and identified the most relevant trends on the relevant topic.

The Author 4 analyzed and streamlined the list of literature of domestic scholars who researched postmodernism as a worldview.

The Author 5 researched and systematized the list of literature of foreign scholars related to the problem.

The Author 6 summarized the main trends on the problem under study.

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