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ANALIZA TEORETYCZNYCH PODSTAW PRZYGOTOWANIA PRZYSZŁYCH NAUCZYCIELI SZTUK PIĘKNYCH DO DZIAŁAŃ PROJEKTOWYCH ZA POMOCĄ TECHNOLOGII PROJEKTOWYCH

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Adnotacja. Artykuł poświęcony jest aktualnemu problemowi przygotowania przyszłych nauczycieli sztuk pięknych do działań projektowych za pomocą technologii projektowych. Gwałtowna zmiana warunków społeczno-kulturowych na poziomie globalnym, regionalnym i krajowym powoduje potrzebę wprowadzenia odpowiednich zmian w przygotowaniu studentów w instytucjach szkolnictwa wyższego, a tym samym potrzebę wprowadzenia innowacyjnych podejść do tworzenia skutecznego, całościowego systemu nauczania. To właśnie procesy innowacyjne przyczyniają się przede wszystkim do zachowania wartości, a jednocześnie niosą ze sobą odrzucenie wszystkiego, co przestarzałe, kładąc tym samym podwaliny pod zmiany społeczne. Dzięki temu istnieje pilna potrzeba badania i analizowania teoretycznych podstaw technologii projektowych w działaniach projektowych przyszłych nauczycieli sztuk pięknych. Artykuł ujawnia nowe wymagania dotyczące szkolenia nauczycieli sztuk pięknych wynikające z reformy edukacji krajowej. Zrozumienie pojęć „przygotowanie”, „przygotowanie zawodowe”, „przygotowanie przyszłych nauczycieli sztuk pięknych” umożliwiło rozważenie istoty innowacyjnej działalności pedagogicznej nauczyciela sztuk pięknych jako całościowego systemu kształtowania ogólnej wiedzy pedagogicznej i specjalnej, zdolności, umiejętności, uczniów, ich zdolności do działań artystycznych i pedagogicznych. Rozważenie pojęć „działalność projektowa”, „technologia projektowa” umożliwiło ustalenie, że projekt jest integralną częścią procesu projektowania, przy użyciu technologii projektowych aktywność poznawcza studentów jest aktywowana, powstają umiejętności samodzielnego projektowania ich wiedzy, umiejętności poruszania się w przestrzeni informacyjnej, krytyczne myślenie aktywnie się rozwija, zwiększa się motywacja do wybranej dziedziny aktywności zawodowej.

Słowa kluczowe: szkolenie przyszłych nauczycieli, przyszli nauczyciele sztuk pięknych, szkolenie zawodowe, działalność projektowa, technologie projektowe.

ANALYSIS OF THEORETICAL BASES OF TRAINING FUTURE TEACHERS OF FINE ARTS FOR DESIGN ACTIVITY BY MEANS OF PROJECT TECHNOLOGIES

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Abstract. The article is devoted to the topical problem of training of future teachers of fine arts for design activity by means of project technologies. The rapid change in socio-cultural conditions at the global, regional and national levels necessitates appropriate changes in the training of students in higher education institutions, and hence the need to introduce innovative approaches to building an effective, holistic education system. It is innovation processes that contribute, first of all, to the preservation of values, and at the same time bring the rejection of everything obsolete, thus laying the foundations for social change. Due to this, there is an urgent need to study and analyze the theoretical foundations of project technologies in the design activities of future teachers of fine arts. The article reveals new requirements for the training of teachers of fine arts, due to the reform of national education. Understanding the concepts of “training”, “professional training”, “training of future teachers of fine arts” made it possible to consider the essence of innovative pedagogical activities of teachers of fine arts as a holistic system of generating of general pedagogical and special knowledge, skills of students, their ability to artistic and pedagogical activities. Consideration of the concepts “design activity”, “project technologies” made it possible to find out that design is an integral part of the project development, where the use of project technologies activates cognitive activity of students, develops skills to construct their knowledge, ability to navigate in the information space, critical thinking actively develops, motivation in relation to the chosen sphere of professional activity increases.

Key words: training of future teachers, future teachers of fine arts, professional training, design activity, project technologies.

АНАЛІЗ ТЕОРЕТИЧНИХ ЗАСАД ПІДГОТОВКИ МАЙБУТНІХ УЧИТЕЛІВ ОБРАЗОТВОРЧОГО МИСТЕЦТВА ДО ДИЗАЙНЕРСЬКОЇ ДІЯЛЬНОСТІ ЗАСОБАМИ ПРОЕКТНИХ ТЕХНОЛОГІЙ

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Анотація. Стаття присвячена актуальній проблемі підготовки майбутніх учителів образотворчого мистецтва до дизайнерської діяльності засобами проектних технологій. Стрімка зміна соціокультурних умов як глобального, регіонального, так і національного рівнів зумовлює потребу відповідних зрушень у підготовці студентів у закладах вищої освіти, а отже, і необхідність уведення інноваційних підходів до побудови ефективної, цілісної системи навчання. Саме інноваційні процеси сприяють насамперед збереженню цінностей і водночас містять у собі відмову від усього застарілого, тим самим закладаючи основи соціальних змін. Через це постає нагальна необхідність вивчення й аналізу теоретичних засад проектних технологій у дизайнерській діяльності майбутніх учителів образотворчого мистецтва. У статті розкриваються нові вимоги до підготовки учителів образотворчого мистецтва, зумовлені реформуванням вітчизняної освіти. Розуміння понять «підготовка», «професійна підготовка», «підготовка майбутніх учителів образотворчого мистецтва» уможливило здійснення розгляду сутності інноваційної педагогічної діяльності вчителя образотворчого мистецтва як цілісну систему формування загальнопедагогічних і спеціальних знань, умінь, навичок студентів, їхньої здатності до художньо-педагогічної діяльності. Розгляд понять «дизайнерська діяльність», «проектні технології» уможливив з'ясувати те, що дизайн є невід'ємним складником процесу проектування, під час використання проектних технологій активізується пізнавальна діяльність студентів, формуються вміння самостійно конструювати свої знання, уміння орієнтуватися в інформаційному просторі, активно розвивається критичне мислення, підвищується мотивація до обраної сфери професійної діяльності.

Ключові слова: підготовка майбутніх учителів, майбутні вчителі образотворчого мистецтва, фахова підготовка, дизайнерська діяльність, проектні технології.

Introduction. There are radical changes in Ukrainian education related to the development of society and the world educational space. In the modern socio-economic conditions of modern society development, the need for specialists in fine arts affects the system of their training. In this regard, one of the main tasks of pedagogical science in Ukraine is to improve the professional training of specialists in art disciplines, including teachers of fine arts. The state educational policy is also aimed at this, which is reflected in the Law of Ukraine "On Higher Education" and in the "National Doctrine for Development of Education in Ukraine in the XXI Century" where it is emphasized that updating the national education system is certainly to be improved by way of optimizing the training of each teacher up to the point of ultimate realization of their professional and creative potential in pedagogical activity.

Training of a fine arts teacher in the system of higher education should be focused on the active search for innovative forms, methods which promote the development and self-realization of each individual as a citizen of Ukraine being able to effectively perform innovative tasks of the appropriate level of professional activity.

In this regard, there is an urgent need to prepare a new generation of teachers and develop a set of theoretical and methodological bases for this process.

Many modern scientists are working to address this problem. V. Andrushchenko, S. Honcharenko, R. Gurevych, V. Kremen, N. Nychkalo, S. Sysoeva, O. Sukhomlynska, L. Khomych and others have made a significant contribution to determining the most valuable professional areas of training of future specialists in higher education institutions. Problems of training a teacher of fine arts are considered in the works of E. Antonovych, L. Babenko, N. Getezh, M. Kyrychenko, S. Konovets, L. Masol, I. Muzhikova, M. Reznichenko, A. Tkachenko and others. Such scholars as L. Bazylchiuk, V. Vilchynsky, M. Yevtukh, M. Kyrychenko, L. Lyubarska, L. Masol, M. Pichkur, N. Solomakha and others have paid due attention to the process of formation of design training of teachers of fine arts. Issues of project technologies have been highlighted by such Ukrainian and foreign authors as: N. Borysova, I. Bukhtiyarova, V. Guzeev, S. Davydova, D. Dewey, D. Jacques, T. Kacherovska, U. Kilpatryck, O. Kovalenko, E. Collings, T. Levin, O. Pekhota, O. Polat, G. Romanova, S. Sysoeva, D. Fried and others.

Thus, a significant amount of scientific studies on the training of future teachers of fine arts for design activities by means of project technologies, offers us the opportunity to reveal the unexplored potential in the professional development of teachers as competent professionals of the XXI century, with further research to be required.

The purpose of the article. Systematization and generalization of scientific studies on the training of future teachers of fine arts for design activities by means of project technologies.

Materials and methods of research. Analysis, synthesis and systematization of scientific sources in order to estimate the degree of fullness of the problem examination, abstraction and generalization in order to study the practical application by future art teachers of project technologies in design activities.

Results and their discussion. The processes of reforming the education system taking place in modern Ukraine are becoming increasingly relevant today and are justly gaining public respect and recognition. In addition, they require substantiation, development and implementation in higher education institutions of a promising model of training future teachers of fine arts in design activities by means of project technologies.

The essence of such training is determined primarily through the disclosure of the content of leading concepts in the following logical sequence: “training”, “professional training”, “training of future teachers of fine arts”, “design activity”, “project technology” and more.

The term “training” in the “New Explanatory Dictionary of the Ukrainian Language” is interpreted from three perspectives: theoretical, prescriptive and descriptive. From a theoretical point of view, training is a stock of knowledge gained in the process of training in something. Prescriptive meaning characterizes the concept of “training” in terms of direction, purpose and functioning of the phenomenon, which it defines. Finally, the descriptive approach to the category determines its essence, components and types (New Explanatory Dictionary of the Ukrainian Language, 2006: 572).

In turn, in the “Great Explanatory Dictionary of the Modern Ukrainian Language” the term “training” means both an action and a process with the meaning of the verb “train”, and a certain “... stock of knowledge, skills, experience, etc., acquired in the process learning, practical activities” (Great Explanatory Dictionary of the Modern Ukrainian Language, 2005: 960).

According to the pedagogical dictionary, “training” is the formation and enrichment of directives, knowledge and skills which are necessary for an individual to adequately perform specific tasks (Yarmachenko, 2001: 268).

The theoretical aspect is based on the fact that the concept of training comes from the word “train”, which in turn correlates with the subject who trains. Therefore, training involves the process of preparing for something. And in the context of professional training of future teachers, according to scientists-pedagogues V. Slastyonin, I. Isayev and E. Shiyanov, this category means “... possession of a large amount of socio-political and scientific knowledge of the discipline taught, and related sciences, a high level of general culture, knowledge of pedagogical theory, general, age and pedagogical psychology, the ability to solve pedagogical problems and perform self-critical analysis, skills to perform appropriate actions which are a component of specific types of educational activities” (Slastyonin, 1976: 21).

Since the training of future teachers of fine arts for design activities by means of project technology involves the acquisition of professional skills, so along with the term “training” we consider it necessary to use the term “professional training”. According to the Law of Ukraine “On Higher Education” (2014), “professional training” means the process of forming specialists for one of the branches of labor activity, which relates to mastering a certain type of occupation, profession (Law of Ukraine “On Higher Education”, 2014).

In the “Encyclopedia of Vocational Education”, vocational training is interpreted as “a set of special knowledge, skills, qualities, work experience and norms of behavior which allow for successful work in the chosen profession” (Batysheva, 1999: 390).

According to N. Khmel's just opinion, professional training can be defined as “the process of forming a specialist for one of the branches of labor activity, which is associated with mastering a certain type of occupation, profession” (Khmel, 1998: 127).

In the study of T. Stritievich (Stritievich, 2008) training of a teacher of fine arts is considered as a holistic system of formation of general pedagogical and special knowledge, skills, abilities in students, their ability to artistic and pedagogical activity. According to the pedagogue, this system is manifested: in different activities, where there is a close relationship of general pedagogical and special knowledge; in the content of educational material, where psychological and pedagogical, methodological and special knowledge, skills, abilities are presented in their interrelation; methodical equipment; practical training of a teacher who is able to use the acquired knowledge and skills not only in a fine arts lesson, but also in various types of extracurricular activities, creative experience, including mobility in use of knowledge, skills and abilities acquired in higher education institution, as well as the need for continuous self-education, self-improvement and self-development.

Of particular importance for our study is the concept of A. Tkachenko “professional training of future teachers of fine arts”, where the author in her dissertation study interprets it from a descriptive position, which in the procedural aspect is regulated by the purpose, objectives, content, system of actions and operations of professional training, provides for increasing the level of theoretical and methodological training of students in relation to the organizing of design activities, the creation of a favorable educational process in higher education institutions, and in the effectiveness aspect - the formation of design competence (Tkachenko, 2019: 26).

Based on the scientific studies of E. Antonovych, N. Getezh, L. Masol, I. Muzhykova, M. Reznichenko, A. Tkachenko and others, we can summarize that the main task of professional and pedagogical training of future teachers of fine arts is to master a certain amount of theoretical knowledge, as well as practical skills, creative development and the formation of personal qualities.

Understanding the essence of professional training of future teachers of fine arts proves that the dominant in their training is professional orientation, namely, special knowledge and skills.

If we consider the concept of “specialty”, which arose as a result of the internal division of labor within the profession, it can be identified as “a type of occupation, work that requires definite training and is the main means of subsistence” (Great Explanatory Dictionary of the Modern Ukrainian Language, 2005: 570). In the “Encyclopedia of Education” the specialty is understood as a set of knowledge, skills and abilities acquired as a result of obtaining education, which allow for the formulation and performance of certain professional tasks (Encyclopedia of Education, 2008: 146).

In the context of the study, the term of specialty training of future teachers of fine arts should be considered. According to M. Stas, “specialty training of future teachers of fine arts in modern conditions should be focused on their artistic creativity and involves not so much the transfer of professional knowledge and skills, but it forms their creative abilities. Examining the method of forming the creative abilities of future teachers of fine arts, a pedagogue determines that “creative abilities of future teachers of fine arts” are personal formations which encourage constant creative search, the need to master creative skills, resulting in the creation of new works of fine arts” according to the criteria of novelty, originality and objective significance” (Stas, 2007: 36). It should be noted that the process of forming the creative abilities of future teachers of fine arts primarily takes place through the inclusion of each individual in active artistic and creative activities and has its own specifics, which includes constant solving artistic and creative tasks raised before them. This process, was quite thoroughly described in the dissertation study of A. Tkachenko (Tkachenko, 2017). The researcher clarified that the process of formation of creative abilities in future teachers of fine arts requires a clear planning of organizational and didactic actions, namely: providing pedagogical conditions for the formation of creative abilities; comprehensive application of developed programs in drawing, painting, composition, color, art history and methods of teaching fine arts; establishing optimal connections between didactic and creative tasks, their consecutive order; use of effective forms and methods of intensification of artistic and creative activity.

Within the framework of our research, we should also pay attention to the opinion of O. Kalenyuk (Kalenyuk, 2005), who identified the main tasks of forming the specialty knowledge of a teacher of fine arts, namely:

- formation of artistic and pedagogical interests;
- formation of intellectual and creative abilities of the future teacher of fine arts;
- formation of professional thinking.

In fact, all the above tasks are the purpose and result of their preparation, the essence of which is to create appropriate conditions for the maximum full disclosure of artistic and pedagogical potential in educational and professional activities.

Of considerable interest for our study is the design activity by means of project technologies, focused on future teachers of fine arts.

Today, design is an integral part of the development of society in the XXI century, as well as one of the most important areas of modern art culture, which is undoubtedly necessary to ensure human life and activities, reflect our spiritual and material needs, in particular, it encourages the creation of new forms, images and spaces, develops and elevates the very subjectivity of an individual, aestheticizes and improves various areas of human activity (Shevchenko, 2017: 1). Therefore, the professional training of future professionals for design activities acquires a special socio-cultural significance.

Opinion of such scientists as O. Golikava and T. Shevchuk about design, who argue that design is a specific design activity which combines art-objective and engineering practice is quite impressive. Everything from concrete objects to virtual space can become the object of design activity. In contrast to the artist's goal, the designer's task is to create something not only beautiful, but also multifunctional (Golikova, Shevchuk). In turn, N. Glukhikh and V. Danylenko note that design is a type of activity related to project development of the objective world. The purpose of this activity is the formation of a harmonious object environment that meets human needs (Danylenko, 1999: 24). Ukrainian researcher S. Chyrchuk calls design a project development activity which combines in its structure the professional and scientific knowledge on the basis of rethinking human problems; activities which have a scientifically sound cultural and communicative function (Chyrchuk, 2011: 12). Having clarified the concept of design, we can say that design is a type of activity, ie design as a social phenomenon is closely related to the category of “activity”.

Thus, design activity is a process which includes purpose, means and result. Types and forms of activity differ in the subject, object; functions and goals (individual, social production, ideological, political, cultural, educational, creative ones). The result of design activity is the emergence of design as a social phenomenon, which is a type of activity in relation to project development for the subject world, the development of samples of rational construction of the subject environment, which corresponds to the complex functioning of modern society (Ryzhova, 2005: 167).

A. Tkachenko defines the design activity of future teachers of fine arts as a type of activity related to the project development and rational construction of the subject world based on the creation of an artistic image of the subject, creative idea and its practical solution (Tkachenko, 2019: 56).

According to scientific works research and literature sources, inference can be drawn that the content of training and methods of training of specialists in design activities today should be intended to form specialists of international level with well-developed design thinking. Future professionals must be ready to perform independent art and design activities aimed at solving various problems in the field of design, as well as easily adapt to new professional conditions, use innovative developments, use project technologies in their activities and more.

No attention is paid at all to the content of professional training of teachers of fine arts, while avoidance of active introduction of design technologies into design activities may be noted. In general, design is an integral part of the project development process.

Given the modern development of education in Ukraine, mastering project technologies in design activities becomes relevant in the training of future teachers of fine arts, reveals the not yet fully explored potential in the professional development of teachers as competent professionals in modern times.

Project technology involves resolving by the participants of any problem that requires, on the one hand, the use of a system of various methods (primarily interactive), techniques and tools, and on the other hand – the integration

of knowledge, skills from different fields of science, technology, creative activities. The results of project implementation should be “tangible”: if it is a theoretical problem, then its specific solution, if practical problem – a specific result, ready for implementation.

The essence of project technology is to stimulate the interest of future professionals in certain problems which involve the possession of a certain amount of knowledge, and through project activities which involve solving one or a number of problems, to gain practical skills in applying this knowledge. It is the formation of key competencies in student youth, as evidenced by foreign and domestic experience, is the main goal of project technology (Encyclopedia for Social Specialists, 2013: 504–509).

The method of projects is based on the idea reflecting the essence of the concept of “project”, its pragmatic focus on the result which is to be obtained in solving a practical or theoretically significant problem. The main thing is that this result can be seen, understood, applied in real practice. To achieve this result, it is necessary to be able to think independently, find and solve problems, using knowledge from different fields, predict the results and possible consequences of different solutions, establish cause-and-effect relationships (Sysoeva, 2002: 120–121). This method offers an opportunity to develop personal cognitive interests, the ability to independently construct own knowledge, navigate in the information space and more. All the things without which the development of a modern teacher of fine arts is impossible.

The advantages of project technologies also include the possibility of widespread use of the latest information technologies, without which it is impossible to even assume the effectiveness of modern education, because we live in the age of the information society. With the development of technology, the idea of getting an education once and for all is long gone. Nowadays education is of continuous nature, which requires from a highly qualified specialist the desire and ability to constantly enrich their knowledge through self-education, through the use of the Internet and information technology. This is defined as cognitive independence – another feature that helps to develop design technologies. Information technologies are used in the framework of project technologies primarily for information retrieval in the process of project implementation. It helps students learn to find the necessary information, analyze, summarize and present it.

During the use of project technologies by future teachers of fine arts in design activity the cognitive activity of students is activated; the ability to independently construct one's knowledge, the ability to navigate in the information space are formed, critical thinking actively develops, motivation in the chosen sphere of professional activity increases, and so on.

Thus, the use in practice of professional training of specialists in the specified field, project technologies make it possible to better adapt them to the practical demands of future professional activity, provide the formation of professional competence, willingness to work in new conditions, respond to new social challenges, provide services.

Thus, improving the quality of training of future teachers of fine arts for design activities by means of project technologies can significantly contribute to the intensification of the process of using important and indispensable approaches in teaching: systemic, personal, complex, activity-based, competence-based, cultural and creative approaches, as well as implementation of modern innovative and creative educational technologies, the most effective forms and methods of professional and pedagogical development of future teachers of fine arts.

Conclusions. Summarizing the above, we note that the preparation of future teachers of fine arts for design activities through design technology is an important part of their professional training, because students are preparing to perform the functions of a teacher of fine arts, which organizes the design process using design technologies. Design activity contributes to the formation of aesthetic ideals in students in the perception and transformation of the environment, a creative approach to the design of their activities, understanding themselves as a constantly developing personality. Today, traditional design activities are filled with new content in connection with the development of project technologies which contain visual functions, due to the fact that the training of future teachers of fine arts should be focused on the end result – the formation of a qualified specialist possessing the necessary theoretical knowledge, practical skills and abilities. But it should be noted that narrow professional knowledge, skills and abilities are not enough to master specialty skills, the key to success is a creative attitude to own work, the ability to implement own original concept.

Having conducted a theoretical analysis of scientific studies of modern pedagogues on various aspects of training future teachers of fine arts for design activities by means of design technologies, we came to the conclusion that this problem required an examination of foreign experience. This is a prospect for further studies.

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