

INNOVATIVE TECHNOLOGY OF TRAINING OF THE FUTURE TEACHERS OF FINE ART

The article deals with the content of innovative technology of the future teachers of fine art, characteristics of its stages, identifying of active forms and methods of training. The author underlines that relevance of this problem has determined the insufficient knowledge of the future teachers of fine art about the implementation of pedagogical innovations. To find out the objectives the author used theoretical methods such as analysis, classification, systematization and generalization of pedagogical and methodological sources. The empirical method allowed to conclude about qualitative changes in the levels of theoretical knowledge and practical skills based on teacher observation and interviewing.

Active forms consist of lectures (meeting, press conference, and scientific workshop), practical sessions (training, modeling lessons) and interactive methods such as individual assignment, explanatory and illustrative scribing, fishbone diagram, clustering, comparative analysis, synthesis, research method, heuristic discussion, educational requirement.

The proposed innovative technology of training of the future teachers of fine art can be useful to modernize professional training of the future teachers of fine art in the artistic and pedagogical faculties of higher education institutions, in a system of postgraduate teacher's education, for heads of hobby groups and methodologists of fine art. Also this technology will assist to write methodological textbooks and recommendations for students and teachers of university.

Further research is required to determine the potential of artistic and educational technologies in order to train future teachers of fine art.

Key words: *visual note, future teachers of fine art, teaching practice, artistic and educational technologies, active forms and methods of training.*

Introduction. In Ukraine, the reorganization of art education requires innovative approaches to training of the future teachers of fine art. The urgency of this issue stems from future teachers' lack of awareness about the implementation of educational innovations in a particular school as well as the limited access to the necessary teaching and methodological support.

Analysis of relevant research. The basis for the solution of the problem in higher education is the National Doctrine of Education of Ukraine in the XXI century (2002), National Strategy for the Development of Education in Ukraine until 2021 (2013), the Law of Ukraine "On Higher Education" (2014), which determines the goals and needs of society according to the main directions of updating the content of education in modern higher education.

The research works of M. Kyrychenko, O. Komarovska, S. Konovets, H. Padalka, V. Ruzhytskyi, H. Sotska, O. Shevniuk, O. Shcholokova and others are dedicated to study of effective teaching art of teaching staff of the institutions of higher education. The authors highlight the efficiency of the use of innovative

techniques and technologies in the field of art education in the education institutions of various levels and types. They believe that training of the future teachers should be flexible and adequate to the practical requirements.

Innovative technologies perfectly combine an innovative content, forms and methods that provide educational activities of teachers. O. Shevniuk [4] found out that the value aspect of teaching by the fine art teacher is aesthetic education of students and transfer of particular artistic knowledge and skills.

The aim of the study is to define the content of innovative technology for training, to characterize the stages of acquirement of theoretical and practical material, to identify active forms and methods of training.

Research methods. Theoretical: analysis of methodological sources on pedagogics to let the author to define the content of the innovative technology of the future teachers of fine arts; classification, systematization and synthesis of theoretical and empirical data to characterize its stages and means of influence on training of the future teachers of fine arts. Empirical: teacher observation and interviewing for qualitative changes in levels of acquired theoretical knowledge and practical skills.

Results. Due to the implementation of the Law of Ukraine “On General Secondary Education”, it is necessary to develop methodological tools that ensure training of the future teachers in order to work in education institutions of different types, specialized classes, to teach 6-years-old students and gifted children, to work as a form tutor etc.

Innovative teacher’s activity currently has become an object of research. Teachers may choose new programs, textbooks and manuals, use their own artistic and creative tasks at lessons, organize their own scheduling, use some new techniques and methods of educational activities. The main objective of the innovative technology of training of the future teachers of fine art actualizes their own professional readiness to educational and artistic activities in the context of social and cultural space. Its purpose is aimed at developing methodological and professional competences.

The objective and tasks of technology correspond to the theoretical and methodological course “Innovative Technologies of Teaching Fine Art” and practical part (teaching practice). The aim of the theoretical and methodological part of this course is to train a specialist who is able to provide interdisciplinary relations, to organize an educational process as a pedagogical interaction directed to the students’ creative development and their ability to deal with the certain situations in the life, mastering the educational and research work with students of all ages in the secondary schools, out-of-school education institutions and in a system of non-formal art education. The peculiarities and patterns of integrative processes in art education are disclosed through the objectives. During art education future teachers try to perceive the educational technology as a system of justification of theory and methodological pedagogical mastery; to acquire

artistic and educational technologies as ways to improve of fine art lessons; to develop a humanistic attitude toward students and communicative abilities in order to associate with them.

The total amount of the course combines lectures, self-studying, tests (individual assessments, exams) and teaching practices. Learning involves various forms of lectures (meeting, press conference, scientific workshop) and practical sessions (training, modeling of lessons by means of artistic and educational technologies), teaching practices (implementation of artistic and educational technologies in educational process of schools of various types).

Lectures consist of theory presented in the module "Artistic and Educational Technology of Teaching Fine Art of Students in Secondary, Out-of-School Education Institutions and in a System of Non-Formal Art Education". The theoretical part of the course provides an understanding of the importance of a humanistic direction of the technology in order to enhance the creative personal development; integrative, gaming, interactive, searching, suggestive, information technologies, art therapy at Fine Art lessons; technologies of educational diagnostics; technologies of projective modeling of lessons.

The content of the first lecture is to acquire the update trends of content of artistic education, modern functions and principles of general art education; techniques of educational technologies and the author's systems; conceptual fundamentals of educational program "Fine Art" and the integrated course "Art" (component of fine art) for secondary schools and innovative programs for the out-of-school education institutions.

To familiarize future teachers with the conceptual fundamentals of integration in the art, the author uses explanatory and illustrative method that provides visual perception of information. The new material reveals the philosophical, artistic, cultural, psychological, educational, artistic and pedagogical principles integration in art, which L. Masol explained in detail [1]. These are based on the interaction between dimensional and temporal arts. In the author's opinion, the contemporary forms of fine art such as performance, happening, installation, kinesthetic sculpture, integration with other arts provides motor and temporal dimensions. At the same time, they remain inner interspecies differentiation of art through the prism of integration.

The total for nature and art is determined by rhythm, harmony (the golden section), proportion, symmetry and asymmetry, balance, dynamics and statics, contrast and nuance. The common in language of art determines the integrity of the cultural and artistic heritage of mankind. All its types exist in various forms of syncretic relationship, artistic synthesis that outline the cultural universals of reality. The images, which are embodied by different artistic means, are in consonance with aesthetic sense. In addition, they provide a holistic perception of art. From the point of view of psychology, the basis of integration is an integrated nature of a person. Didactic conditions

characterize the integration systems of teaching and learning, principles, content, forms, methods and techniques provided by the leading educational purpose, that is the development of a complete worldview of students and youth. Practical integration during the educational process involves inter-sectoral integration, interdisciplinary integration and micro integration within the same type of art. It provides the educational process with the integrative educational technology, technique of the integrative courses.

Therefore, the described above characterizes the integration processes in art education which has led to the appearance of the innovative programs, textbooks, manuals in the field of "Art".

Comparative analysis occurs simultaneously with interviewing students about types, genres and styles in art as well as specific artistic means during the lectures and the press conferences. It promotes awareness of the features of "Art" programs. In today's "Art" programs [2; 3] highlight the functions, principles of art and the approaches covered all aspects of a personality and the educational process. The aim of the programs has been determined by the aesthetic, educational, cognitive, spiritual, communicative, emotional and therapeutic functions of art. Modern principles of art education consist of the continuity between primary, secondary and higher school; combination of universal, national and ethno-regional studies in educational content; poly-artistic education, students' creativity; variability of content, methods and technologies; dialogue, multiculturalism.

The integrative course "Art" is based on a polycentric concept with two dominant directions – fine art and music supplemented by synthetic kinds of art. The idea of the program "Fine Art" is monocentric which provides interdisciplinary relations of visual art with other disciplines. They are designed according to the State Standard of complete secondary education of students based on the person-oriented, competence, active and integrative approaches. Person-oriented approach provides creative development of students (artistic skills), their creative potential. Competence approach offers the development of core competences such as subject and interdisciplinary, general cultural, artistic and aesthetic. Active approach contributes to the development of artistic abilities and skills to implement them in the educational and socio-cultural practices, self-actualization, collaboration in a collective work. Integrative approach is an interaction of different kinds of art within the educational fields and a search of interdisciplinary connections with disciplines of other educational sectors, integration between school learning of art and socio-cultural environment. The aims of programs involve not only students' knowledge and skills, but first of all, a complex of competencies during the process of acquiring of the art values including personal traits of students, the ability for creativity, the need for creative self-expression and aesthetic self-perfection.

Programs initiate a creative teacher's attitude toward teaching content and technologies, division of educational artistic material by the lesson, the ability to develop the artistic and practical assignments for the students and use of the innovative forms and interactive methods according to the program requirements, purpose of the lesson providing for a complete scheme of lesson.

The results of common program features will be generalized by a comparative analysis. These are the functions and principles of art, didactic approaches, key aesthetic categories: types, genres, styles of art. Distinctive features of the program is the conceptual fundamentals: monocentric and polycentric. The common theme of each year is divided into the individual topics. In particular, the semantic content is specified according to the certain disciplines such as "Fine Art", "Music" or integrated course "Art".

Explanation of the importance of artistic and educational technology in teaching students occurs during the lecture-meeting. Discussion of the artistic content and educational technologies leads to the following conclusions. The feature of the integrative technology is to increase quantitative and enrich qualitative comparisons and analogies, to promote synesthetic associations, to broaden artistic and aesthetic generalizations. The specific of heuristic technology is to organize independent cognitive and creative solutions of a certain problem, alternative and heuristic assignment, heuristic conversation. Game technology activates the general motivation of learning through students' cognitive activity. Moreover, it enriches their sensory sphere, stimulates the development of creative abilities, imagination, fantasy, promotes relaxation, prevention of psychological fatigue, overcoming inactivity. The content of the interactive technology is disclosed through communication, in other words, the person's ability to interact collectively in communicative cooperation. This interaction contains the ability to listen, persuade, argue, manage emotional state, discuss, reach a compromise. It forms the students' intercultural competence, readiness for tolerant attitude towards the opinions of the children of other nationalities. Suggestive technologies stimulate and strengthen emphatic expression and catharsis during the perception of art. Their main aim is to create psychological comfort among the participants of the educational process, creative atmosphere in the classroom. Art therapy helps to prevent and regulate students' functional state, supports the person's expression and experiences of the artistic images. Technology and assessment of the artistic achievements of students allows teachers to create a situation of success for their self-expression and self-fulfillment. Technology of pedagogical diagnostics enables to correct the interaction of participants of the educational process, to differentiate the artistic and creative assignments, to monitor the dynamics of the students' creative development.

The result of the discussion is generalization that characterizes the essence of the artistic and educational technology. In that case, the technology occurs integrated teaching and methods of the educational process, flexible

management of students' learning, feedback between teacher and student as well. In addition, they provide interactive forms, methods and means of teaching and learning.

Future teachers try to use pedagogical and artistic thesaurus while the discussions. Therefore, students will solve the problem presented in the meeting with the help of motivation, communication, problem methods, practicing and summarizing.

In practical sessions, students study the methodological fundamentals of teaching. The aim of practical sessions is to develop practical skills for educational and artistic activities. Future teachers acquire technology of projective modeling of fine art lessons that is teachers' work. Visual notes replace the lesson plans. Projective model can be represented in linear schematic (scribing) image of structured step-by-step information of the lesson.

To give a general overview of relations between the main components of the lesson structure it can be used their dimension and schematic (clustering) sketch. The lesson structure can be presented as a flowchart with a structural composition or visual images (fishbone diagram) using supporting words or symbols. The structure of the flowchart, flow chain, process flow diagram consists of the educational scheme of the logical stages how to draw a still life, landscape, portrait, human figure, etc. It also includes a number of illustrative information. Techniques of graphical modeling of lessons contain scribing, clustering, fishbone diagram. Scribing exemplifies a holistic image that combines drawings, graphs, matrices, hierarchical structures, diagrams, audio and video series. V. Bondar, O. Musyka, I. Romazan, T. Sebar, S. Fedun developed matrices for classes of various types. Scribing is an appropriate chain of words and illustrations that clearly reflects the key points of the presentation. So, with its help, students will receive art information and what they have to do. Timing is a main condition of scribing because the lesson has limited time. While students make a clustering, they should be guided by algorithm of structure of the lessons. Students have to distinguish visually the main part of the lesson in the center. The rays of different colours numbered for logical consistency are around the center. The end of each ray has elements such as specification or lesson, additions, concepts, names, dates, etc., based on the principle of associative images, links to alternative sources of information. The general requirement of the clustering is brightness, readability, visual image, integrity and completeness. Fishbone diagrams (Ishikawa) is method of studying, comparison and research which is aimed at the development of critical thinking. Graphic scheme allows choosing the elements of issue: causes, facts and arguments. Fishbone diagram looks like a fish skeleton. Head of fish is a problem, the top row of bones is reasons of the problem, the lower row is facts, arguments, and a tail is a conclusion. This method promotes logical thinking, ability to structure information, identify cause-and-effect relations, work analytically with texts, validity conclusions and generalizations.

Future teachers study different methods such as a fishbone diagram, clustering and scribing in order to make a visual note. After that, they define the didactic aspect of teaching students. Then, each student does self-assignments and additional work to solve the certain problem. These methods promote the research work of both teachers and students. During seminars of modeling of the lessons, future teachers demonstrate their self-designed parts of the lesson and they analyze their advantages and disadvantages.

Research and heuristic techniques help future teachers to understand the different aspects of the visual note. They discover its new format and functions. The visual note provides mobility in the process of additional work, correction after the modeling or conducting the lesson, reformulating aims according to the theme of the lesson. Moreover, it offers the requirements to the lesson organization, students' age and educational opportunities, artistic and creative assignments.

As a result, future teachers acquire practical experience to create a visual note in order to organize the educational process at lessons and events in the educational institutions of various types. They extend teacher's knowledge and skills of critical analysis as well as the ability to generalize and conclude the preparation and conducting art lessons.

By the end of the course, students should know the forms of interaction of arts at fine art lessons, interdisciplinary and inter-sectoral relations; technology of projective modeling of the lessons of fine arts; the artistic and educational technology; diagnostics of students' creative development. Students' developed and skills will be presented in the ability to organize the educational process at fine art lessons based on innovations; to create the flowchart and flow chain; to find the ways of improving the efficiency of fine art lessons; to assess the dynamics of the students' creative development during the artistic and creative activities; to correct the results of the educational interaction.

Assessment of the students' educational achievements occurs in the end of the course in order to determine the qualitative changes of the levels of acquiring the theoretical knowledge of the discipline and practical assignments. The final assessment is an examination.

Theoretical and methodological knowledge and skills are improved during teaching practices.

Teaching practice and training promote future teachers' self-studying when they replace the real teachers. Teacher or methodist of the practice helps students to conduct their lessons. Students familiarize the content of this practice through planning and organization of the teaching work of fine art teacher. During teaching practice, they prepare to do like a teacher of fine arts, improve their professional teaching knowledge and skills. Specifically, students extend their theoretical knowledge about fine arts techniques and how to apply them to solve certain educational problems. In addition, they improve

their teaching skills in terms of planning of art lessons. Students compare their planned stages of lesson to a real lesson. Students determine the most appropriate methods and techniques in teaching children of different ages. After that students do ready-made creativity tests (V. Avanesov, A. Voronin, J. Guilford, D. John, O. Tunik, E. Torrens et al.). They learn to analyze the test results and draw conclusions from that.

Organizational and educational practices contain following essential objectives: to introduce the leading role of a form tutor and a head of the hobby group, to organize extracurricular activities, to improve skills of planning of fine art lessons and activities, to extend theoretical knowledge of pedagogics and methods of fine arts and their applications to solve certain pedagogical goals. The content of this practice is to master the planning of educational work, extracurricular activities, summer camp.

Scientific and pedagogical practices provide professional readiness of the future teachers to teach fine art to students of different ages. The content of this practice include such aims: to familiarize students how to plan and organize educational work in schools, to implement innovative forms, methods and technologies of education, pedagogical diagnostics of students. It contributes to consolidate students' theoretical knowledge through practical application in order to solve educational problems, to improve the designing of teaching and methodological materials.

Teaching practices consistently give future teachers an opportunity to extend and expand knowledge about teacher's educational and scientific work year after year.

Thus, the unity of methodological and artistic activities in teaching ensures the integrity of the educational and artistic training of the future teachers to management of fine art of all ages students in the schools of various types.

Conclusions. The content of innovative technology of the future teachers of fine arts is the theoretical and methodological part of the course and teaching practices. Theoretical and methodological stages characterize the content of lectures and practical sessions. Due to this, there are such interactive methods as individual assignments, explanatory, illustrative, generalization, comparative analysis, research, heuristic, problem, discussion, training, scribing, fishbone diagram, clustering, educational requirement. The most active forms in teaching students are lectures (meeting, press conference) and practical sessions (training and modeling lessons).

The features of each teaching practices have been described. Teaching practice and training facilitate self-dependent work of the future teachers in a teacher's position under teachers' or methodologist's supervision. Organizational and educational practices promote students to understand the leading role of the form tutor and the head of the hobby group. Scientific and

pedagogical practices involve improving professional readiness of teachers how to teach fine arts to students in the education institutions of various types.

The results obtained show their practical significance. They will help to modernize professional training of the future teachers of fine art in the artistic and pedagogical faculties of higher education institutions. The results can be implemented in a system of postgraduate teacher's education, heads of hobby groups, methodologists of fine art. Also this technology will assist to design methodological textbooks and recommendations for students and teachers of the university.

However, **further research** is required to determine in detail the artistic and educational technologies in order to train future teachers of fine art.

REFERENCES

1. Масол Л. М. Методика навчання мистецтва у початковій школі : посібник для вчителя / [Л. М. Масол, О. В. Гайдамака, Е. В. Белкіна, О. В. Калініченко, І. В. Руденко]. – Харків : Веста. Ранок, 2006. – 256 с.
2. Навчальні програми для загальноосвітніх навчальних закладів : музичне ; образотворче мистецтво ; інтегрований курс «Мистецтво». 5–9 клас / Масол Л. М., Коваленко О. Я., Сотська Г. І., Кузьменко Г. В., Констатинова О. В., Марчук Ж. С., Паньків Л. І., Грінчук І. П., Новікова Н. В., Овіннікова Н. І. [упор. Л. М. Масол]. – К. : Освіта, 2013. – 2-е вид. – 32 с.
3. Програма «Мистецтво для загальноосвіт. навч. закл. 1–4 класи / Р. Т. Шмагало, Ж. С. Марчук, І. Б. Вачкова, О. В. Чорний, М. В. Гнатюк // Мистецтво та освіта : наук.-метод. журнал. – 2013. – № 1–2.
4. Руденко І. В. Педагогічні практики : програма / І. В. Руденко, І. П. Соломко // Образотворче мистецтво : освітньо-професійний комплекс : [посіб.] / упоряд. : О. Л. Шевнюк, Л. В. Плазовська, О. І. Бараболя. – К. : НПУ імені М. П. Драгоманова, 2012. – С. 102–107.
5. Shevniuk O. Axiological Approach in Professional Preparation of Future Teachers of Fine Arts / Olena Shevniuk // *Cultura – Sztuka – Edukacja* — Krakow : Wydawnictwo naukowe uniwersytetu pedagogicznego, 2015. – T. 1 – P. 374–381.

REFERENCES

1. Masol, L. M., Haidamaka, O. V., Bielkina, E. V., Kalinichenko, O. V., & Rudenko, I. V. (2006). *Metodyka navchannia mystetstva u pochatkovii shkoli [Methodology of teaching Art in primary school]*. Kharkiv: Vesta, Ranok.
2. Masol, L. M. (Ed.). (2013). *Navchalni prohramy dlia zahalnoosvitnikh navchalnykh zakladiv: muzychnе; obrazotvorche mystetstvo; intehrovanyi kurs "Mystetstvo". 5–9 klas [Educational programs for secondary schools: Music. Fine Art. Integrated course "Art". 5–9 grades]*. (2-nd ed.). Kyiv: Osvita.
3. Shmahalo, R. T., Marchuk, Zh. S., Vachkova, I. B., Chorny, O. V., & Hnatiuk, M. V. (2013). Prohrama "Mystetstvo" dlia zahalnosvit. navch. zakl. 1–4 klasy [Program "Art" for secondary schools. 1–4 grades]. *Mystetstvo ta Osvita*, 1–2.
4. Shevniuk, O. (2015). Axiological Approach in Professional Preparation of Future Teachers of Fine Arts. In *Cultura – Sztuka – Edukacja : Vol. 1* (pp. 374–381). Krakow: Wydawnictwo naukowe uniwersytetu pedagogicznego.

5. Rudenko, I. V., Solomko, I. P. (2012). Pedagogichni praktyky [Teaching practices]. In O. L. Shevniuk, L. V. Plazovska, O. I. Barabolia (Eds.), *Obrazotvorche mystetstvo: osvithno-profesiyni kompleks* (pp. 102–107). Kyiv: NPU imeni M. P. Drahomanova.

АНОТАЦІЯ

Руденко Іраїда. Інноваційна технологія підготовки майбутніх вчителів образотворчого мистецтва.

Актуальність статті обумовлена недостатньою поінформованістю майбутніх учителів образотворчого мистецтва з проблеми реалізації педагогічних інновацій. Її ціль полягає в розкритті змісту інноваційної технології підготовки майбутніх учителів образотворчого мистецтва, характеристиці її етапів, виявленні активних форм і методів підготовки. Для розкриття цілі було використано такі теоретичні методи дослідження, як аналіз, класифікація, систематизація й узагальнення педагогічно-методичних джерел. Емпіричний метод дозволив у процесі педагогічного спостереження та інтерв'ювання зробити висновки щодо якісних змін рівнів засвоєних теоретичних знань і вмінь та практичних навичок.

Ключові слова: візуальний конспект, майбутні вчителі образотворчого мистецтва, педагогічні практики, художньо-педагогічні технології, активні форми і методи підготовки.

РЕЗЮМЕ

Руденко Ираида. Инновационная технология подготовки будущих учителей изобразительного искусства.

Актуальность статьи обусловлена недостаточной информированностью будущих учителей изобразительного искусства о проблеме реализации педагогических инноваций. Ее цель раскрывается в содержании инновационной технологии подготовки будущих учителей изобразительного искусства, характеристики ее этапов, определении активных форм и методов подготовки. Для раскрытия цели были использованы такие теоретические методы исследования, как анализ, классификация, систематизация и обобщение педагогической и методической литературы. Эмпирический метод позволил в процессе наблюдения и интервью подвести итоги качественных изменений освоенных теоретических знаний и умений и практических навыков.

Ключевые слова: визуальный конспект, будущие учителя изобразительного искусства, педагогические практики, художественно-педагогические технологии, активные формы и методы подготовки.

УДК 378.147.016 : 785

Мирослав Филипчук

Рівненський державний гуманітарний університет

ORCID ID 0000-0003-4255-5971

DOI 10.24139/2312-5993/2017.03/106-118

РОЗВИТОК МУЗИЧНО-АНАЛІТИЧНИХ УМІНЬ СТУДЕНТІВ У КЛАСІ ДИРИГУВАННЯ

У запропонованій статті розкрито проблеми феномену диригентської майстерності, які порушувалися багатьма музикантами-педагогами, диригентами, мистецтвознавцями. Обґрунтовано поняття «диригентська професія» та