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**Професійна підготовка майбутнього педагога
на засадах декоративно-прикладного мистецтва: теоретичний аспект**

**Professional Training of Future Teachers
Based on the Principles of Decorative and Applied Art: Theoretical Aspect**

The article focuses on the social requirements for a modern graduate of a pedagogical institution of higher education, which include two interrelated characteristics of the professional qualities of a future teacher: a competent, initiative and creative educator; a carrier of high human culture and national identity, a specialist ready not only for effective teaching, harmonious upbringing and comprehensive development of schoolchildren but also capable to influence fundamentally the formation of spiritual and moral outlook and patriotism of pupils. The article substantiates the professional training of future teachers based on the principles of decorative and applied art, clarifies the essence, significance, psychological and pedagogical features of the educational and cognitive activity of students in the process of creative artistic and labor activity based on the principles of decorative and applied art. It is emphasized that in order to implement successfully the content of education, updated goals and objectives of the school educational components «Art» and «Technology», a modern teacher should: stand out with creativity of approaches to professional activity in general secondary education institutions, be highly qualified in the field of decorative and applied art, be aware of the educational and cultural potential of decorative and applied art and use its opportunities for teaching and upbringing schoolchildren; thirdly, should become a person of culture, a teacher-creator, and a spiritual mentor of children. The essence and significance of artistic and labor training of students based on the principles of decorative and applied art are investigated and ways to improve the professional training of future teachers are identified. The role and place of decorative and applied arts in the system of professional training of future teachers are substantiated and the main categories and concepts such as «decorative and applied art», «folk art», «folk decorative and applied art» are revealed.

Keywords: *decorative and applied art, decorative arts, creative activity, artistic and labor training,*

cultural and educational environment, readiness for professional activity, future teachers.

У статті здійснено обґрунтування професійної підготовки майбутніх педагогів на засадах декоративно-прикладного мистецтва, з'ясовано сутність, значення, психолого-педагогічні особливості навчально-пізнавальної діяльності школярів у процесі творчої художньо-трудової діяльності на засадах декоративно-прикладного мистецтва. Обґрунтовано, що для успішної реалізації змісту освіти, оновлених цілей і завдань шкільних освітніх компонентів «Мистецтво» та «Технології» сучасний педагог має: виокремлюватися креативністю підходів щодо професійної діяльності закладі загальної середньої освіти, бути високо компетентним в галузі декоративно-прикладного мистецтва, усвідомлювати виховний та культурно-освітній потенціал і використовувати його можливості для навчання та виховання школярів; по-третє, стати людиною культури, учителем-творцем, духовним наставником дітей. Досліджено сутність і значення художньо-трудової підготовки здобувачів на засадах декоративно-прикладного мистецтва та виявлено перспективи вдосконалення професійної підготовки майбутніх педагогів.

Ключові слова: декоративно-прикладне мистецтво, декоративне мистецтво, творча діяльність, художньо-трудова підготовка, культурно-освітнє середовище, готовність до професійної діяльності, майбутні педагоги.

Introduction / Вступ. The problem of enhancing the level of professional training of a modern teacher is especially important in the context of the modernization of the education system, based on a competence-based approach. The current socio and cultural situation in the country has led to the need to rethink the place and role of the teacher in the world around us and the value system of the society of knowledge and has defined fundamentally new requirements for the professional training of teachers.

The dynamic development of the society has led to significant changes in the education system, which is evidenced by the innovative character of several educational legislative acts (Laws of Ukraine «On Education», «On Higher Education», «On Complete General Secondary Education», etc.), which provide educational institutions with the freedom to choose the direction of their educational activities. Such activities are connected with the change in social requirements and value orientations of teachers, innovative activities in the New Ukrainian School and are determined by the high level of responsibility for its results - formation of a graduate of general secondary education institution as «*a holistic personality, a versatile, capable of critical thinking person; a patriot with an active position, guided by moral and ethical principles, able to make responsible decisions and respecting human dignity and rights; an innovator who can change the world, develop the economy on the principles of sustainable development, compete in the labour market, and learn over a lifetime*» (Concept of the New Ukrainian..., 2016). Thus, the problem of the developing teachers' readiness to work in modern conditions and raising the level of professional competence of teachers is becoming more urgent.

Aim and Tasks / Мета та завдання. *The aim* is to study theoretical aspect of the professional training of a future teacher on the principles of decorative and applied art.

Tasks are to substantiate the professional training of future teachers on the principles of decorative and applied art, to find out the essence, significance, psychological and pedagogical features of the educational and cognitive activity of students in the process of creative artistic and labour activity on the principles of decorative and applied art.

Methods / Методи. In the course of the study, the following methods were used: general scientific methods (analysis, synthesis, comparison, systematization, generalization, induction, deduction), which were applied at the stage of problem formulation, studying the basics of the researched phenomenon, its historical aspects, and the formulation of conclusions.

Results / Результати. Special attention in the scientific works of national and foreign scholars is paid to the study of various aspects of the problem of the professional training of future teachers. Thus, researcher L. Harbuzenko examines the ways of developing the aesthetic culture of future teachers by means of decorative and functional art (Harbuzenko, 2011); N. Kolesnyk's research is devoted to the study of the peculiarities of training future teachers to organise artistic and technical creativity of students (Kolesnyk, 2007); the problem of the formation of future teacher's readiness for the development of artistic and creative abilities of junior pupils was highlighted in the scientific work of Yu. Kryvoruchko (Kryvoruchko, 2010); researcher S. Lavrynenko (Lavrynenko, 2005) developed and substantiated the content of training teachers for the national education of students through various types of art; Z. Reznichenko (Z. Reznichenko, 2004) considers the artistic decorative and functional component in the content of the professional training of future teachers.

In the context of the modernization of the teacher training system, it is important to study and take into account not only the national heritage but also the best practices of Western European countries

and the United States.

In the process of professional training of future teachers in Germany, the main emphasis is placed on the development of students' basic professional competences: subject, methodological and social. In France, as well as in Germany, professional teacher training is practice-oriented and involves students' pedagogical internships, training sessions, various projects, etc. Norwegian pedagogical education is focused primarily on the development of general erudition, worldview and intellectual level of a future teacher. In the UK, the main emphasis in teacher training is on the development of pedagogical techniques. The American system of pedagogical education encourages teachers to understand their work as highly humanistic, motivated by an interest in the child's personality and aimed at creating conditions for self-realisation and comprehensive development of each student.

Taking into account national and foreign pedagogical experience made it possible to «outline the *main tendencies of the improving professional training of future teachers* at the present stage of reforming the national pedagogical education:

- 1) continuity and succession of professional and pedagogical training of students at different educational levels and degrees;
- 2) integrative and multidimensional nature, scientific significance of the content of professionally oriented academic subjects;
- 3) enhancing and expanding the practice-oriented component of the professional and pedagogical training of future primary school teachers;
- 4) increasing the role of independent educational and cognitive activities of students;
- 5) development of individual programmes for the personal and professional growth of future teachers;
- 6) a harmonious combination of traditional and innovative forms, methods and means of students' academic activities;
- 7) focus of professional and pedagogical training of future primary school teachers on the development of the qualities of a creative personality, in particular through involvement in creative artistic and labour activities on the principles of folk decorative and functional art (Buchkivska, 2019).

The current challenges for Ukraine and Ukrainian society are characterized by the growth of national consciousness, keen interest in historical and cultural heritage, and awareness of the need to preserve traditional folk art as a cultural gene pool of the preservation and development of the nation. Folk decorative and applied art and crafts are an important component of the national lifestyle, ethnic ideals and preferences of Ukrainians. Respect for the mother tongue, traditions, regional arts and crafts form a love for the native land, the small homeland.

In order to reveal the role and the place of folk decorative and applied art in the professional training of a future teacher, let us, first of all, consider the main categories and concepts: «decorative and applied art», «decorative and functional art».

Decorative and functional art is generally understood as a type of creative activity in which the artistic function of the product is to some extent combined with the utilitarian one. «Decorative and applied art as a spiritual and object world of a person includes numerous types of artistic activity: some of them (ceramics, artistic processing of bone, stone, weaving) emerged at the dawn of human civilisation, others are relatively young (lace weaving, tapestry weaving, making beadworks, paper cut-outs, etc.). All of them inherit a wealth of experience in processing various materials and the high professional skills of folk craftsmen and workshop artisans» (Orshanskyi, 2014, p. 63).

Famous art critics and educators Ye. Antonovych, R. Zakharchuk-Chuhai, and M. Stankevych divide decorative and functional art into the following types (Antonovych, 1992): 1) professional decorative and functional arts; 2) the art of folk crafts, or artistic craft; 3) folk decorative and functional art; 4) amateur artistic creativity.

However, to this day, the problems of the relationship between traditions and innovation, the mutual influence of traditional, professional and amateur decorative and functional art remain the main ones in art history theory. «For professional applied artists, folk art is an inexhaustible source of plastic and narrative discoveries, various means of artistic expression, at the same time, professional art influences folk art through interaction with artistic crafts» (Tsisaruk, 2013, p.38).

The concept of «decorative» is associated with images applied on an object (signs, symbols, ornaments, genre motifs), that is a direct adornment (decoration) of the item, in accordance with the peculiarities of the form of the artwork.

Folk decorative and functional art appeared in the early society and had a collective character. It reflected the features of primitive human consciousness, mythological character of the communication with nature (Antonovych, 1992, p.17).

The emergence of artistic (decorative and functional) products in the early stages of the formation and development of human society became possible due to people's labour activity connected with the

satisfaction of their needs for household items. Folk arts and crafts appeared in a difficult, long process of collective artistic, aesthetic and labour activity. Artistic and imaginative thinking becomes folk decorative and functional art when it is implemented in natural materials through the means of artistic expression available to humans (Antonovych, 1992).

In the beginning, the production of decorative and applied items was not professionally done, and the experience of creating various household items was passed down from generation to generation through visual demonstrations and oral explanations of labour actions (Antonovych, 1992, p. 18).

In the conditions of the feudal and serfdom system (XVI-XVIII centuries), folk art crafts acquired the character of manufactory production (Antonovych, 1992, p. 20).

As an integral historical and artistic form, folk decorative and functional art declined in the 20-30s of the twentieth century. The change in people's consciousness at that time was associated with the social restructuring of life, industrialisation of production, and collectivisation, when the artistic values of the peasantry and craftsmen were pushed to the ideological periphery of the socialist social system of the time. In the second half of the twentieth century, the revival and the development of folk decorative and functional art were connected primarily with the needs of the economy, and only then with the cultural demands of the society.

Since the independence of Ukraine, folk decorative and functional art has acquired a new meaning, quality and significance in the life of society. Being aware of their ethnicity, referring to the origins of their own history and native culture, Ukrainians are increasingly turning to the works of folk artists, feeling the need to increase the spiritual and cultural treasures of the nation.

Ukrainian folk decorative and functional art is «a huge world of spiritual and material heritage of the ethnos, the acquisition of artistic ideas of numerous generations of the people, a precious treasure trove that nourishes professional artistic creativity today» (Antonovych, 1992, p. 9).

Folk decorative and functional art performs a number of extremely important *functions* in the process of the formation and development of an individual (Lavrynenko, 2005, p. 65-67): forms the national identity; is a source of knowledge of the distinctive features of the spiritual life of each era, its colour; performs a didactic function; contributes to the formation of a personality in general and the development of universal human abilities in particular; implements the cultural and social function; performs the organisational and pedagogical function; and provides psychological relief.

The above mentioned functions of decorative and functional art can be effectively used by teachers only if they have a sufficient level of professional training and systematic knowledge and skills in various areas of artistic and labour activity.

Emphasising the multifunctional nature of art, H. Shevchenko notes that «a comprehensive study of its essence is possible only with *a comprehensive consideration* of all its functions. The scientist stresses that the particularity of art is manifested in the process of modifying its functions, which are in a complex dialectical system of interactions» (Shevchenko, 1981, p. 10-11).

Today, the issue of professional training of a specialist who knows and understands the peculiarities of folk decorative and functional art, its functions, is proficient in the traditional methods of making decorative products is becoming more and more acute, and at the same time, who as a teacher and skilled craftsman, a carrier of moral, spiritual and cultural values will be able not only to teach students, but also to cultivate in them a love of creative artistic and labour activity, to foster respect for the artistic traditions of the native land and folk artists.

In this context, M. Kurach and I. Bilosevych note that professional training of students on the principles of decorative and applied art contributes to:

- «involving students in creative artistic and labour activities;
- creation of a favourable educational environment for creativity, fostering respect for people of work and art;
- rational combination of various forms, methods and means of teaching;
- development of students' independence and initiative;
- expanding extracurricular educational and cognitive activities of students (excursions, meetings with folk artists, creative work competitions, master classes, etc.);
- formation of an exhibition fund of student works, creation and equipping museums of folk decorative and functional arts;
- expanding the range of students' scientific interests» (Kurach, 2012, p. 127).

Gradually, the development of folk decorative and functional art, the need for extensive training of qualified specialists, masters of various artistic and applied arts led to the emergence of special educational institutions in different regions of Ukraine (Ivan Trush Lviv State College of Decorative and Applied Arts, Kosiv Institute of Applied and Decorative Arts of Lviv National Academy of Arts, Vyzhnytsia Applied College of Arts and Design named after Vasyl Shkribliak, Krolevets Professional College of Arts of Kyiv National University of Technologies and Design, Transcarpathian Academy of

Arts).

At the present stage of the development of artistic and pedagogical education, among other higher education institutions that train specialists of various levels in the speciality 014 Secondary Education (Art. Fine Arts), it is worth mentioning Ivan Franko Zhytomyr State University, Kryvyi Rih State Pedagogical University, Vasyl Stefanyk Precarpathian National University, Sumy State Pedagogical University, Ternopil Volodymyr Hnatiuk National Pedagogical University, Pavlo Tychyna Uman State Pedagogical University, Khmelnytskyi Humanitarian and Pedagogical Academy and many others.

Practical experience shows that the purposeful professional training of future teachers on the principles of decorative and applied art can be carried out by higher education institutions also within the framework of additional specialisations that provide an extension of the basic qualification of a graduate, or in educational programmes that contain an artistic, creative and project-technological component, i.e. a set of educational components focused on the formation of the artistic, creative and project-technological competence of a future teacher.

Conclusions / Висновки. Thus, the fundamental changes in the structure and content of general secondary education due to the implementation of the New Ukrainian School concept have outlined a number of issues in the technological and artistic education fields, and revealed an insufficient level of professional training of future teachers to organise project-based, creative artistic and labour training of students on the principles of decorative and applied art.

Creative artistic and labour activity on the principles of decorative and applied art has significant educational potential, as its content corresponds to the conceptual foundations of humane pedagogy and reflects the educational ideal of the Ukrainian people, which is embodied in highly artistic figurative forms, colours and ornamentation of decorative products that are acceptable for students to perceive, understand and implement.

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