PEDAGOGICAL CONDITIONS FOR EFFECTIVE FORMATION OF DESIGNER'S COMPETENCY OF FUTURE FINE ARTS TEACHERS

Palshkova Iryna[1]
Tkachenko Anastasia[2]

Abstract. The problem of studying the pedagogical conditions for effective formation of designer's competency of future fine arts teachers is considered in the article. Analyzing academic literature on the researched problem enabled us to determine the following pedagogical conditions of effective formation of designer's competency of future fine arts teachers during training, namely: 1) creating information-educational environment by way of using multimedia technologies that enables gaining of designing activity experience by students; 2) mastering new methods and means of art activity and perceiving the artistic image; complex application of transformation of media-innovations in artistic-professional activity of future fine art teacher.

Questionnaire survey among students with application of media technologies has been carried out. Spreading of the Internet created a unique environment where varies types of verbal, visual and audial information are synthesized. Media environment also caused changes in the content of artistic-professional activity and artistic creativity of design specialist. Still until recently designing of an artistic image was carried out under the traditional method, namely: the artist using analogues, imagination or a countless sketches and drafts chose the samples being the most successful by form or emotional characteristics by compounding or stylizing them by artistic means. It was discovered that design competency is being applied through future fine arts teacher's creativity through understanding of cultural-aesthetic, visual-communicative problems of designing activity, ability to set artistic-image, construction-technological, communicative-informational tasks and to settle them with visual-artistic means.

[1] Doctor of Pedagogical Sciences,
South Ukrainian National Pedagogical University named after K.D. Ushynskyi, Ukraine
[2] Postgraduate Student,
South Ukrainian National Pedagogical University named after K.D. Ushynskyi, Ukraine

111

1. Introduction

Art as a socio-cultural reality performs an incomparable artistic function: makes invisible visible, inaudible audible and assists in discovery of undiscovered and earlier unexperienced in human life. For a long time, the central concept in conceptualization of aesthetical culture of personality is the phenomenon of artistic image and an intrinsic ability to productive imagination.

Within the terms of contemporary psycho-pedagogical science, imagination is considered as the ability of a person to operate the images of the outside world and to express a certain inner content (a set of ideas, feelings, evaluative attitudes to life and experiences in the broad sense of the word. The teacher of the aesthetic cycle as a link between the educational branch and professional art must be able to realize his/her mission – to teach students to create beauty using the most modern means and pedagogical technologies. Thus, formation of professional skills of a fine arts teacher becomes of a prime importance and therefore the ways and means of this process require a special study.

It appears, that nowadays there is the system of professional training of future fine arts teachers in which formation of professional competence of students, in particular the necessary artistic and professional skills, has been included. It has been discovered, that educational plans and programs are being developed at pedagogical higher educational institutions according to educational-professional program and existing job description of fine arts teacher. They take into account gradual formation of personality creative potential and although in different pedagogical higher education, the content of fine art teacher professional education can vary depending on specific conditions.

Analysis of academic literature on the problem under study has allowed us to distinguish the mark out pedagogical conditions of effective formation of design competence of fine arts future teachers in the professional training, namely:

1) the creation of information and education environment by use of multimedia technologies providing students with the experience of design activities; 2) mastering of new methods and means of visual activity and perception of artistic image; 3) complex application of media innovations transformation into artistic and professional activities of the future fine arts teacher.

2. Creation of informational-educational environment by using multimedia technologies providing students experiencing designing activity

The first proposed pedagogical condition involves the creation in the process of studying the design of such an educational environment that would help to master the design means of expression, mastering modern methods of organizing and managing the artistic and design activities of students and its further application in practical professional activities.

Informational and educational environment has the following components of structure: space-semantic component – organization of space (interior deign, spatial structure of premises, etc.); symbolic space (various symbols – emblem, traditions, etc.); content-methodical component – content area (concepts of education and training, educational and training programs, curriculum, manuals, visualization, etc.); communication and organizational component – features of subjects of the educational environment (distribution of statuses and roles, national features of students and teachers, their values, settings, stereotypes, etc.); communication sphere (style of education and teaching, spatial and social density among participants of education, etc.); organizational sphere (peculiarities of managerial culture, the presence of creative associations of teachers, initiative groups, etc.) [16, p. 275-276].

To provide a supportive informational and educational environment that provides future teachers' gaining of technoligies of designing skills and abilities, you need:

a) to study the pedagogical world and domestic experience in organizing the design activity of students in the process of labor training;

b) to introduce advanced pedagogical techniques and multimedia technologies into the educational process that will promote development of design thinking, logical and image thinking, application of creative potential and self-expression;

c) have scientific and methodological support, including: information resources and computer training facilities.

The use of multimedia technologies in education allows you to make a real technological breakthrough in organization and practical implementation of learning process. The ideas of using multimedia technologies provide for improvement of the teaching management system at different stages of the lesson, increasing the motivation to learning, improving the

information culture of students and the level of training in the field of modern information technologies.

The ground for the introduction of multimedia technologies into the educational space is the properties of multimedia, that is the harmonious integration of various types of information. It is increasingly difficult for the teacher to see himself/herself in the educational process without the help of a computer. Thus, at the present stage of development of pedagogical science and practice, the role of multimedia technologies in studies is determined, first of all, as that in the expansion of ideas about the means of studies.

Multimedia technologies are among the most promising and popular pedagogical information technologies enabling creation of entire collection of images, texts and data, accompanied by sound, video, animation and other visual effects.

Thus, multimedia technologies perform such didactic functions: enhancement of illustrations; provision of scientific education; development of cognitive interests and abilities of students; improving the quality of knowledge of students; accelerating learning; improving awareness and memorizing educational material; activation of independent work of students; communication theory with practice; individualization of training; control over learning of knowledge.

3. Mastering new methods and means
of creative activity and artistic image perception

The relevancy of searches of the content of the concept of "artistic image" is confirmed by the fact that for decades it has been addressed by specialists of various scientific fields and creative professions. This concept is considered the most intensively and meticulously in art science and aesthetics, that is conditioned by the live nature of their social engagement. For centuries, especially at turns of epochs and in periods of formation of a new aesthetic dimension, scientists discover new aspects of seemingly thought through concepts, in other words revealing the new qualities of a well-known phenomenon that are generated by new aesthetic inquiries, that are, undoutebly, on the concept we seek.

Among the well-known specialists, who have contributed to the considering of the above concept from the point of view of aesthetics and art, one can be distinguish V. Bychkov, Yu. Boriev, A. Canarskyi, L. Levchuk, Yu. Usov and others.

Let us consider the concept"artistic image". It is commonly believed, that in case of our mentalityupon consideration of the origins of perception of this concept one should address the cultural specific features based on the Christian canons. "An image (an icon) becomes a significant phenomenon and a category simultaneously"– states V. Bychkov. The image is not unequivocal and one-dimensional: "the image in all its hypostases – from the verbal and poetic images of sacred texts… to iconographic images (namely icons), sacred images, symbols of worship, spiritual images" is present in Christian culture, and culture of image that itself is "to a greater extent than the culture of the word in its literal sense. The image occupies a major place in this culture on its sacred-existential (or ontological) level" [1, p. 39].

It is appropriate, in our opinion, to focus attention on the fact that the icon, that V. Bychkov mentions, is itself in a depicted image. Over time, the concept of artistic image as a cultural phenomenon is changing a little, expanding and embodying samples of not only artistic, but mostly literary images. The artistic image of the Renaissance already appears as a reflection of the life of the subject and "must create a certain condition of life so that a person couldexperience the depicted as his/her own moment of life… Because life is a unity of its inner essence and its external expression, "form of life" in art, of course, involves the image of a true expression of life" [2, p. 95]. It should be noted that there are certain features of artistic image interpretation in art and aesthetics. A traditional understanding of the meaning of the artistic image is considered in *narrow* (as a visual form of life reflection) and the *broad* (as a way of creating and being a work of art) meanings. In this case, the concept of "artistic image" is often considered in the narrow sense, distinguishing either as a separate element of an artistic work, or as a certain means (symbol) displaying the content of the work of art. This understanding is generally used as a definition of artistic image in an artistic interpretation.

The artistic image is a method of thinking in art, as the art is impossible without meaning, which expresses this image. According to Y. Boriev, "The artistic image is a content form of art, a form of thinking in art. This is allegorical, metaphorical thought, revealing one phenomenon through the second one" [3, p. 195].

As for the artistic understanding of the "artistic image,» it is more directed toward the inner world of the image, because art is not interested

in external in itself, but external as an expression of the inner. This is also the problem of relation, because the art of interest is the attitude of the external to the internal, which gives rise to the problem of expression of the internal in the external. The artistic image as an artistic expression has an inner life not accessible to the outside. This expresses the dualism of art. But there is another side where internal content and external manifestation coincide. The reflection of the semantic unity of the external and internal is the expressiveness of the image. Expressing his/her attitude to a certain moment of life, the artist cannot but express the same attitude to the other parties of reality reflected in this moment. The artistic image is necessarily emotional. It is the result of the author's contemplations of a specific phenomena of life. It is also a certain type of human relation to reality.

On this basis N. Anishchenko found reasonable the integration of artistic disciplines in a pedagogical process, that is provided for by: the epistemological possibilities of each particular type of art to reflect different but essential aspects of objective reality, to evaluate and to show in its complex a rather complete picture; the influence of the artistic image of each type of art on the various mental processes of the individual; multifaceted artistic education of students, since the general and specific patterns of art are comprehended on the broad principles of integrated types of artistic creativity.

Perception of an artistic image of art involves acceptance by the addressee of the statement and those forms of organization that the author includes into it. Therefore, for comprehensive perception of art and the possibility to enjoy it, not only presence of developed forms of human sensibility in the addresseeenabling him/her to take a look at a workwith all depth and acuteness of experience is necessary, but also the corresponding level of aesthetic and artistic education.Artistic image is generalized and at the same time particular picture of human life or surrounding world created by the creative imagination of the artist.

Thus, the ***artistic image*** is an aesthetic way of existence of a work in terms of its expressiveness, impressive persuasiveness and significance. The artistic image is a central, systemic concept for different types of arts, a special, emotional, natural and extremely productive way of knowing the real actuality. Images appear in the minds of people under the influence of real actuality perceived with sensory organs. They are copies, imprints of reality. In the artistic imagematerial and spiritual, external and internal are merged into a single objective and subjective.

4. Complex application of media innovations transformation in artistic-professional activity of future fine art teacher

The media space is primarily conditioned byanthropogenic dependence of people, their excessive interest in virtual space. Thanks to the use of the Internet today, way for the reader becomes much more accessible. Operation with mixed formates makes material interesting and easy to perceive. First, presentation of the text in the form of "top" is a win-win option, since the current audience loves when everything is best out of the flow of information has already been selected. Secondly, use applications andweb-site platform activates the reader. Even uninteresting content can be interesting if you switch from traditional tools to interactive [3].

Therefore, new *cross-media platforms* are actually prepared by changes in media consumption and are determined by information consumers themselves. In order to be on the trend, the newspaper, in addition to the printed version, should publish an independent digital online publication that uses all the specifics of online (interactivity, hypertext, multimedia); the news magazine would have to develop an application for smartphones containing all the visual benefits of e-journal; radio journalists should work with the camcorder to bring additional materials from a meeting or event; the TV channel should actively communicate the topics of the day on Facebook or Twitter.

As a final conclusion, future professionals should understand: cross-media is not a strategy for rationalization measures, cross-media is a strategy for a new resource organization to grow from a newspaper to a media concern.

Multimedia platforms can be used at all necessary levels of presentation of educational content and the formation and development of artistic and professional knowledge: their perception, observation, theoretical and practical processing.

Implementation of educational content in multimedia technology takes place through the integration of several modalities – visual, audio and animation in the form of illustrations, logical images and visual analogies. Illustrations include the corresponding depictions of reality substitutes: photographs, videos, and the like. Logical images are simplified representations that illustrate complex structures in a schematic and encoded form, including graphs, diagrams, and diagrams. Fine analogies, or illustrated metaphors, present model-analogies of certain processes [2].

117

The following models can be used to create artistic and professional skills for future fine arts teachers using multimedia technologies: multimedia lecture, multimedia portfolio, reference visual conspectus, "virtual museum". The leading didactic tool in this case is the multimedia presentation – a set of logically related slides. By structure, a slide can contain elements of the following three main types: frames with text information; multimedia objects (pictures, sound, video) and control buttons. Animation can be applied to each object – the ability to move the screen in a certain way. We consider the way of creating, designing and preparing a multimedia presentation as an activity in which the analytical-synthetic, artistic-aesthetic and design-design types of artistic and professional skills of future fine arts teachers are formed and refined.

Multimedia lecture is a kind of lecture-visualization, where the main methods of teaching are demonstration of visuality (cinema, television and video, slides, blocks of information) and its step-by-step commentary by a teacher with the help of computer technologies. The main differences between multimedia lectures from the "traditional" are the following: more clear structured content; block diagram of educational material structurization; efficiency and clarity of the form of information submission; use of additional methods of material presentation (sound, animation, graphics), developed hypertext structure; graphic presentation of main provisions of lecture, definitions, formulas, drawings, diagrams, etc. (N. Semenova).

There is an indisputable didactic advantage of a multimedia lecture before the "traditional" lectures at higher educational institutions. In the context of our research, we focus on the following providing for:

– maximum information filling, the most complete disclosure of essence and patterns of artistic and pedagogical phenomena and processes; clear structuring of the training material; demonstration of processes, complex schemes, artistic and graphic standards, sequence of their construction, dynamic and spatial visibility;

– intensification of processes of perception and assimilation of artistic and professional knowledges at the expense of timely submission of information, its optimal dosage, availability, adaptation of the rate of submission to the speed of its learning;

– realization of artistic and aesthetic laws of formation of forms;

– increasing interest and motivation for learning, better memorizing information, focusing students on the main;

– ergonomics of the use of visual means by combining them into a single presentation [5, p. 311].

The system of cocepts containing multimedia technologies in one form or another must be constructed in accordance with the regularities of the formation of artistic and professional skills of students. Therefore, multimedia lectures should be supplemented with *reference visual conspectuses*– a set of slides, each of which reveals the content of scientific concepts and categories by means of multimedia, and at the same time it is a certain artistic and graphic standard, as well as a holistic multimedia portfolio for courses of educational disciplines.

Installation (from English "installation"– installation, allocation, mounting) – a form of contemporary art, spatial composition, which is a combination of various elements and at the same time being artistically whole. The installation can be characterized as an itself valuable symbolic scenery, created at a certain time and under a certain name. It is important that the viewer does not contemplate the installation from the side as a picture, but turns out to be in the middle of it. Some installations are approaching the sculpture, but unlike it, the installation is not molded, but is mounted from non-uniform materials, and, as a rule, industrial origin [3].

Installation is three-dimensional. Besides the fine arts, which always constitutes its starting point, installation involves music, video, reality – so you can listen, tap, smell, taste it, and more. Installation should involve the viewer in action and therefore contains means of manipulation and direct tactile exploration of its elements. Sometimes content of the installation is precisely this and consists in changing the positions of objects in space. D. Prigov writes: "Installation is something built in a closed space, and its size can range from the extremely small, where one can look only one eye, to several rooms in large museums. Installation, in contrast to flat paintings and individual objects, emphasizes the organization of interior space." The main effect sought upon performance of installation is a feeling of magical or even mystical experience in the process of perception [1].

Special features for creating installations and for viewing them include computer technologies, in particular virtual environments created by their means – virtual museums, exhibitions, three-dimensional and flat graphic dynamic and static models, etc. By attracting students to create and view installations on topics provided for by the content of future fine arts teacher-

professional training, one can achieve formation of artistic and professional skills in their methodological, pedagogical and artistic aspects.

Performance (from English "performance"– performance, presentation, declaration) – a form of contemporary art in which work is the actions of an artist or a group at a certain place and at a certain time. Performance can be any situation including four basic elements: time, place, artist's body and attitude of the artist and the spectator. That is exactly what distinguishes the performance from such forms of fine art as a sculpture or a painting, when the pictorial work is an exhibited object [4]. Thus, performances can be considered as a method and form of organization of artistic and professional activities of students and use it to present products of this activity.

The phenomenon of selfie (photographic self-portrait, most often taken on the phone and distributed in social networks) today is no longer merely an entertainment, but is perceived as a means of visual communication, self-identification, advertising or self-promotion. Focused attention is paid by communicators, psychologists, philosophers, political scientists. Selfie is interesting forresearchers as the scope of this phenomenon increases annually, almost every user of the network makes self-portraits and,moreover, selfie are able to manifest hidden wishes and needs of large social groups [5]. Of course, these properties of a new visual phenomenon are of interest to politicians, since they allow them to respond to fashion, to communicate on an equal footing with their audience, to exercise a stronger emotional impact on the recipient due to the peculiar intimacy that selfie assumes.

The works by N. Carr, J. Kilner, J. Oullet, A. Rutledge, K. Thompson, C. Oriekh, Ye. Pcholkina are devoted to the discovery of the essence of this new visual phenomenon. In the context of political communication, selfie was considered by A. Baishia, A. Golovitska, A. Karadimitrou, V. Koladonoto and others. In domestic science, the phenomenon of selfie is studied mainly from the standpoint of sociology (N. Kalka, L. Orishchyn) and psychology (N. Tavrovetska, O. Skulovatova), instead there are no special studies of the phenomenon from the point of view of advertising, branding, communication theory, especially in relation to functioning of selfie in the context of domestic political communications.

Although the term "selfie" appearedonly in 2002, in 2012by the magazine "The Times"it was recognized as one of the top 10 fashion words, and in 2013 it became the word of the year in the Oxford Dictionary of English. Today the term is commonplace to designate a photo of your-

self, made on a telephone. However, American researchers T. Senft and N. Baim emphasize that selfie is not just a self-portrait. Selfie is a visualization of the object.

Given these factors, selfie have ceased to be considered as only a fun.

Consequently, in order to effectively formulate the design competence of future teachers of fine arts in the field of professional training, the following pedagogical conditions are defined: creation of informational and educational environment through use of multimedia technologies that provide students with the experience of design activities; mastering new methods and means of visual activity and perception of artistic image; integrated application ofthe transformation of media innovations into the artistic and professional activities of fine arts future teacher.

5. Diagnosing the formedness of designer competency of future fine arts teachers

Formation of design competence of futurefine arts teachers during professional training is assessed by the following *criteria*: motivation-value, cognitive-technological and *levels of design competency*: low, medium and high. We believe that the criterion of the effectiveness of formedness the design competence of futurefine arts teachers is the creative (high) level of formation of motivation for success in professional design-activities, designer competence, development of creative qualities and design capabilities of students' personalities.

Students were offered to perform test tasks of 4 levels of complexity and to solve design-oriented tasks by means of computer graphics.

Analysis of the diagnosing results (Table 1) shown mostly low level of design competence of the control (50,0%) and experimental (43,75%) students of the groups of discipline"Fundamentals of Design". The average level of design training was observed in 30,0% of CG students and 31.25% of EG respectively. The smallest number of students was characterized by a high level of designer training in the discipline "Fundamentals of Design" (20.0% in CG and 25.0% in EG).

Since the average absolute value of the difference between the levels of professional training of students in control and experimental groups (1.63%) at the qualifying stage of the pedagogical experiment does not exceed 2%, one can assert about the homogeneity of the sample of students of CG and EG and predict obtaining of reliable experimental data.

Table 1

**Levels of formedness of art-graphics faculty students
design competency at consulting stage of pedagogical experiment**

Level of Students' Design Competency	Number of Students		Indicator in % to the number of students	
	CG	EG	CG	EG
Low	15	14	50,0	43,75
Average	9	10	30,0	31,25
High	6	8	20,0	25,0

The formative stage of the experiment envisaged the final diagnosis of academic achievements of the students of the CG and EG, establishment and comparison of the results obtained in order to verify the effectiveness and reasonability of implementing the model for design competence of future fine arts teachers during professional training.

During the forming experiment in the experimental groups, the main attention was paid to the enrichment and systematization of students' thesaurus, acquisition of basic experience of using design knowledge and skills, acquisition of skills of professional activity, stimulation of the need in creative pedagogical growth and self-development of the teacher by means of design.

The main tasks of forming the personality of the futurefine artsteacher have become:

– expansion of worldview, interest and respect to technology, values of historical and contemporary design, productive activity and computer graphics;

– systematization of design and technological and methodological knowledge and skills, their practical testing in a variety of ways;

– formation of a positive attitude to design training activities, search for individual preferences, ways of own creative search and development of corresponding qualities of future specialists.

During organization of productive design activities in the process of professional training the focus was consequentlymade on: the motivational-value aspect (the awakening of interest, familiarity with the essence of design activities, outline own preferences); the cognitive-technological aspect (increased awareness of judgments, deficiencies and potential development of own competence to study the basics of design); creative-reflex-

ive aspect (development of an individual learning strategy, application of creative methods and techniques). This was facilitated by the problematic organization of the process of formation of designer competence, orientation to heuristic, research, integrative methods of pedagogical communication in the process of integrating the content of pedagogical, technological, artistic design work, among which the elements of computer graphics were especially highlighted. Future teachers of fine art learned to work productively, deeply understand into the problem, find optimal options for design decisions, critically evaluate the results, outline prospects of self-development in the field of study of the foundations of design.

Considerable attention is paid to the formation of skills and abilities of the emotional-sensory perception of the world, the motivation of creative imagination and imagination in learning activities. For this purpose, methods of associations, creative experiments, etc. were used. Comprehensive consideration of specific features, artistic preferences and level of design expertise of students of experimental groups required construction of an individual learning path for everyone, that became possible due to the use of pedagogical support methods – individualization and differentiation of educational tasks within the discipline "Fundamentals of Design".

This was due to integrative teaching methods that revealed the aesthetic essence of the teacher's activity as a designer through its integration into the world of artistic culture. Thus, using the method of cultural synthesis during the study of themes in the history of arts, the problem situations of professional communication with art that stimulated awareness of the integrity of artistic culture were modeled, focused on the recognition of artistic and aesthetic codes and meanings, deepening into the spiritual world of the author of a design work. At practical classes, educational discussions were organized in which each student, based on a generalized analysis of the artistic work, had to express his attitude towards his aesthetic preference, his interest in the author's style of one or another work, to compare the artistic language of the work with similar examples of other cultures, epochs, and regions.

The gradual introduction of design-oriented tasks, which required a complex characterization of a design work, consideration of the features of a certain artistic direction, style, significantly enhanced the designer experience of students and contributed to the stimulation of productive design thinking. For example, the independent task "Create an atlas of woods used

in interior design" was to collect and qualify the material on the subject and present it in the form of a chart or table that reflects a certain author concept of the study. At practical lessons, discussions were held on the presented-dideas, live communication on the problems of design development, proofing of their own aesthetic assessments, self-formulation and confirmation of generalizations.

Using problem research methods, pedagogical situations were modeled, in which students were placed in the conditions of the need to independently solve a particular artistic problem in grounding a certain thought, confirming factual data, comparing several phenomena, or establishing the appropriateness of a particular statement. Students' special interest was caused by the task of collecting and comparing information from various sources, finding out the proportionality of aesthetic assessments by different authors, comparing the views of contemporary and ancient art designers. The result of such didactic situations was the interest of students in the infinite space of design, the process of artistic communication, the means of modern computer technology, etc.

As an independent work, students performed a variety of tasks on the graphical analytical research of the forms of objects: in the task "Color map of finishing materials" it was necessary to analyze the color characteristics of the finishing materials used for the design of the floor, ceiling and interior walls of a certain style. This work was interested the students, made them to find their own way of developing the problem, to demonstrate quite a variety of ways to present the results – from rigorous projective drawings to interesting pictures-"constructors" that reflected the color characteristics and their interaction with the interior environment and other subjects.

The search for the patterns of the spatial combination of forms took place in pictures on memory and under imagination upon depicting an object (or group of objects) in three spatial positions according to the laws of perspective with a given and altered line of the horizon, in the execution of thematic works ("The Design of the Future", "Modular Composition", "Geometry of space"), modeling a fantastic interior and exterior.

An integral part of forming pedagogical work were verbal techniques that taught future technology teachers to prove their own artistic position, to professionally express their statements, to formulate conclusions, to comment on creative decisions and to discuss various artistic phenomena, to evaluate works of design. In the practice of teaching pedagogical disci-

plines and "Fundamentals of Design", various forms of oral and written consideration of learning resutls, works of art, household items, relevant topics were used – presentations, mini-performances, express questions, discussions, essays. Attention was paid to formation of defining skills and verbal definitions of design concepts in adequate terms and terms.

Testing the effectiveness of designer training for students of control and experimental groups was conducted for each of the criteria using diagnostic methods. The final stage of the experimental study provided the opportunity, in accordance with the indicators obtained in the course of the recording experiment, to verify the effectiveness of the implementation of the theoretical provisions for the designing competence of students through means of developed content and techniques. Its goal was to compare the results of the final diagnosing with the results obtained during the formation stage.

The dynamics of the motivational-value component of the designer competence of future teachers of fine arts, as compared with the data of the recording slice, is progressing. In the course of the experiment, there were positive changes that have appeared in increasing the interest of students in experimental groups to design activities in the process of professional training (Table 2).

Table 2

Levels of formedness of art-graphics faculty students design competency under motivation-values criterion

Levels	Final Stage	Formation Stage	Dynamics
Low	32,1%	15,1%	-17%
Average	43,4%	55,3%	+11,9%
High	24,5%	29,6%	+5,1%

The number of future fine arts teachers showing no interest in design activitieshas decreased by 17%. Students in the experimental group noted they spent more time for theoretical and practical training in design activities (the time assigned for independent classesincreased by 15%), they were interested in additional literature and Internet sources in relation to the problem of accumulation of design knowledge. These facts immediately affected the students' activity atthe basis of designlessons. Thus, the number of students having stable interest in everything related to design activities and artistic creativity has grown by 25,4%.

6. Conclusion

It is determined that art is the determining determinant of the artistic development of the personality of the futurefine arts teacher, since their relationship is primarily established by the historical evolution of culture as a whole, where art exists and develops. The connections of art and the artistic development of personality of a design specialist are mediated by that its layer,that we call art culture, and historical changes in these relationships are conditioned by changes in artistic culture as a specific layer of culture. Thus, the methodological "triangle" can be traced theoretically, which enables us to determine the principles of studying art interrelated with artistic development of personality of future specialist in design.

It has been discovered that design competence is implemented through the creativity of the future fine arts teacher through the understanding of cultural-aesthetic, visual and communicative problems of design activity, the ability to put art-figurative, constructive-technological, communicative-information tasks and solve them with visual and artistic means. In the context of our study, under *the pedagogical conditions for effective formation of design competence of future fine arts teachersduring professional training*, we consider the aggregate of educational activities, which on the one hand ensures students achieve the necessary level of design qualification and on the other hand promote effective use of productive technologies in the process of design preparation of students.

For the purpose of effective design training of students of the faculty of technology by means of productive technologies, we have identified the following pedagogical conditions: creation of information and educational environment through the use of multimedia technologies that provide the students with experience of design activities; mastering of the new methods and means of visual activity and perception of artistic image; the integrated application of the transformation of media innovations into the artistic and professional activities of the future teacher of fine arts.

References:

1. Antonovych Ye. A. (2001). Rosiys'ko-ukrayins'kyy slovnyk-dovidnyk z inzhenernoyi hrafiky, dyzaynu ta arkhitektury : Do 2000 terminiv, ponyat' i vyznach. : Posibnyk dlya vykoryst. u navch. protsesi stud. vuziv [Russian-Ukrainian Vocabulary-Reference on Engineering Graphics, Design and Architecture: Up to 2000 Terms, Concepts and Definitions : Textbook for Teaching Students at Higher Educational Institutions]. Lviv : Svit (in Ukrainian)

2. Bundyna Yu. M. (2006). Formirovanie professionalnoy kompetentnosti studentov-dizaynerov kak aksiologicheskaya problema [Formation of Professional Competency of Students Designers as Axiological Problem]. *Bulletin of Odessa State University.* Tome 1, No. 6 (June), pp. 92-97.

3. Gats Kh. Novi instrumentariyi zhurnalistyky abo yak vryatuvaty nudnyy kontent [New Tools of Journalistics or How To Save Boring Content]. Available at: http://www.mediakrytyka.info/ohlyady-analityka/novi-instrumentariyi- (accessed 31 January 2018)

4. Malik T. V. (2003). Istoriya dyzaynu arkhitekturnoho seredovyshcha/navch. posibnyk dlya stud. vyshch. navch. zakl. osvity [History of Design of Architectural Environment / Textbook for Students of Higher Educational Institutions]. Kyiv.

5. Markova A. K. (1996). Psihologiya professionalizma [Professionalism Psychology]. M.: Znaniie.

6. Ponomarova O. M. (2012). Problemne pole suchasnoyi mystets'koyi osvity Ukrayiny [Problem Scope of Current Art Education of Ukraine]. *Bulletin of Luhansk Taras Shevchenko National University.* No. 4 (239), Part 1, pp. 175-179.

7. Torshyna I. B. (2002). Formirovanie professionalnoy kompetentnosti buduschego dizaynera po kostyumu (Na materiale hudozhestvennogo proektirovaniya shkolnoy odezhdyi) [Formation of Profesional Competency of Future Suit Designer (On Materials of Artistic Designing of School Form)]. (PhD Thesis), Kursk.