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PROFESSIONAL COMPETENCIES OF A FUTURE FINE-ARTS TEACHER: ANALYSIS OF STRUCTURAL COMPONENTS

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Abstract. The article analyzes the concept of professional competence of a future fine-arts teacher from a psychological and pedagogical perspective. Five structural components of professional preparation are identified, and the content of each is substantiated on the basis of scientific sources. The study also examines the psychological characteristics of student age and the role of the individual-differentiated approach in the formation of professional competence.
Key words: professional competence, creative ability, individual approach, acmeological foundations, reflection.

INTRODUCTION

The formation of professional competence in future fine-arts teachers is one of the most pressing issues in contemporary pedagogical science. Azizkhodjaeva defines pedagogical skill as the totality of a teacher's abilities to organize professional activity at a high level and to manage it purposefully [1]. For a fine-arts teacher the task is particularly complex, because the teacher's work is at once creative-artistic and psychological-pedagogical in nature. Existing studies have not yet produced a single, generally accepted structure of professional competence: most authors analyze the phenomenon from only one angle, whether knowledge, ability or personal qualities. The aim of this article is to analyze the professional competence of a future fine-arts teacher systematically, through all of its structural components, and to identify ways of forming it that take into account the psychological characteristics of student age.

METHODS

Four methods were used. Analysis of the scientific-psychological literature covered the theories of abilities and creative potential developed by Teplov [2], Kireenko [3] and Guilford [4]. Component analysis was used to separate the structural parts of professional preparation and to examine the content of each. Comparative analysis was applied to studies of the individual and differentiated approach (Bogolyubov [5] and others). Acmeological analysis, based on the works of Kuzmina [6] and Markova [7], was used to establish the acmeological and professiographic foundations of professional skill.

RESULTS

1. The essence of professional competence. Azizkhodjaeva distinguishes four structural parts of pedagogical skill: pedagogical knowledge, pedagogical intelligence, pedagogical ability and pedagogical technique [1]. Lukyanova identifies three levels of psychological-pedagogical competence (reproductive, adaptive and creative) and shows that it develops gradually over a long period [8]. Professional competence is therefore not a state achieved once and for all, but a dynamic system of knowledge, skills and personal qualities that continues to develop.

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2. The psychological nature of ability and creative potential. Teplov showed that artistic ability is not innate and unchangeable but develops in the course of activity and consists of several component abilities [2]. Kireenko analyzed the structure of visual-art ability, including perception, hand-eye coordination, figurative memory and imagination [3]. Guilford proposed assessing divergent thinking by four indicators: fluency, flexibility, originality and elaboration [4]. These indicators can serve as criteria for assessing the creative potential of a future teacher.

3. Five structural components of professional preparation. On the basis of the analysis, five components of the professional preparation of a future fine-arts teacher were identified (Table 1).

Table 1. Structural components of professional preparation

No.	Component	Content	Source
1	Motivational-value	Inner attitude toward the profession and interest in it	Lomov [9]
2	Cognitive	System of theoretical and methodological knowledge	Hasanov [10]
3	Practical-skill	Artistic-creative and pedagogical-methodological skills	Oripov [11]
4	Personal-professional	Professionally significant personal qualities, aesthetic perception	Vygotsky [12]
5	Reflexive	Ability to analyze and improve one's own activity	Lukyanova [8]

Lomov showed that activity based on an inner need yields more stable and higher-quality results [9]. Hasanov stresses that a teacher must know the age characteristics of pupils and the stages in the development of their ability to depict [10]. Oripov divides practical-skill preparation into artistic-creative and pedagogical-methodological directions and notes that the latter often receives insufficient attention [11]. Vygotsky substantiated the link between the formation of a creative personality and emotional-intellectual experience [12]. The reflexive component is a necessary condition for moving to the creative level described by Lukyanova: independent pedagogical solutions are found by a teacher who regularly analyzes his or her own activity [8].

4. Characteristics of student age and the individual approach. Bogolyubov identified three conditions of the individual approach: diagnosing the initial level, developing a system of individual tasks and monitoring developmental dynamics [5]. Professional development during the student years usually proceeds in three stages. In the first and second years, theoretical and general professional knowledge is acquired and an initial image of the profession emerges; in the third and fourth years, practical-creative and methodological preparation intensifies and this image becomes more realistic; in the final year, professional identity and an individual pedagogical-creative style begin to take shape.

5. Acmeological foundations. Kuzmina distinguished the constructive, organizational, communicative, gnostic and design components of pedagogical activity and stressed that professional skill is a process of self-improvement that continues throughout a career [6]. Markova argued that assessment of competence must take into account professional position and psychological qualities alongside professional knowledge and skills, and that the result of a teacher's work is determined by what the pupil has learned [7].

DISCUSSION AND CONCLUSION

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The analysis shows that the professional competence of a future fine-arts teacher should be regarded as an integral system of five components. The components are interrelated: strong motivation promotes more active mastery of knowledge, deep knowledge supports the reliable formation of practical skills, and practical success in turn reinforces motivation. If a break occurs in one component (for example, when a student has theoretical knowledge but has not sufficiently developed practical skills), it also affects motivation negatively and reduces the effectiveness of the whole system, which is why the five components need to be developed in parallel. Because most existing studies focus on a single component, examining them within one integral system constitutes the scientific novelty of this article.

Because a fine-arts lesson requires the teacher to communicate individually with each pupil, the pedagogical tact described by Markova, that is, the ability to give constructive criticism without damaging the pupil's creative self-esteem, is especially important [7]. Bogolyubov's study of the individual approach confirmed the need to take into account the student's personal-psychological characteristics: level of ability, creative potential and motivation [5]. The results can be used in developing teaching materials on forming professional competence in fine-arts students and in defining assessment criteria. Since the analysis is theoretical in nature, testing the identified components in practice is a task for the next stage of the research.

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