

Formation of Specialists' Professional Competence in Art Specialties Using the Pedagogy of Dissensus: Features of a Development of the Postmodern Society

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Abstract: The relevance of the outlined problem is determined by the need for an anticipatory development of the educational sphere, in particular, improvement of the process of training specialists in art specialties at institutions of higher education, taking into account peculiarities of postmodern development of society. Taking into account the results of the generalization of theoretical searches, existing innovative processes in art education are singled out and analyzed (updating regulatory support, creating original scientific and methodological support for the formation of professional competence, implementing innovative educational programs, using information and communication technologies, implementing a quality management system for higher education, etc.). On the basis of the generalization of the conducted research work, the theoretical model of improving the professional training of future specialists in art by means of pedagogy of dissensus is substantiated. The model describes the goal, subject, object, process, and expected result. The means of pedagogy of dissensus (integrativeness, communicative behavior, dissensus, argumentative speech, different readings of the content of artistic works, etc.) and the peculiarities of their use in the process of training art specialists are characterized. Prospects for further research consist in detailing the model of improving the professional training of future art specialists by means of pedagogy of dissensus and developing effective means of control in order to organize a pedagogical experiment under the conditions of a real educational process.

Keywords: *Art; art education; improvement of professional training; educational program; innovations; postmodern.*

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Introduction

The postmodern society is characterized by radical changes in all spheres of human life. Its important characteristics are the lack of clearly defined development paths and the chaotic nature of all processes in society (Komogorova, 2021; Nerubasska & Maksymchuk, 2020; Nerubasska et al., 2020). Public institutions, primarily education, are responding accordingly. Vocational education institutions have a number of requirements: flexibility, diversity of educational programs, transformability and constant movement depending on consumer requests.

Considering new properties of postmodern educational systems, Asterhan, Howe, Lefstein, Matusov, and Reznitskaya (2020) believe that the priority is the development of creative skills and critical thinking, rather than the acquisition of a predetermined amount of knowledge by the curriculum. Innovative pedagogical technologies, which are formed in the conditions of a global society, should ensure the development of algorithms for the formation of a creative personality capable of adaptation and self-realization. Therefore, we have the reason to say that it is not just about training future specialists with desired characteristics, but the formation of subjects of socio-cultural activity. Nowadays there is a significant change in the forms, techniques and methods of pedagogical work, updating of teaching aids, development and implementation of innovative technologies. The need for such an update is also emphasized in the publications of Matusov and Pease-Alvarez (2020), Pittard (2015), Nenko et al. (2022), Berbets et al. (2021) and others.

The implementation of educational innovations in the field of art education deserves special attention, as it currently remains unresolved. There is an objective need to overcome the static curriculum of training specialists in the field of art, there is a need to use a multifaceted approach to the content and methods of education, to create and test innovative pedagogical practices and to study innovative approaches to the organization of art education.

Modern standards of educational services require the formation of new personal and professional qualities from art specialists. In particular, we are talking about the ability to consciously analyze one's activity, systematically update professional knowledge, form one's own artistic style, and strengthen creative activity. The problem of improving the process of professional training of art specialists, which meets the existing requirements of society, is being activated.

Therefore, prerequisites for the initiated scientific research are:

- the existing discrepancy between the requirements of postmodern development of society for art specialists, the fixed content and methods of professional training of art specialists;
- the insufficient development and implementation of innovative technologies for the formation of professional competence of future art specialists.

Objective of the article is to analyze the content of the pedagogy of dissensus in the context of innovative educational trends, and to determine prospects for its use as a basis for the development of the creative personality of future specialists in art.

Innovation in the field of professional training of art specialists as a requirement of the postmodern society

The existing scientific and technical development of human civilization has caused a controversy regarding the existing crisis in the educational sphere and common pedagogical technologies. There is a reason to believe that the goals of higher education have shifted, in view of the irreversible change in the ideals and values of the future specialist's personality. Higher education, focused on integration into the global educational space, must meet certain requirements. One of the most important is the need to implement innovative pedagogical technologies, taking into account the requirements for training specialists in the postmodern society.

It is postmodernism that initiates innovative processes in all spheres of social life, particularly in science, art and education (Ellaway, 2020, Rømer, 2011). In the context of our research, the opinion of Mühlpachr (2008) is relevant, who considers social heterogeneity to be the primary problem of the postmodern society, the solution of which is possible regarding to innovative changes in the content of professional training of future specialists.

The need to introduce innovations in the system of professional training of art specialists is due to the process of replacing the philosophical foundations of art in general. According to the views of Atkinson (2004), Donovan (2013), Zajda (2003) and others, the concept of training future specialists in art specialties should correlate with the existing socio-cultural situation. However, Zajda (2003) claims that globalization is dominant in postmodernity and predicts the further development of educational systems. In contrast to him, Atkinson (2004) and Donovan (2013) emphasize the need for innovations in the context of the adoption of the postmodern

concept in education and a radical change in approaches to building a professional training system.

The postmodern pedagogy requires changing educational programs in order to meet the needs of educational services consumers (Laudo Castillo, 2012). The scientist proposed innovative approaches to updating the system of professional education, taking into account the postmodern development of society. The same position is voiced by Tsapovska (2020) and claims that the process of updating higher education should take place gradually, taking into account the peculiarities of the development of society, the value orientations of young people, and the student's professional expectations.

The improvement of the professional training of specialists in artistic specialties is currently taking place due to the shift of emphasis from the universal characteristics of the personality to its originality and uniqueness. Thus, Houser (2005) claims that art education is fundamental in the development of the idea of achieving social justice in the postmodern society. In addition, Morales-Caruncho and Chacón-Gordillo (2018, p. 288) emphasize the urgent need to train specialists in art specialties with an active creative attitude, capable of interpreting and perceiving postmodern art. The postmodern society expresses itself through art. And the new generation of artists should express social problems and challenges through the means of art. However, according to McLean, Abbas and Ashwin (2017, p. 7), art education does not teach artists dialogue, focuses on the formation of practical skills and is useful and goal-oriented in content. At the same time, Ericsson and Pool (2016, p. 99) emphasize that creativity should be a critical rethinking of one's own experience, and art education should focus on finding one's own artistic style along with acquiring instrumental skills.

Based on results of the search for innovative directions for the renewal of art education, Matusov, Marjanovic-Shane, Kullenberg and Curtis (2019) proposed the concept of dialogic pedagogy as a means of educational renewal. According to scientists, the value of this approach lies in the possibility, through a dialogic analysis of the artist's activity, to move away from templates, to avoid the modern traps of positivism and post-truth.

Knowledge is fundamental in the process of professional training of future art specialists. Their transfer should take place in innovative ways that ensure the formation of the critical thinking of the artist (Boden, 2011). Londesborough (2018) demonstrates the same position and offers an author's approach to improving the professional competence of artists. Individual issues of innovative pedagogy are also reflected in the publications of Dembitska and Kuzmenko (2021; 2022).

Another key trend to which we draw the attention of the scientific community in the context of the initiated research is the increase in competition in the market of global educational services. Students can choose any university in the world according to their preferences, and universities compete for the most talented students. Therefore, the main figure that determines the university's policy is the student's personality. The student must take responsibility for his own professional training and create an individual educational trajectory with the desired qualities.

We must emphasize that the need to introduce pedagogical innovations into the educational process of a higher school is due to the existing contradictions between the needs for the development of higher education institutions and the real state of training of art specialists. The justification and implementation of innovations in the process of professional training of future art specialists should be based on the analysis of not only trends in the development of education, but also the changing role of art in the life of the postmodern society. Professional training of art specialists requires not only the formation of their professional competence at a sufficient level, but also the development of the ability for innovation, creativity and self-realization.

The analysis of the theory and practice of training art specialists at institutions of higher education indicates the existence of the following innovative processes:

- Regulatory support for innovative activity is updated.
- Author's scientific and methodical support for the formation of professional competence of art specialists is developed and tested in the conditions of a real educational process.
- Innovative educational programs are developed and implemented.
- Possibilities of modern information and communication technologies and elements of distance learning are intensively used in the process of professional training of future art specialists, as a result of which the classical form of obtaining higher education is replaced by a mixed one.
- Quality management systems of higher education are implemented, which allows us to respond accordingly to changes in the needs of consumers of educational services.
- Innovative pedagogical technologies are justified and introduced.

The analysis of the results of one's own pedagogical activity further confirms the thesis of the need to create effective methods for the development of professional competence of future specialists in art specialties. Modern students are motivated for continuous development, but

their potential will not be realized if the higher education system is oriented to the old model of the classical university.

Therefore, we consider the following to be the priority tasks that must be solved:

- Maximum consideration of the needs and interests of student youth in the process of training future art specialists.

- The development of innovative pedagogical technologies, taking into account the existing cognitive situation of digital postmodernity, as a result of which the formation of critical thinking of future artists is slowed down.

- A search for ways to optimize the content of education and methods of its transmission, since the need for an academic lecture disappears with the development of information technologies.

Considering the above, we believe that the pedagogy of dissensus is a promising technology for improving the professional training of future art specialists. Let's consider its content and features.

Pedagogy of dissensus as a means of forming the professional competence of art specialists

It is well known that today the value of university education is determined not so much by the content of the educational material, but by the methods of knowledge transfer and the features of assessing the level of students' professional competence. Ideas of transformational training of future art specialists are interesting. They are focused on the maximum development of student abilities and provide motivation for self-development. The same thesis is supported by Hanaba and Voitiuk (2022) and they emphasize that with this approach, learning turns into self-knowledge and self-construction of the future artist in the process of interaction in the educational environment.

Lambert (2009) identifies the importance of critical discussion in the arts and education. Investigating the peculiarities of bachelor's education, the scientist analyzed the use of innovative approaches in the process of training future artists, in particular, the prospects for constructive intervention in connection with the modern challenges of educational systems in the UK and other European countries.

Pedagogy of dissensus is based on the concept of disagreement, the content of which was first defined in art in the works of the French philosopher Rancière (2009). The scientist interprets art as a discrepancy or gap in the reflection in the mind of a specific individual due to the existence of various characteristics of feelings. In his opinion, the existence of such

differences contribute to the emergence of new ways of seeing, feeling and thinking in art.

The concept of using pedagogy of dissensus in the process of training art specialists was proposed by Skregelid (2020a; 2020b) in her scientific works. The conclusions regarding the content of this technology are based on the results of scientific research and analysis of the studies of education theorist Biesta (2010) and art critic Atkinson (2018). Skregelid (2016, p. 298) emphasizes that using disagreement as an educational approach calls into question norms and conventional methods of learning. This creates new opportunities for learning about oneself, the surrounding world, and the individual's relationship with society. Dissensuality is important for art education, as it combines sensuality, resistance, disagreement, and passion (Skregelid, 2016, p. 299).

The system of professional art education is mainly focused on teaching the craft as a complex of technical skills, and not on the formation of the artist's professional self-awareness as a cultural creator. According to the content of the pedagogy of dissensus, in the process of learning it is not necessary to focus on some absolute. Professional training of future art specialists should be transformed into a continuous process of searching for meaning and knowledge. In such a context, dissensus as an educational concept should provide for a change in the classical foundations of professional training, a change in the management of training and the evaluation of its results. An interesting example of the use of dissensus to discuss the art of Susiraja in an online format is given in Skregelid's publication (2021).

Summarizing theoretical searches and own pedagogical experience, the authors proposed a model for improving the professional training of future art specialists by means of pedagogy of dissensus (Fig. 1).

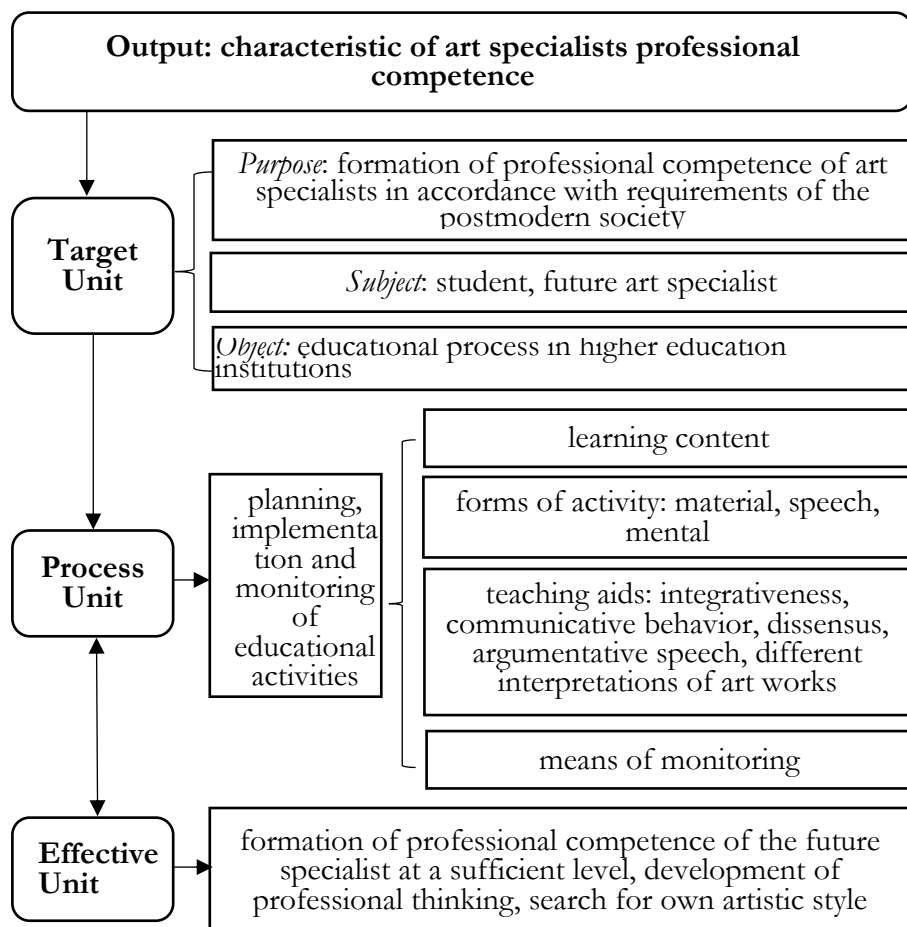


Fig. 1. A model for improving professional training of future art specialists by means of pedagogy of dissensus

Source: authors' development

Let us describe the proposed model. Modelling of any educational processes involves the definition of an initial data and goal. Important qualities and characteristics of the professional competence of art specialists, which are determined by features of a development of the postmodern society, were taken as the initial data. The process of improving the professional training of art specialists involves defining principles of design, implementation and control of educational activities. Within the procedural block for making changes, the content of education, forms of activity (material, speech, mental), means of education (integrativeness, communicative behavior, dissensus, argumentative speech, different readings

of the content of artistic works, etc.) and means of control were identified as the key.

The content of the study is reflected in educational programs and work plans. It contains a list of all educational components that future specialists must learn and qualities they must develop. The mastery of artistic and theoretical disciplines, which are provided for in the training plans of specialists, is aimed at the development of the artistic worldview, the formation of a holistic professional thinking of students and contributes to their full understanding and knowledge of various artistic phenomena. There are educational disciplines of the art-theoretical cycle that belong to the humanities and ensure the formation of a future professional artist, creating a basis for the education and development of his creative personality. Optimizing educational activities requires the use of innovative means and technologies of learning and inter-object and intra-subject connections, as well as methods aimed at the development of a creative thinking.

Often, in order to improve an interaction during the training of future specialists, methods of a dialogic pedagogy are used, the use of which ensures the exchange of ideas and the construction of associations, but all these actions take place around the values defined and agreed by society. This is the most democratic approach to learning. However, this statement is quite debatable, because of the critical level in the search for consensus. We agree with Skregelid (2016, p. 21) on the question that these are discussion approaches that are relevant for art education. Educational dissensus opens new possible ways of knowing on the basis of contrast and disagreement, which leads to a change in perception and subjectivation of art.

The importance of such an approach is explained by the fact that in situations of crisis, which we are particularly experiencing now and the decline of the traditional symbolic order occurs. Art is perceived as an ethical effort, and not a practice of creating new content. All efforts of artists are aimed at proclaiming a protest against the dominant social reality through an artistic work. The intensive technological development and loss of faith in the possibility of social justice led postmodern art to dissensus – a violation or loss of semantic expressiveness, certainty and coherence. A worldview and goal-setting disorientation are results of discrediting of social essentiality. As a result of which the clarity of semantic boundaries is significantly dispersed, and the seemingly inviolable principles of social existence acquire contradictory features, are revealed by the refuted course of political events. All this should be reflected in the content of professional training of future art specialists.

For example, in the process of training teachers of musical art, one of the key methods of activity is the analysis of musical works. It allows not only to generalize the acquired knowledge of the music theory, harmony, history of music, etc., but also helps to form an idea of the diversity and integrity of musical works, the logic of composition, musical dramaturgy and contributing to the student's professional orientation in the large-scale development of musical world. The pedagogy of dissensus allows one to teach the future specialist to make a creative choice of works for successful teaching of the "Musical Art" discipline in general secondary education institutions in his further professional activity.

At the same time, a comprehensive analysis of a musical composition should contain not only the definition of the form, stylistic and genre origins of thematics, and a comparative analysis with the works of other composers, as well as the content, taking into account the period of his life, his psychological state, peculiarities of feelings of the person who performs the analysis and conditions in which it is located. The theoretical knowledge acquired by students in advance allows to comprehensively grasp the essence of a musical work, to identify unique features and to represent it in the context of postmodern social development. As a result of this work, we have the opportunity to develop the ability to work with scientific and musical literature, to implement a systematic and scientific approach to the assessment of musical phenomena in the sociocultural context of the era.

We also consider integrativeness in art education to be an important tool for the pedagogy of dissensus. It is the integrative approach in professional training of future art specialists that creates an opportunity to demonstrate the relationship between phenomena and objects, material and artistic culture.

The use of integrability in the process of training art specialists provides such opportunities to:

- to consider and interpret art objects from different positions;
- to achieve integrity of knowledge;
- to create favorable conditions for the formation of students' critical thinking.

The need to use integrability as a means of pedagogy of dissensus is explained by the following reasons:

- dissensus requires knowledge of the surrounding world from the position of disagreement, difference and affect, which is possible by understanding its diversity and unity, and not individual objects or phenomena;

- the need to develop creative potential as students through active learning, understanding, finding cause-and-effect relationships, etc.;
- the possibility of creating the most comfortable conditions for self-realization and self-expression, which contributes to the development of the artist's practical experience.

Integration in the process of training art specialists is provided by a combination of both traditional and innovative means:

- the use of information technologies, special software, remote technologies and computer networks;
- using problem-based and project-based learning, debates, art festivals, etc.

We consider another important aspect. The development of new requirements for assessing levels of the formation of professional competence, in particular from the point of view of what kind of knowledge and skills students consider to be their own. In the context of the pedagogy of dissensus, it would be appropriate to involve students in determining evaluation criteria based on the results of educational activities that important to them.

Therefore, the use of means of dissensus involves:

- the formation of one's own position in the field of the theory of art, understanding of the specifics of its existence, development, and relation to certain phenomena through the prism of personal experience in a certain period;
- understanding problems of art history and their consequences, and the ability to evaluate them in an alternative way;
- the formed desire for self-education in all spheres of artistic culture.

In such a context, the ability to critically interpret one's own experience is a primary task, along with the ability to acquire new knowledge. The use of means of dissensus allows to overcome the limitations of the artist's thinking at the expense of opening alternative interpretations of artistic activity. At the same time, educational activity is formed as a system of dynamic interaction with the socio-cultural context of artistic works, oriented towards an innovative teaching strategy.

A feature of the created model is the presence of a two-way connection between the process and effective units. It ensures the timely response of the educational system to the obtained result and makes it possible to introduce appropriate corrective actions. Such adjustment is used to eliminate identified deficiencies or change the initial data in the planning. For example, in the case of clarifying the content of the professional

competence of future art specialists or reducing the effectiveness of educational activities, the model allows you to make appropriate changes and thereby influence the final result.

Conclusion

The results of the analysis allow us to conclude that the goal of art education in the postmodern society is to create a unified cultural space, to attract future professionals to values of world culture in the diversity of its historical, universal and national wealth. The analysis of existing traditions of the training of art specialists gives reason to assert that the most important tasks at the moment are the creation of favorable conditions for the comprehensive development of the personality of a future specialist, the formation of value orientations in their consciousness, the desire for self-expression, self-assertion, and the need for intellectual, cultural and spiritual improvement.

The existing processes of renewal of the higher education system is aimed at ensuring innovation in the field of professional training of art specialists. The need for such an approach is determined by the fact that culture, art, and art education are developing in the conditions of the complex, informatively saturated, and technological postmodern society. The process of professional training of future art specialists is designed to ensure a connection with modern practice and to take into account trends of the world culture.

The main characteristic of professional training of future art specialists is its focus on future professional and artistic activity, which involves the formation of professional competence with defined properties in educational programs. Interpreting the training of art specialists as a complex, self-organizing process of participants' interaction in the artistic and educational environment in higher education institutions, existing innovative trends were identified and analyzed.

Among the existing pedagogical innovations, the educational technology of dissensus is singled out, its content is characterized, and the possibilities in the formation of the professional competence of art specialists are justified. Based on the results of theoretical explorations, the analysis of the advanced pedagogical experience and own pedagogical developments, a model for improving the professional training of future specialists is proposed. In accordance with the peculiarities of the pedagogy of dissensus, directions for optimizing the content of professional training and the interaction of all participants in the educational process are defined.

Integration becomes important as a result of the reflection in the educational system of internal and external relationships of the society and art, which determine the constant development of the human civilization. It is the integrative basis of art that is the primary feature of its development and, accordingly, of the training of art specialists. The considered essential features of the pedagogy of dissensus give grounds to claim that their consideration is influential in determining prospects for the further development of the art education system in a view of the society development. We see prospects for further study of the stated problem in the detailing of the model of improving the professional training of future specialists by means of pedagogy of dissensus and the development of effective methods of control with the aim of organizing a pedagogical experiment in the conditions of a real educational process.

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Author 1 substantiated the need to improve professional training of future art specialists in the context of postmodern development of the society; characterized desirable features of the postmodern higher education for consumers of educational services and identified possible ways of its renewal.

Author 2 determined the significance of the introduction of innovative pedagogical approaches in the process of future art specialists training; carried out a theoretical analysis of publications in this direction and singled out existing innovative processes in institutions of higher education in the field of art.

Author 3 analyzed the foreign experience of using innovativeness in the field of professional training of art specialists; clarified the prospects of its use in domestic realities. In particular, the scientist clarified the possibility of overcoming the formed cognitive situation of digital postmodernity by using innovative pedagogical technologies.

Author 4 described features of the pedagogy of dissensus; analyzed the existing pedagogical experience of its implementation, possible shortcomings and positive features, based on which he justified the feasibility of its use in the process of training art specialists.

Author 5, based on the theoretical explorations of the co-authors, proposed a model for improving the professional training of future art specialists by means of pedagogy of dissensus and carried out its description.

Author 6 took part in the discussion of the obtained results at all stages of the work, gave valuable advice, expressed critical remarks,

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