

# МИСТЕЦЬКА ОСВІТА: ТЕОРІЯ, ІСТОРІЯ, МЕТОДИКА

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## TYPOLOGY OF CONTINUITY OF PARADIGMS OF VISUAL TRAINING OF SPECIALISTS IN ART SPECIALTIES

*The review article provides a theoretical analysis of the essence of concepts related to the issue of continuity of paradigms of visual training of future specialists in art specialties. The article describes the terminological thesaurus in the context of the methodology of professional art education and reveals the essence of traditional, value-normative, and scientifically managed types of continuity of paradigms of visual training of specialists in art specialties. Paradigms of the artistic and educational process are characterized by I. Levin who highlighted canonical, academic, ethnocultural, cultural-synthetic, activity-based, creative, and arbitrary paradigms of visual training. It is proved that the outlined types of continuity of paradigms of visual training are necessarily associated with the time parameters of mastering the valuable artistic and educational heritage both within one and several generations of artists-educators, as well as a deep understanding of the essence of traditional, value-normative and scientifically managed types of continuity of paradigms of visual training of specialists in art specialties and flexible use of their principles in the real artistic and pedagogical process will guarantee the high quality of modern art education.*

**Keywords:** *artistic and professional education; specialists of art specialties; traditions; innovations; continuity; paradigm; visual training.*

**Problem statement.** A certain paradigm of visual training of artists prevailed at any historical stage of the formation and development of the *national system of art education*. However, new technologies of painting have emerged over the centuries, which have radically changed the methods and techniques of work of painters, graphic artists, sculptors, restorers, masters of decorative arts, architects, and designers, and which have transformed the processes of perceiving their works. Now hybrid and digital forms of visual art are

spreading rapidly, which requires a deep understanding of the artistic methodology of their creation and the introduction of appropriate pedagogical learning technologies. In this regard, the theory and practice of modern art education have accumulated a critical mass of innovative phenomena generated by the information society, which are increasingly becoming the subject of scientific artistic and pedagogical reflection in the paradigm dimension and are being updated at the international level in the content of "Road Map of Art Education" (Lisbon, 2006) and "Goals for Art Education Development" (Seoul, 2010), and in the national context in "Strategies for Information Society Development in Ukraine" (2013), a project called "2020 Digital Agendain Ukraine" (2016), "Concepts of Professional and Art Education" (2000), and "2015-2025 Concepts of Education Development in Ukraine" (2014).

**Analysis of recent studies.** An attempt to substantiate the methodology of visual training of future specialists in art specialties on a paradigmatic basis is covered only in some publications, in particular by Ye. Borovska (2011), A. Hordash (2019), M. Pichkur & H. Sotska (2019; 2020), and A. Chepelyk (2009). Therefore, there is now a critical shortage of scientific papers aimed at the projection of leading ideas, principles, artistic values, and methods of painting contained in traditional and innovative paradigms of art in the plane of modern theory and methodology of professional art education. The analysis of the content of existing scientific achievements shows the trend of spreading polyparadigmality in the concept sphere of functioning of the system of visual training of the artist of the information generation.

**The article aims** to present the continuity of paradigms of art training of future specialists in art specialties.

**Statement of basic materials.** Since ancient times the concept of "paradigm" has had the meaning of a certain analogy or model of objects and phenomena and has eventually become the leading category in the philosophy of idealism. In the modern scientific and educational sphere, one most often uses the term "pedagogical paradigm", which is interpreted in the context of an ideal, tradition as a form of preservation and transmission of cultural heritage to the younger generation (2010). O. Starokozhko (2016, p. 240) noted that the concept of "pedagogical paradigm" characterizes the initial conceptual scheme, the methodological construct of leading scientific

theories that dominate for a certain historical period, and cultural and historical types of methods of pedagogical thinking and pedagogical activities.

Analyzing paradigmatic pluralism as an indicator of the crisis of modern education, H. Herasymov (cited for Khomenko, 2016, p. 29) concludes that the pedagogical paradigm is implemented through the legitimation of approaches, concepts, principles of forming the content and methods of organizing the educational process, which is presented in the desired results, specific pedagogical systems, models that integrate the theory and practice of educational activities and provide a certain degree of compliance with the general scientific, educational and pedagogical paradigm.

Thus, the concept of "paradigm" can be interpreted as a purposefully developed model, framework, or initial conceptual scheme or construct of the process of professional training of specialists in higher education institutions based on a reasoned system of established scientific views, beliefs, verified facts, acquired progressive experience and its adequate reflection, correction and definition, as well as the implementation of those targets, methodological bases, organizational and environmental circumstances, psychological and pedagogical conditions, content, didactic, methodological and technological support that constitute an innovation in the context of meeting social needs in a globalized information society.

The best experience of world art pedagogy presents a principled openness to enriching the content, forms, methods, technologies, and means of art education, mastering new stylistic, genre, and formal trends in graphics, painting, and sculpture. At the same time, visual training cannot be conservative in its way since it involves meticulous, involved study of previous experience and knowledge, careful and respectful attitude to tradition and spiritual wealth accumulated by the world and national culture. This conflict is inherent in any pedagogical process and is quite acutely experienced in epochs of significant social transformations.

There are grounds for introducing the concept of "paradigm of visual training", which is an analog of related terms such as "art and educational paradigm" and "paradigm of art education".

According to I. Levin, the paradigm of art education is a conceptual model example of statement and solution of educational

issues, which serves as the basis for the development of specific theoretical approaches to the design of the pedagogical system and activities. Paying attention to the significant variability of classifications of pedagogical and educational paradigms and based on the individual, personal, technocratic, and humanitarian sectors of the living environment of subjects of the artistic and educational process, the scientist highlighted canonical, academic, ethnocultural, cultural-synthetic, activity-based, creative, and arbitrary paradigms of visual training (cited for Pichkur, Sotska, Demchenko, Korol, & Hordash, 2020). Based on reference, socially and personally oriented models of art education, the scientist properly explained the essence, advantages, and disadvantages of each of the paradigms of teaching art disciplines of visual training in his classification, as shown in Table 1.

Table 1.

**Advantages and Disadvantages of Paradigms of Teaching Art Disciplines of Visual Training (as classified by I. Levin, 2016)**

<b>Paradigm</b>	<b>Advantages</b>	<b>Disadvantages</b>
<b>Canonical</b> means training based on copying certain stereotypes performing actions with a focus on reproducing reference samples	Certainty of the object of study, clarity of requirements, specificity of tasks, complete mastering of educational rules in the reproduction of the reference sample, transmission of cultural traditions in education and art activities	Split from reality and its figurative understanding, isolation of the artistic method, strict binding to certain cultural patterns, the dominance of the school approach over understanding the meaning of educational activities
<b>Academic</b> means acquiring realistic skills in depicting reality according to the specified rules	Focus on systematic and consistent study of natural material, complete mastering of approaches, techniques, and methods of depicting objects with nature	Rejection of non-realistic style of image methods, artistic experiments, limited expression of artistic imagination
<b>Ethnocultural</b> means mastering the art traditions of folk culture	Appeal to the national language of art culture, ethnic traditional forms of creative expression	Underestimation of easel image forms, limited manifestation of creative individuality
<b>Cultural-synthetic</b> means learning via dialogue of cultures and synthesis of arts	Development of the individual in unity with the cultural environment using its complex artistic impact	Imperfection of the system of professional and creative development taking into account a certain area of art specialization
<b>Activity-based</b> means variation of image tools according to the laws of its structuring	Focus on awareness of essential properties of the image, mastering of methods and means of its compositional construction	Limited number of new materials for experimenting with art forms, styles, and visual search directions
<b>Creative</b> means the artistic search for visual means of expression that correspond to a personal worldview	Broad opportunities for full disclosure of personal potential in education and further development of artistic talent	Educational and creative tasks that sometimes contradict the requirements of academic training for the formation of the basics of visual literacy

<i>Arbitrary</i> means that training corresponds to the natural preferences of the individual manifested in the conditions of relaxed creative activities	Implementation of ideas of nonviolent education, freedom of artistic expression, respect for creative individuality, uniqueness and originality	Risk of shifting artistic development from professional guidelines towards amateurish style and borrowing low-quality samples of mass culture
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The concept of "continuity" concerns many areas of human existence and is also reflected in such sciences as sociology, psychology, pedagogy, etc. In society, it means transmitting and mastering social and cultural values from generation to generation, from formation to formation (Shynkaruk (Ed.), 2002, p. 408). According to V. Rubanov, continuity characterizes the processes of encoding, recording, systematization, storage, issuance, and decoding of the content of scientific heritage. He notes that this type of continuity manifests itself differently since its implementation is determined by both objective and subjective factors. Depending on which functional regulators direct scientific activity, the researcher identified the following types of continuity: a) traditional; b) value-normative; c) scientifically managed (cited for Bohush, 2011). After analyzing this theoretical material, it became obvious that it can and should be extrapolated to the plane of continuity of paradigms of visual training of specialists in art specialties.

The *traditional* type of continuity of paradigms of visual training means an expression of simple regulation of the mastery of artistic, art and pedagogical achievements based on the repetition of past samples, achieving adequacy between the sample and its reproduction. Such traditional inheritance mainly expresses the action of the past (something that reputable artists and artists-educators once did) in the present (attempt to do the same as someone once did), in which any innovation was qualified as a deviation from the norm. This type of continuity has played an important role in the development of art and pedagogical theory and practice in different historical epochs.

For example, a tradition in the ancient world served as a necessary mechanism for communication between generations. It was based on the repetition and reproduction of historically formed forms of art culture. This was the basis for the formation of the syncretic approach to art, which was fundamentally different from eclecticism in aesthetics at that time. If eclecticism creates a system of views from a combination of mutually exclusive artistic ideas, then syncretism

gives central importance to the indivisibility of a complex phenomenon into separate components, in particular "imagery in art, which unites different categories of artistic creativity – space, time, the image of the author, the aesthetic ideal of the era, genre, plot, etc." (Chumachenko, 2014, p. 101). Although there are elements of the new in the syncretic approach, the traditionalism of the integrity of the artistic phenomenon remains at the core. Accordingly, the traditional type of continuity of the visual, artistic and pedagogical heritage does not exclude certain changes and even serves as an internal spring for the development of the system of visual training.

A more perfect type of continuity of visual training paradigms is called *value-normative*. It received its right to exist due to the emergence of a class society. At that time, in the process of artistic creativity and artistic and educational activities, classical and academic paradigms of teaching fine arts were actively formed, within which certain standards and models of the pedagogical system of professional training of artists were developed. And when implementing them, there was no strict dependence of the subject of visual activity and the artistic and pedagogical process on the reference sample since each artist and student was formally granted the right to actively master artistic, scientific, and educational values. This formed the basis of civic education, art education and training. In this approach, the hereditary relationship involved a rational awareness of the existing norms of fine art and its training and turned into a form of needs and habits of the individual.

The *scientifically managed* type of continuity of visual training paradigms means the unity of conscious research of artistic, artistic and pedagogical values. The role of the mechanism of regulation and implementation of the existing heritage is performed by the aesthetic, art history, psychological and pedagogical branches of science on regulated and verified institutional principles. At the same time, fundamental guidelines for ensuring the continuity of art and educational paradigms are developed by subjects of artistic and pedagogical activity (university professors, studio managers, individual art workshops, and masterclasses). There are two forms of mastering scientific heritage depending on the level of professional training they have – spontaneous and conscious. The spontaneous process means the unplanned, uncontrolled mastering and processing of scientific achievements, which leads to a shallow, superficial

understanding of the laws, principles, methods, technologies, and means of visual and artistic training. Conscious continuity is characterized by a purposeful, theoretically and practically verified, and externally and internally controlled process of inheritance and enrichment of scientific, methodological and art, artistic and pedagogical knowledge.

**Conclusions.** Thus, the outlined types of continuity of paradigms of visual training are necessarily associated with the time parameters of mastering the valuable artistic and educational heritage both within one and several generations of artists-educators, which can be conditionally represented vertically and horizontally. Vertical continuity of visual training paradigms is ensured by representatives of different generations of artists-educators in the form of mentoring students or individuals of the same generation who have the status of a guide, supervisor, boss, or consultant in the pedagogical system of an art school. Horizontal continuity occurs within one generation. At the same time, depending on the artistic and educational experience, the concentration of efforts to master artistic and pedagogical heritage is aimed at in-depth analysis of the positive and negative aspects of its available material (content representations, forms, methods, technologies, and means of artistic training), which requires reviewing and cannot simply be dismissed.

The history of civilizational development of society confirms the facts of inheritance or revolutionary change in educational paradigms, in particular in art. In this process, the visual training of specialists in art specialties in higher education has the prospect of developing into unprecedented acts of destruction, preservation, and transformation. Only a deep understanding of the essence of traditional, value-normative, and scientifically managed types of continuity of paradigms of visual training of specialists in art specialties and flexible use of their principles in the real artistic and pedagogical process will guarantee the high quality of modern art education.

We see prospects for further research in improving the content, forms, and methods of visual training of future artists based on ensuring comprehensive continuity of its traditional and innovative paradigms following modern requirements for the functioning of the national system of professional art education in the context of digital transformation of society.

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### ТИПОЛОГІЯ НАСТУПНОСТІ ПАРАДИГМ ОБРАЗОТВОРЧОЇ ПІДГОТОВКИ ФАХІВЦІВ МИСТЕЦЬКИХ СПЕЦІАЛЬНОСТЕЙ

*В оглядовій статті здійснено теоретичний аналіз сутності понять, дотичних до проблеми наступності парадигм образотворчої підготовки майбутніх фахівців мистецьких спеціальностей. Схарактеризовано термінологічний тезаурус у контексті методології художньо-професійної освіти, розкрито сутність традиційного, ціннісно-нормативного і науково-керованого типів наступності парадигм образотворчої підготовки фахівців мистецьких спеціальностей. Схарактеризовано парадигми художньо-освітнього процесу за І. Левінім, який виокремив канонічну, академічну, етнокультурну, культурно-синтетичну, діяльнісну, креативну та довільну парадигми образотворчої підготовки. Доведено, що окреслені типи наступності парадигм образотворчої підготовки неодмінно пов'язані з часовими параметрами засвоєння ціннісної мистецької й освітньої спадщини як у межах одного, так і в масштабах кількох поколінь художників-педагогів, а також глибоке розуміння сутності традиційного, ціннісно-нормативного та науково-керованого типів наступності парадигм образотворчої підготовки фахівців мистецьких спеціальностей та гнучке використання їх принципів у реальному художньо-педагогічному процесі дасть змогу гарантувати високу якість сучасної мистецької освіти.*

**Ключові слова:** *художньо-професійна освіта; фахівці мистецьких спеціальностей; традиції; новації; наступність; парадигма; образотворча підготовка.*



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