

## Content and structure of professional competence of future teachers of fine arts

## Conteúdo e estrutura da competência profissional dos futuros professores de belas-arts

## Contenido y estructura de la competencia profesional de los futuros profesores de bellas

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### ABSTRACT

The article provides a detailed analysis of the definitions of "competency" and "competence" of a fine arts teacher and distinguishes key differences between these concepts. Generalized theoretical provisions regarding the content of the concept "professional competence of a teacher", which is considered as an integral personal quality, which is manifested in the practical application of professional knowledge, the ability to solve problems in accordance with the direction of activity, the willingness to perform their professional duties in accordance with generally accepted standards of modern education, apply and expand the life and professional experience, effective interaction with colleagues and students. The study to determine the level of formation of relevant competencies in future teachers of fine arts in the course of experimental training has been carried out. The need for special conditions and programs aimed at improving the professional competence of future teachers of fine arts in the institutions of professional education has been determined.

**Keywords:** Fine arts. Future teacher. Professional competency. Structural components of teacher's professional competence.

## RESUMO

O artigo fornece uma análise detalhada das definições de "competência" e "competência" de um professor de belas artes e distingue as principais diferenças entre estes conceitos. Disposições teóricas generalizadas relativas ao conteúdo do conceito de "competência profissional de um professor", que é considerado como uma qualidade pessoal integral, que se manifesta na aplicação prática dos conhecimentos profissionais, na capacidade de resolver problemas de acordo com a direcção da actividade, na vontade de desempenhar as suas funções profissionais de acordo com as normas geralmente aceites da educação moderna, na aplicação e expansão da vida e experiência profissional, na interacção eficaz com colegas e estudantes. O estudo para determinar o nível de formação de competências relevantes em futuros professores de belas artes no curso de formação experimental foi levado a cabo. Foi determinada a necessidade de condições e programas especiais destinados a melhorar a competência profissional dos futuros professores de belas-arts nas instituições de ensino profissional.

**Palavras-chave:** Artes plásticas. Competência profissional. Componentes estruturais da competência profissional do professor. Futuro professor.

## RESUMEN

El artículo ofrece un análisis detallado de las definiciones de "competencia" y "aptitud" de un profesor de bellas artes y distingue las principales diferencias entre estos conceptos. Se generalizan las disposiciones teóricas relativas al contenido del concepto "competencia profesional de un profesor", que se considera una cualidad personal integral, que se manifiesta en la aplicación práctica de los conocimientos profesionales, la capacidad de resolver problemas de acuerdo con la dirección de la actividad, la voluntad de desempeñar sus funciones profesionales de acuerdo con las normas generalmente aceptadas de la educación moderna, aplicar y ampliar la experiencia vital y profesional, la interacción eficaz con colegas y estudiantes. Se determinaron y analizaron los componentes estructurales de la competencia profesional de un futuro profesor de bellas artes, a saber, artística y pedagógica, metodológica, politécnica, estética profesional, artística y estética, valor y visión del mundo, educativa y cognitiva y comunicativa. Se ha realizado un estudio para determinar el nivel de formación de las competencias pertinentes en los futuros profesores de bellas artes en el curso de la formación experimental.

**Palabras clave:** Competencia profesional. Componentes estructurales de la competencia profesional del profesor. Bellas artes. Futuro profesor.

## INTRODUCTION

The XXI century is marked by the rapid development of technology and the expansion of the information space. Accordingly, new approaches to education appear, unprecedented technical capabilities open up, innovative technologies are developed that allow students to quickly absorb large layers of information, apply their knowledge both in real life situations and in specially simulated circumstances, quickly process large flows of data, replenish and update their knowledge and skills. Of course, under these conditions new more stringent requirements for teachers are put forward. Today, the main requirement for the teacher is a high level of professional competence. That is why at the present stage of modernization of the system of education and upbringing in Ukraine the issues of improving and developing professional competence of teachers of secondary schools are becoming particularly acute and urgent.

## LITERATURE REVIEW

The concept of professional competence is relatively new. A few years ago, it was identified primarily with professional knowledge and teaching experience, but today it is a much broader

concept (Bibik, 2008). If until recently we evaluated teachers' qualification, i.e., compliance of their knowledge and methods of organizing educational activities with the state standards of education quality, today it is not enough to have qualifications, it is necessary to be professionally competent, which implies the presence of special knowledge on the subject, the ability to transfer them to students and use them in practical activities, communication and reflective skills, constant self-improvement, etc. It should be noted that these requirements to the teacher are imposed and because he directly influences by his example and the level of teaching the subject on the formation and development of personality and competence of the student, respectively, is one of the formative links of society. Since the task of educational institutions is not only to transfer and control the level of knowledge of students, but also to form in them creative thinking, creative approach to solving various problems, high level of culture, stable civil position, the ability to establish strong social relationships, one of the main tasks of pedagogical science in Ukraine is to improve the professional training of future specialists in artistic specialties, in particular teachers of fine arts. One of the conditions for implementing the multicultural approach is bilingual education, aimed at supporting the awareness of the younger generation of the need to learn their native language, the history of their native land and native culture (Berriz et. al., 2018). The subject of close attention is the practical implementation of one of the basic principles of public policy in education, that is, the principle of adaptability of the education system to the needs of quality and new educational services that guarantee not only the level of functional competence of the student / pupil, taking into account the peculiarities of his development, but also ensure the training of students at the level of European standards, form a graduate with a European type of thinking, culture and behavior. Given the European integration and the desire for globalization knowledge of a foreign language today is a key component of an educated specialist. All the changes in the modern world and in Europe in particular, cause the need to know at least one or two foreign languages (Palmer & Martínez, 2016). This fully applies to the English language. Therefore, summarizing the experience of other countries, we can conclude that the most effective foreign language is mastered by using the model of bilingual education (Cahnmann-Taylor et. al., 2009). Almost all European countries can afford bilingual education, the essence of which is that a series of subjects are presented and studied in a foreign language, which is extremely important for teachers of fine arts, when they teach bilingual students (Kalaja & Pitkänen-Huhta, 2020). Thus, the principles that can fundamentally change the direction of the training of teachers of aesthetic subjects and significantly affect the process of preparing a competent teacher-artist, capable of understanding and implementing professional knowledge in the classroom and in real life, is the use of the competency-based approach. So, the current situation of social development and scientific and technological progress has actualized the need for a comprehensive study of such a phenomenon as "professional competence" of future teachers of fine arts (Babaeva, 2019). Competence, in particular professional competence is an integral personal quality, which is manifested in the practical application of professional knowledge, the ability to solve problems in accordance with the direction of activity, willingness to perform their professional duties in accordance with modern theoretical and practical developments, apply and expand life and professional experience, effective interaction with colleagues and mentees. Thus, the professional competence of a teacher, particularly a fine arts teacher, consists of a number of competencies, which we will try to outline in this article.

## **METHODOLOGY**

The study was conducted on the basis of Secondary General Education School No. 262 of Podolsk district in Kyiv. Taking into account the fact that teaching is primarily a practical activity, interaction with students, an active process of knowledge exchange and education of a fully developed, erudite, competent person, we consider it appropriate to study the content and

structure of competence of future teachers of fine arts exactly during direct work with students. We also argue that conducting research outside the educational process in the format of testing, interviewing or even simulating individual pedagogical situations, will not allow us to get reliable data, as to assess more the level of theoretical knowledge on the subject of fine arts, pedagogy and psychology, than to reflect the level of competence of the teacher. That is why a detailed strategy of experimental training to determine the level of formation of professional competence of future teachers of fine arts and a detailed analysis of the structure of this competence was elaborated. Experimental training lasted 4 weeks and included 4 lessons, 1 extracurricular activity and involvement of project work. Also, in the research we included the linguistic aspect which purpose: to reveal effective pedagogical conditions (educational-methodical, informational-methodical and experimental-methodical) formation of ethno-cultural competence of the future teachers for realization of professional activity in bilingual environment as at school there are pupils from other countries, in particular: Republic of Korea and Republic of China. The leading methods of research of this problem are methods of analysis and generalization of normative.

### **Study participants and sample**

At the stage of preparation and organization of the study, it was decided to involve 7th graders as an experimental group. We explain this by the fact that although younger students are more willing to participate in creative activities, actively work at the lessons of fine arts, express their desire and initiative to master new knowledge and techniques, they still perceive it more as a game or entertainment, rather than the learning process. In this case it is difficult to analyze what captivates a child - an erudite teacher who skillfully selects relevant teaching methods, is able to interest students in their subject, fosters an aesthetic sense and teaches a variety of techniques in drawing, modeling, embroidery, etc., or a child just likes playing with paints or plasticine. That is why we involved middle school students in the experiment, namely 7th graders. Children of this age are already able to prioritize the activities they like and will be useful in the future, they can comment their actions and feelings, subjectively point out the shortcomings of the teacher's work, or rather explain what discourages them from studying this discipline, there are more opportunities to analyze the dynamics of the level of knowledge and aesthetic education of students. Thus, the experimental group consisted of 61 children (2 classes) with 5 future teachers of fine arts. On the linguistic aspect of the study, it was conducted in two stages: what discourages them to study this discipline, there are more opportunities to analyze the dynamics of the level of knowledge and aesthetic education of schoolchildren. Thus, the experimental group consisted of 61 children (2 classes) with 5 future teachers of fine arts. On the linguistic aspect of the study, it was conducted in two stages: what discourages them to study this discipline, there are more opportunities to analyze the dynamics of the level of knowledge and aesthetic education of schoolchildren. Thus, the experimental group consisted of 61 children (2 classes) with 5 future teachers of fine arts. On the linguistic aspect of the study, then it was conducted in two stages: theoretical analysis of normative and psycho-pedagogical literature aimed at identifying the problem (the ascertaining stage) was carried out; the empirical study of the teachers' activities in the bilingual educational space and elements of ethnocultural education was carried out and the goals, methods of research and stages of designing the educational process of preparing future teachers to work in a bilingual environment were defined. Objective: implementation of pedagogical conditions of formation of ethnocultural competence of future teachers in the educational and extracurricular educational process.

### **Data collection methodology**

The content of the experimental training consisted of performing a pre-developed system of tasks (outlines of lessons) in accordance with the thematic calendar planning. At the same time 3

lessons were developed by us in order to get reliable data on the interaction of teachers with students with the same lesson planning, and one lesson future teachers had to develop their own, which allowed us to get acquainted with the methods of teaching fine arts, properly build up the lesson, to attract interesting approaches to learning activities and the like. The future teachers also developed an educational event independently, showing their creativity and outside-the-box thinking. Project work consisted in the interaction of the teacher and students who had to create a joint work on any topic of fine arts (the direction of the work could choose the teacher himself or together with the students, also evaluated in the process of determining the competence structure of one or another teacher. All of the above measures made it possible to check the level of the students' knowledge of fine arts as an indicator of effective cooperation with the teacher, to establish the level of interest in the subject, to analyze the teacher's creative approach to the learning process, the ability to find a compromise with the students, to convey their opinion, to motivate them to expand their own luggage of skills and self-improvement, to instill a sense of beauty, and so on.

### **Data evaluation methodology**

To assess the presence and level of formation of one or another competence in a future teacher of fine arts was developed a special scale, which allowed to evaluate the work of each teacher during the lesson on a variety of criteria, which were mentioned above in this work. For each of the competencies, 5 criteria were selected and evaluated with scores from 0 to 3, 0 - the absence of this criterion in the teacher, 1 low level of manifestation of this criterion, 2 medium, 3 high. This scale was filled in at each stage of the experimental teaching (lessons, educational event, project defense). After the experimental training all points were summed up within each of the competencies and conclusions were formed about the degree of expression of each criterion in all teachers and the level of formation of professional competence in the field of teaching fine arts individually for each teacher. Accordingly, the results were ranked as follows: a low level of one or another competency corresponded to 0-5 points, an average - 6-11, a high - 12-15. Questionnaire was also administered to students, which was administered anonymously online to increase the objectivity of their responses. For each of the questionnaires, the above form was also filled out and the arithmetic mean was calculated. Thus, at the end of the experiment results indicate that on the basis of the average indicator for each of the competencies we drew a conclusion about the level of their formation in a particular future teacher of fine arts. Thus, we were able to assess the content and structure of each teacher's competencies both personally and through the prism of the student's perception of the teacher. We had 7 forms filled out for each of the teachers (4 lessons, an educational activity, a project defense, and a student questionnaire).

## **RESULTS**

### **The structure of professional competence of a teacher of fine arts**

The competence of a fine arts teacher has become a subject of many studies. Thus, (Alikulovich, 2021; Maria, 2015; Récka, 2020) investigate the methodological aspects of the competence of a fine arts teacher. Popova (2012) draws attention to the artistic and pedagogical component of the competence of teachers of the cycle of aesthetic disciplines. However, we think it is appropriate to start the research of individual professional competences of future teachers of fine arts with the statement of (Pechenizka & Zavalna, 2019) about the relevance of the competence approach in the process of future teachers' training. It lies in the fact that this approach allows shifting the accents from mastering artistic information to forming a set of general cultural and special artistic and aesthetic competences. Rush (1997) adds that the competency-based approach allows future teachers not only to learn the knowledge necessary for professional

activities, but also to learn how to operate this knowledge, quickly adapt and respond to the needs of contemporary society, remain a valuable asset in the labor market, creatively approach the learning process, actively interact with students, cooperate with them not only as a mentor, but also as a friend. Having analyzed various approaches to defining the structure of professional competence of future teachers of fine arts, we identified the main ones, which, in our opinion, determine the most important foundations for the study of fine arts at school. We consider the basic artistic and pedagogical competence, which is the ability to transfer knowledge of fine arts to students, to teach them different visual techniques, to develop artistic vision and cultivate aesthetic feelings. The basis of this competence is the baggage of knowledge of the future teacher and the ability to transfer it to students. The methodological competence of a future teacher of fine arts is indispensable in pedagogical activity. As Yuldasheva (2021) notes, this is a high level of mastery of different teaching methods, the ability to select interesting didactic material, to work with different Internet platforms to create interesting interactive lessons. The basis of this competence is the ability to organize an effective lesson and continuous improvement of the teacher's professional level. Since we are talking about teachers of fine arts, it is advisable to distinguish aesthetically professional competence. In this case it is a combination of aesthetic competence of a teacher as an individual with the ability to apply this competence in the process of teaching fine arts. This competence is based on individual perception of reality and works of art through the prism of notions of the beautiful and the ugly, the high and the down-to-earth, the mundane and the festive, the tragic and the comic.

An important and common to all teachers is the value and attitudinal competence of future teachers of fine arts. It consists in creative self-realization of the teacher, in comprehension of own actions and setting short-term and long-term goals both in their own life and in the process of studying the discipline, in the teacher's worldview as a person, his knowledge about the world around him, the ability to reflection.

It is also possible to identify the teaching and cognitive competence of a fine arts teacher, which involves the teacher's awareness of the importance of the learning process, responsibility for the level of students' mastering of the school discipline, desire to discover new means of artistic language for themselves and students, different styles and genres of fine art, to improve skills of building a composition, displaying the shape, space and plane of objects, the ability to combine colors. In other words, it is a direct desire of the teacher to deepen their practical skills in the field of fine arts.

Since teaching any discipline involves direct communication with students, it is important communicative competence, which focuses on the ability of the teacher to find a common language with students, build trusting relationships with them, convey to them the educational material, the ability to debate, tolerate the opinion of others, listen to and hear their students, be easy to communicate, easy to find a common language, the ability to defend their position if necessary, the ability to present themselves, work on authority, to speak intelligently and

Thus, in the process of studying and analyzing the literature on the issue of professional competence of future teachers of fine arts we have identified artistic and pedagogical, methodological, polyartistic, aesthetic-professional, artistic-aesthetic, value and outlook, educational and cognitive and communicative competence. It is these competences that will allow the future teachers of art direction to be competitive, progressive and successful in their professional activities. However, the issues of professional training of future teachers have not been adequately researched. In our opinion, the described experience of using pedagogical conditions within the framework of implementation of basic educational programs in training future teachers of fine arts will allow to form their ethno-cultural competence in multicultural educational space.

After completing all the scales, the calculation of the average indicators for each of the competencies was carried out and the following results were obtained (Table 1).

**Table 1.** Professional competencies of future teachers of fine arts.

Competencies	Teachers					The average level of competence	
	A. Yu.	O.I.	K.P.	O.C.	B.B.		
Artistic and Pedagogical	12.4	13.1.	12.7	11.2	12.3	12,3	high
Methodological	11.4	12.1	11.9	13.0	12.6	12.2	high
Polyartistic	4.2	3.7	5.2	1.4	6.3	4.1	low
Aesthetically professional	10.9	12.6	13.1	13.2	11.5	12.3	high
Artistic and Aesthetic	8.2	6.9	10.3	9.1	7.3	8.4	medium
Value-Based Worldview	5.1.	4.9	6.2	4.9	3.7	4.9	low
Educational and cognitive	12.1	14.6	12.4	11.7	11.2	12.4	high
Communicative	7.2	9.4	7.8.	11.9	10.3	9.3	medium

Note: \*average indicators of the level of formation of professional competencies of future teachers of fine arts.

This table shows that during the experimental training teachers have demonstrated a high level of formation of artistic and pedagogical, methodological, teaching and cognitive and aesthetic professional competence. Artistic-aesthetic and communicative competence formed at an average level, and polyartistic and value and worldview - at a low level. Thus, we can conclude that the professional competence of future teachers of fine arts is formed at a sufficient level, but there are certain gaps that need to be immediately eliminated. However, we should take into account the factor that these teachers work with students for the first time, they have not yet adapted to the conditions of their professional activity and have not had time to establish contact with students beforehand. This, of course, could also affect the results of the study.

The use of pedagogical technologies in bilingual education allows organizing social activities and social interaction of students with the surrounding world in a multi-ethnic educational environment, expressing personal attitude to it and self-regulating the nature of relations with various objects of ethno-sociocultural reality. Bilingual education is based on the following pedagogical technologies: project-based (creation of animated films based on oral folklore materials, creation of didactic and handouts on subject areas), game-based (for example, business game "Pedagogical Council on the topic: Adaptation of Students", role play "Journey to Your Native Country" (in our case Korea, China), "Letter to a Friend", "Interview", etc.), information-based (creation of electronic catalogues of the students and their parents, etc.), informational (creation of electronic catalogs, tests, websites, blogs, etc.), communicative (for example, the design of class hours on the themes: "We learn to be friends", "Friendly relations", "Ukraine in the palm" and their testing in focus groups during classes), health-saving technologies (organization and holding health days using mobile national games, the annual photo contest or a drawing on the theme "National traditions of my family" and others). In addition to the above-mentioned technologies are technologies aimed at the formation of ethno-cultural competence of future teachers, one of which is a quest-technology. It allows to study the objects of ethno-cultural heritage, to work with local history materials, to organize excursions, etc. Health-saving technologies (organization and holding health days with the use of mobile national games, holding an annual photo competition or drawing on the theme "National traditions of my family", etc.). In addition to the above-mentioned technologies are technologies aimed at the formation of ethno-cultural competence of future teachers, one of which is a quest-technology. It allows to study the objects of ethno-cultural heritage, to work with local history materials, to organize excursions, etc. Health-saving technologies (organization and holding health days with the use of mobile national games, holding an annual photo competition or drawing on the theme "National traditions of my family", etc.). In addition to the above-mentioned technologies are technologies aimed at the formation of ethno-

cultural competence of future teachers, one of which is a quest-technology. It allows studying the objects of ethno-cultural heritage, working with local history materials, organizing excursions, etc. Described in the article teaching, information and methodological and experiential conditions that allow the formation of ethno-cultural competence of future teachers of fine arts to work in a bilingual environment.

## DISCUSSION

The experimental study showed that the overall level of competence of future teachers of fine arts is sufficient, but the value and worldview, artistic and aesthetic, polyartistic and communicative competence need improvement. The results of the study show that the future teachers of fine arts have better formed artistic and pedagogical and methodological competence. This is primarily due to the fact that mainly pedagogical universities focus students of the specialty "teacher of fine arts" on mastering the knowledge of the chosen direction, the study of various visual techniques and methods of teaching students of the subject of teaching. Universities, accordingly, conduct constant monitoring of knowledge, testing, examinations, provide the opportunity to undergo educational industrial practice in educational institutions in order to test the studied methods of working with children, further contributes to the ability to organize work with students in the classroom and pass them the optimal level of knowledge and skills in the subject (Wager et al., 2017). The study also revealed a high level of formation of learning and cognitive competence, certifying the fact of the desire of future teachers of fine arts to improve in the professional direction, they are well aware of the importance of their work, constantly discovering something new for themselves and their students. We even recorded cases when teachers repeatedly invited children to take part in free workshops by famous artists, illustrators, pysanka and other masters of fine arts, independently arranged online workshops for students to make various decorations, postcards, paintings, and the like. One teacher even organized her own social networking marathon dedicated to improving color matching according to the rule of the circle of colors and posted different tasks every day for two weeks, commented on the marathon participants' work and gave advice. This once again proves the interest of future teachers in their professional activities, the desire to go beyond traditional teaching, to expand their horizons. About the factors that contribute to this, we can name the young age, because future teachers have not yet lost the desire to become the best in their field, have a lot of enthusiasm and energy; high competition in the labor market; internal desire to improve and expand personal boundaries, which instills in us a modern society. No less important is the system of education in higher education institutions, which also encourages students to show their creative abilities, to prove their superiority in various competitions. In our opinion, a valuable factor in this case is the system of ranking students and the payment of scholarships according to the place in the ranking. Thus, from the very first days of study students experience a certain competition among themselves, they strive to surpass the achievements of others, for this purpose they take part in various projects, write research papers, actively participate in amateur art activities. The level of aesthetic professional competence is also quite high. This indicates that teachers are not only able to perceive the surrounding reality as art, but also can convey this to their students. This is quite important not only from a pedagogical point of view, but also psychologically, because we have a frantic pace of life today, and more perceive some negative tones than positive. And as we know, all events and phenomena in psychology have a neutral coloring. Positive or negative traits we give them to ourselves by projecting our own experiences, moods, feelings and emotions. That is why teaching students to see the beautiful and positive in simple everyday things is very relevant. Also, the study showed a low level of formation of polyartistic and value-minded competence. Future teachers do not practice active involvement of other art forms in the process of studying fine arts, do not understand them, so they cannot provide them a decent assessment or contribute to the



development of students in terms of general erudition in the field of art. Teachers focus solely on their subject matter and only go out of their way to explore it, however, as the practice of more experienced colleagues shows, when a child works with an image using different senses and different channels of perception, it becomes better fixed in the student's mind and becomes more complete and conscious. In this case, we should recommend that institutions of higher education include in their curricula not only disciplines that deal exclusively with the visual arts, but also introduce students to other types of art. And future teachers should pay more attention to the methodology of the integrated lesson. This competence somewhat overlaps with the artistic and aesthetic competence, which according to the study, formed at the average level. It also emphasizes that future teachers have little awareness of different works of art, in the process of learning in higher education do not work with practical mastery of the material - do not visit galleries, do not work on recreating the techniques and colors of different artists to better understand their style. Thus, it is crucial for future teachers to broaden their horizons in the arts, become familiar with classic works of art, try out different styles and genres, and have discussions to learn how to analyze works of art. Regarding the low level of formation of the value and attitudinal competence, in this case we are talking about the disagreement of the worldview of the teacher and the student and the lack of creative implementation of the teacher. This problem is very common because the sharp change in the direction of education and personality requirements for teachers has not allowed teachers to quickly adapt to the new requirements, discarding old stereotypes. Today, young teachers who have just come out of universities, who continue to promote the old traditions of teaching, give outdated literature to handle, offer exercises and assignments that have somewhat lost their relevance, continue to adhere to the role of mentor in the learning process, requiring strict discipline, performing voluminous not interesting homework, do not allow students to show their talents, abilities, creativity but not stereotypical thinking. In such a case, students constantly protest, do not comply with the "regime" established by the teacher, and the teacher is rather disappointed in the profession and the so-called "professional burnout" comes. In fact, the teacher should only be a guide for the student, giving him freedom of action and room for creativity. Compulsory homework is better replaced by elective projects. Then each student will do what he likes, but guaranteed to do, and not get poor marks from lesson to lesson and a negative attitude towards the subject in general. Students should be allowed to choose the format of work on the topic of the lesson themselves, it is worth actualizing the tools of visual activity, for example, to offer students a certain time to paint, then wax pencils, draw graffiti on a large poster sheet, create designs in computer programs, draw with fingers and much more, which will diversify the study of fine art and establish cooperation between teacher and students. Also, future teachers should pay attention to reflection - after each lesson it is worth asking children what they learned, what they liked, and what they did not like, in order to build a more effective teaching strategy in the future. As for communicative competence, it is sufficiently formed in the future teachers of fine arts, but there are some shortcomings. The study showed that teachers quickly find a common language with students, build a trusting relationship with them, but they have difficulty maintaining authority without involving a kind of "punishment" in the form of additional tasks, unsatisfactory grades or notes in the diary. Teachers do not know effective methods of communication and do not know how to set their own boundaries and present themselves to pupils. Here it should be noted that the teacher in the modern educational process becomes next to the student, not above him, and students are interested in having a lively communication with the teacher about their hobbies, hobbies, thoughts, feelings, etc. Of course, this is not out of bounds, but students should not be restricted in any information about their teacher. This issue should also be studied in detail by heads of institutions of higher education, because the ability to communicate is one of the basic competencies of a teacher, and without it is impossible to build effective work with students. Therefore, additional psychological trainings should be created, elective courses where students will

learn the art of effective communication and not only with students, but also with colleagues and management.

## CONCLUSION

Professional competence of a teacher of fine arts is an indicator of the personal-activity essence of the teacher, an integral individual quality, which manifests itself in the practical application of professional knowledge, the ability to solve problems in accordance with the profession, readiness to perform their professional duties in accordance with modern requirements, to apply life and professional experience in the educational process, effective interaction with colleagues and mentees. A competent teacher of fine arts is able to quickly and successfully perform the assigned tasks of teaching and educating students, easily adapts to the requirements of the modern discipline program, has a variety of techniques and teaching methods, has a high level of culture and artistic and aesthetic sense, is able to set intermediate goals during educational activities and purposefully goes to it, constantly improving as a specialist, achieving the desired results in the development of students' personality. Given the relevance and importance of the investigated issues, the results obtained during the experimental study, we believe that further scientific-theoretical understanding and practical implementation require ways, forms and methods of forming the professional competence of a future teacher in the period of training at a higher educational institution. Having studied the research in the field of linguistic aspect, devoted to the problem of bilingualism formation, we determined that the most important task at the present stage of development of this direction is to create such methods of bilingualism formation in the process of teaching a foreign language that would meet the requirements of the state and society, would be competitive in the professional space. To date, the problem of the formation of bilingualism at different stages of development of the individual and society is relevant and should be studied comprehensively in various aspects.

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