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# **PHILOSOPHY AND PSYCHOLOGY OF PEDAGOGICAL ACTION**

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## **INTERNATIONALIZATION OF UNIVERSITIES THROUGH PARTICIPATION IN THE ERASMUS + KA2 PROJECTS**

*The article is devoted to highlighting the specifics of the role of the ERASMUS+ program in meeting the educational needs of modern Ukrainian students. It is concluded that the participation of Ukrainian students in such programs reflects their desire to internationalize the educational space, expand their horizons and form a system of various competencies within the European integration of Ukrainian education. The article unfolds the direction of scientific research on the effectiveness of student participation in international projects. In particular, it dwells on the issues on which modern projects within the ERASMUS+ framework are based. It also proceeds to outlining the technological professional competencies, which enable the integration of the younger generation into the world's educational space in a timely and effective manner. The summary of topical projects in which students of Poltava V. G. Korolenko National Pedagogical University take part is presented in this work. In particular, it is described how international programs 'Writing for inclusion' 2020-1-ES01-KA201-081827, 'Care in Education', and 'Horizon Europe Program' are implemented.*

*The system of functioning and integration of educational institutions in the process of participation in international projects is described. Vivid examples of the interaction of higher and secondary educational institutions are presented, aimed at implementing advanced concepts of students' care, multicultural development, and integration into the international community. The current difficulties in the subjects of educational and professional activities related to the use of advanced technologies and means of e-learning and interaction are described. The role of participation in international projects to increase the competence and competitiveness of modern specialists is determined.*

*It is concluded that the participation of students in ERASMUS + provides multicultural and international dialogue in the implementation of the latest strategies for preschool and school education, the implementation of art therapy in the educational process, and the usage of the vast potential of art for teaching students.*

**Keywords:** *ERASMUS+; international projects; internationalization of education in Ukraine; multicultural development of modern youth; international dialogue; integration of Ukraine into the international educational space.*

**Introduction.** Growing international competition between higher education institutions requires universities to evaluate, improve or develop new strategies that will enable them to expand their international capacity. There is a need to gain competitive advantages in attracting students, especially foreign ones, to include participants in the educational process in international exchange programs, to implement joint research projects, to create joint diploma programs, etc. The internationalization of higher education is usually seen as a comprehensive strategic process that integrates programs, activities, and initiatives to strengthen the university's position in the international arena.

Thus, in the process of integrated development, the goal of each university is to develop an integrated model of internationalization of higher education at the institutional level, which combines the concepts of strategic planning of education and consolidates complex components and approaches to stakeholders.

One of the priorities of university development is its international projects. It is participation in the type of activity which appears to be the most optimal way to ensure dialogue and develop the diversity of educational space, the possibility of realizing the potential of the individual.

**Aim of the Study.** The purpose of the publication is to define the role of Poltava V. G. Korolenko National Pedagogical University's participation in international projects as an indicator of its successful operation and level of training improvement.

**Analysis of recent research and publications.** The problem of participation of student youth in various projects at the international level is reflected in a number of actual scientific studies. We can

group these studies into two significant areas of research. Within the first direction, we determine the specifics of the impact of participation in the ERASMUS + program on the process of professional development and development of students, presented in the publications of such scientists as Yu. Zayachuk, I. Myhovych and N. Noddings. The second area of research reflects the importance of participation in international projects in the context of forming students' communicative and technological competence in a specially organized and modern educational environment, presented in the works of H. Y. Durak, R. Eynon, N. Redjep, and others. Both directions of scientific thought reflect a wide range of modern achievements in the process of internationalization of education and reveal the specifics of students' achievements as a result of participation in exchange programs and academic mobility.

**Presenting the main findings.** Ukraine's integration into the European Research Area remains a priority today. Bilateral international cooperation with the EU member states, Eastern Partnership countries, participation in the EU Framework Program for Research and Innovation Horizon Europe Program, etc. is essential for the long-term development of higher education.

Every year, Ukrainian institutions and organizations take part in academic exchange programs, research projects, etc. In particular, participating in the ERASMUS + KA 2 projects, which help build the capacity of universities, the university actively implements cooperation in the key area (Key Action), which involves active scientific, pedagogical, and research cooperation to innovate and implement the most optimal, competitive and professional practitioner. In addition, a promising and effective direction for further development was defined in this project, which reflects the strategic partnership in the field of school education, the realization of potential in teacher training, and the maximum realization of their potential.

Existing ERASMUS + research in Ukraine conducted in participating institutions, as a rule, focuses on the exchange of experience of ERASMUS + students and the quality of institutional support for these exchanges (I. Myhovych, 2020). The question of how participation in ERASMUS + affects higher education

institutions and really contributes to their further internationalization and modernization remains relevant and unresolved. In this context, internationalization is understood as the process of integrating the international, intercultural or global dimension into the goals, functions, or delivery of higher education. Thus, this applies to various activities, such as expanding the network of international cooperation partners and deepening cooperation, developing internationalized curricula and offering foreign language courses, participating in international research projects, and so on. It is important that the international dimension takes place in both goals and practices and that it embraces all participants in the context of higher education.

A similar trend is reflected in the project ‘Writing for inclusion’ 2020-1-ES01-KA201-081827, which for the first time in Ukraine in this area, is implemented in partnership with Gymnasium №18 of Poltava City Council. The uniqueness of this project lies in strengthening the links between higher education institutions and schools, establishing a vertical educational activity, which we see as an important aspect of the diversity of modern education, including multicultural one.

The project’s target groups are primary school teachers, teaching assistants, and primary school students. In total, the project is designed for more than 100 primary school students. In addition, a number of multi-author events were organized for teachers, professors, pedagogical students, and other educational stakeholders to disseminate the results of the project.

The project develops materials and organizes activities aimed at forming a non-discriminatory attitude, establishing relationships between primary school students in European countries, using digital storytelling. Moreover, during the war between Ukraine and Russia, a strong team was formed to support Ukrainian educators and schoolchildren. The consortium of project partners, even during the war, supports the Ukrainian people and educational institutions, which in turn is a clear demonstration of the concept of ‘Care in Education’ at the European level. Cultivating Awareness and Resilience in Education (CARE) is a unique professional development program that

helps teachers and administrators handle their stress and rediscover the joys of teaching. It is a program of professional development which helps teachers and administrators of educational institutions overcome stress and reshape their attitude to the educational process. The theory of care, which is the basis of this concept, emphasizes the relationship and the implementation of care for the expressed needs of others during the various systems of communication in the educational process. Manifestations of concern do not ignore virtue and justice. The central idea of the concept of care is the relationship that develops between people. In education, this means taking into account the expressed needs of students – not always satisfied but always included in the teacher’s discussion (Noddings, 2019).

The categories of ‘choice’, ‘continuity’ and ‘communication’ are central to the application of care theory in the context of the educational paradigm. In line with its emphasis on expressing needs, care theory recommends listening to students and engaging in discussions to learn about their interests and help them make sensible choices that are meaningful. According to the theory of care, it is important to pay more attention to continuity, i.e. the ability to keep students and teachers together for more than one year. Similarly, continuity and connectivity can be enhanced by encouraging interdisciplinary research. Finally, the theory of care emphasizes the need for critical thinking and courtesy, to educate, not to fight those who may be morally wrong (Noddings, 2019).

It is sometimes said that ‘all teachers care’. It is because they care that people go into teaching. Even for the majority who do care in the virtue sense – that is, they profess to care and work hard at their teaching – there are many who do not adopt the relational sense of caring. They “care” in the sense that they conscientiously pursue certain goals for their students, and they often work hard at coercing students to achieve those goals. These teachers must be credited with caring in the virtue sense of the word. However, these same teachers may be unable to establish relations of care and trust (Noddings, 2019)

Another important area of participation in the project is Inclusion, which is a long-term key priority for the European Union to ensure the diversity of educational space in Europe, taking into

account the multicultural context and the implementation of individualized forms of teaching. In 2010, the European Commission launched the Europe 2020 Strategy, which promotes cohesion and the development of society. The 'Writing for Inclusion' (WIN) project focuses on raising awareness, changing perceptions, and providing resources for implementing inclusion in education through the concept 'Care in Education'. This project is implemented by consortiums from four European countries, which include higher and secondary education: University of Vic-Central University of Catalonia (UVic-UCC) from Spain, Università di Firenze from Italy (UNIFI), Eötvös-Loránd University (ELTE) from Hungary, and Poltava V. G. Korolenko National Pedagogical University (PNPU) from Ukraine; and four schools: Les Pinediques, from Spain, Istituto Comprensivo Le Cure, from Italy, Erzsébetvárosi Két Tanítási Nyelvű Általános Iskola és Szakgimnázium, from Hungary and Gymnasium № 18 of Poltava City Council, from Ukraine.

The result of this project was the creation of a learning-oriented educational application that is a key tool for children to communicate with the media world around them. This application is hosted on the platform Moodle. Animated resource creation was made possible by the participation of the Physics and Mathematics Faculty, Psychology and Pedagogy Faculty, and the Department of Innovation and International Relations of Poltava V. G. Korolenko National Pedagogical University. As well as, the project partners, who provided recommendations on the stages of application development and tested this animated resource.

This project contributes to the fact that primary school teachers will increase the level of understanding of how inclusive practices can be used during the educational process in their classrooms, as well as have the opportunity to share best practices with foreign colleagues. Children, who are definitely on the focus of our consortium, will use technology as a tool for developing their own literacy. An important aspect in this context is the expansion of the information and communication competence of scientists and teachers, as the implementation of remote interaction, and participation in projects, due to the constant use of technology, significantly increase the ability

of teachers to use new technologies. This problem has been repeatedly raised in a number of scientific studies. N. Redjep, I. Balaban & B. Zugec (2021) studied the general indicators of the readiness of the educational environment for the introduction of information technology. They considered the following components of the readiness of the educational environment for the introduction of technology – planning, use of technology in the educational process (learning), development of technological competence, information culture, and provision of technological infrastructure in the educational institution.

Research also presents the results of studying the readiness of adult students (cross-graduate students, in particular) to use computer technology in the educational process (Eynon, 2020). The lower level of readiness of adult students compared to adolescents and young people to exploit technology in education was determined, which is due to the lower level of inclusion of the adult generation in the virtual world. Therefore, it is important in this context to develop the system of determinants of the effectiveness of the inclusion of technology in the educational process (Durak, & Seferoğlu, 2020). Such a system reflects the integration of social discourses, values, and the use of media in the context of the formation of technological competence.

Therefore, active participation in ERASMUS + projects promotes multi-vector integration of the subject of educational and professional activities and educational environment, rich not only in European discourses, but also the latest tools for organizing the educational environment, opportunities to use information and computer technology in educational practices.

Yu. Zaiachuk considers the activity of students in the ERASMUS + program as a manifestation of an integral part of the national strategy for improving the space of higher education in Ukraine, which is a tool for achieving academic goals and establishing international cooperation. The author notes that Ukrainian students take an active part in the implementation of international research projects, actively cooperating with EU member states and Eastern Partnership countries, the EU Horizon Europe Program, the Eionet Research and Training Program, NATO programs ‘Science for Peace and Security’, etc. Yu. Zaiachuk stressed that among the EU’s

international educational projects in which Ukraine is a partner country, the most powerful is the ERASMUS + program, which provides a significant number of students and teachers of Ukrainian universities with academic experience outside their country.

I. Myhovych (2020) also notes the significant potential of the ERASMUS + program in the formation of European integration processes in Ukrainian education. According to her, the main purpose of participation in this project is not only the acquisition of the necessary competencies by students, but also the implementation of the trend of internationalization of students in Ukrainian higher education in general. Participation in such projects supports organizations in working towards transnational partnerships and encourages the sharing of innovative practices in the fields of education, training, and youth development.

At the same time, today's challenges constantly raise the need to find new systems for organizing educational dialogue and ensuring the diversity of education in higher and school education. The events of recent months were particularly critical and urgent. Ukraine is in war which exposed all the crisis moments of society in general and education in particular. At the same time, the only finally promising way to restore and qualitatively restructure Ukraine's education system is to establish a permanent and effective dialogue with the European Educational Area, implement joint projects, research, and choose a common course of development. Indeed, a large number of projects have been implemented in time; Poltava V. G. Korolenko National Pedagogical University is one of the flagships of the integration of education in Ukraine to world trends. However, every researcher and educator is well aware that the international educational environment is even more multifaceted and diverse. At the same time, the most important task of the educational system of modern Ukraine is to establish a dialogue with the European space, the search for common trends, and development strategies.

**Conclusions and Perspectives.** The presented materials reflect the current achievements of scientists and teachers in ensuring the integration of Ukraine into the educational space of Europe. The implementation of multicultural and international dialogue in the



implementation of the latest strategies of preschool and school education, the implementation of art therapy in the educational process, and the application of the vast potential of art in the growth of the student's personality, in general, is an important direction for today's Ukraine. The implementation of ERASMUS + KA2 projects lays the foundation for further and effective cooperation with the European Educational Area on the basis of dialogue and emphasis on diversity.

However, the problem of implementing various international projects within the integration of the educational institution into the European educational space remains unresolved and needs further investigation. In particular, the prospect of research is to study the characteristics of the likely participation of university staff and educational institutions in a number of other projects as a basis for strong cooperation with European institutions. And the very form of scientific activity of researchers will take the form of participation in various projects.

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## **ІНТЕРНАЦІОНАЛІЗАЦІЯ УНІВЕРСИТЕТІВ ЧЕРЕЗ УЧАСТЬ У ПРОЕКТАХ ERASMUS + KA2**

*У статті висвітлено специфіку ролі програми ERASMUS + у задоволенні освітніх потреб сучасного українського студента. Зроблено висновок, що участь українських студентів у таких програмах відображає їхнє прагнення до інтернаціоналізації освітнього простору, розширення кругозору та формування системи різноманітних компетенцій у рамках європейської інтеграції української освіти.*

*Автори розглядають результати наукового дослідження ефективності участі студентів у міжнародних проєктах, зупиняються на базисних проблемах сучасних проєктів у межах ERASMUS+, окреслюють технологічні професійні компетенції, які дають змогу вчасно та ефективно інтегрувати молоде покоління у світовий освітній простір. У роботі представлено резюме актуальних проєктів, у яких беруть участь студенти Полтавського національного педагогічного університету імені В. Г. Короленка, описано, як реалізуються міжнародні програми «Письмо для інклюзії» 2020-1-ES01-KA201-081827, «Турбота в освіті» та «Програма Horizon Europe».*

*Розкрито систему функціонування та інтеграції навчальних закладів у процесі участі в міжнародних проєктах. Наведено яскраві приклади взаємодії вищих і середніх навчальних закладів, спрямованої на реалізацію передових концепцій опіки студентів, полікультурного розвитку та інтеграції в міжнародне співтовариство. Охарактеризовано труднощі суб'єктів навчально-професійної діяльності, пов'язані з використанням сучасних технологій і засобів електронного навчання та взаємодії. Визначено роль участі майбутніх фахівців у міжнародних проєктах для підвищення їхньої компетентності та конкурентоспроможності.*

*Учені доходять висновку, що участь студентів у ERASMUS + забезпечує полікультурний і міжнародний діалог у впровадженні новітніх стратегій дошкільної та шкільної освіти, арт-терапії в освітній процес, а також використання величезного потенціалу мистецтва для навчання студентів.*

**Ключові слова:** ERASMUS +; міжнародні проєкти; інтернаціоналізація освіти в Україні; полікультурний розвиток сучасної молоді; міжнародний діалог; інтеграція України в міжнародний освітній простір.

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## MULTILINGUALISM AND CLIL METHODOLOGY WITHIN MULTIED ERASMUS+ PROJECT

*The paper presents the results of a research into Ukrainian state and university language policies, and a Ukrainian university community's potential to become multilingual in terms of its foreign language proficiency and attitudes toward multilingual educational approach. The article highlights the importance of multilingualism in modern society and the interdisciplinarity of its study as related to sociolinguistics, cognitive linguistics, and pedagogics. The results of the research prove that students understand the opportunities of foreign languages and ready to face new methods in teaching among them were relevantly presented storytelling as method of language teaching withing CLIL methodology. Ukrainian universities can develop their own multilingual models, as the case study of one top Ukrainian university (Poltava V.G. Korolenko National Pedagogical University) suggests.*

**Keywords:** *Multilingualism; CLIL methodology; multilingual assessment; internationalization of education; social and cultural context; motivation of learning; teaching methods; Storytelling.*

**Formulation of the problem.** Modern society gives great varieties of challenges to a present teacher of foreign languages to deal with. The present pandemic situation in the world showed the urgency and importance of the face-to-face communication to socialize and keep the feeling of being a part of society. Thus, the social skill as communication is a basic competence in curricula that constantly is under the main attention from primary to tertiary education. In the article «Perceived Impact of Cooperative Project-Based Learning in English for Academic Purposes for Primary Teacher Training Students» Nuria Camps-Casalas and Nuria Medina-Casanovas (2020) state that nowadays there is the need of setting aside traditional teaching-centered approaches that had been dominant until recent times in which learners had to copy and reproduce

contents divided in subjects and there is the need of approaching schools to real life contexts (p. 60).

In this regard, there is a change in the scientific paradigm in the study of a linguistic personality who speaks more than one language: language competence multilingual is not seen as a mere sum of two or more languages but as a single linguocognitive configuration characterized by complex processes of interactions of its elements. It is assumed that the specificity of these interactions is determined by the number of languages known to the individual, as well as the type of multilingualism formed in his language picture of the world (bilingualism, trilingualism, etc.).

**Research publications.** In recent decades, linguistic science has seen a special interest in the phenomenon of multilingualism, since modern society is no longer monolingual: for the most part, it has bi- and multilingual features (Aronin, 2005; Edwards, 1994). The phenomenon of multilingualism today is not only much more common than previously thought but is also included in the group of such phenomena, the study of which has a fundamentally important impact on the development of linguistic science, pedagogics, and method of teaching languages as a whole.

The issue of multilinguism in reading formation has been the subject of research by Ukrainian and foreign scholars over the past few decades. In particular, J. Cenoz, Ch. Hoffmann, F. Herdina and U. Jessner emphasized the quantitative distinction between **multilingualism** and bilingualism and the greater complexity and diversity of the factors involved in acquisition and use where more than two languages are involved (Cenoz, 2003; Cenoz & Hoffmann 2003b; Herdina & Jessner 2002). It was pointed out that multilinguals have larger overall linguistic repertoires, but the range of the language situations in which multilinguals can participate, making appropriate language choices, is more extensive.

However, the issue cannot be considered as finally complete, as some aspects of multilingual education methods need further research. Therefore, there is a need to study the methodology of multilingualism through perspective of CLIL methodology.

**Aim of the Study.** The aim of this research is to further the knowledge of multilingual methods of teaching withing CLIL methodology. According to the curriculum of the Ukrainian school, individual differences, knowledge, and experience need to be

considered in the teaching. For using multilingualist perspective in teaching multilingual students this means seeing students' ability as a resource in school, which is not only significant for students' language development and knowledge development (content development), but also for students' identity development.

However, research shows that Ukrainian educational establishments do not consider multilingualism a resource, by still treating monolingualism as the norm. There are still beginning of studies on how multilingual students use their multilingualism while writing in their second language in a Ukrainian educational context, and prior international studies point to individual differences.

This paper draws on theories regarding language use as taking place in a social and cultural context, and the context's impact on students' possibilities of developing language and identity. Therefore, students' own attitudes towards language use are also central to the study.

The project study may entail knowledge that can be used in order to make students' linguistic knowledge and content knowledge a resource in their cross cultural and national development.

Given the above, the study of cross-lingual interactions against the background of a combination of natural (national-Ukrainian) and artificial/educational bilingualism as a special kind of multilingualism, is undoubtedly topical.

**Research methods.** The project begins with a questionnaire that will be answered by some 3500 participants in Poltava V. G. Korolenko Pedagogical University, to give an overall picture of how multilingual students express their views on their linguistic resources. The present questionnaire on language situation at Poltava V. G. Korolenko Pedagogical University studies the issue of "Foreign Languages in the learning process" as a part of survey within Erasmus+ «**Foreign Language Teacher Training Capacity Development as a Way to Ukraine's Multilingual Education and European Integration/MultiEd**» (610427-EE-2019-EPPKA2-CBHE-JP) (15.11.2019 – 14.11. 2022).

The project addresses the problem of the role of teachers of foreign languages in the modernization of the system of education in Ukraine. The English teachers are responsible for the promotion of cultural and linguistic open-mindedness, multilingual education, European integration and internationalization of education which

bring the new understanding and wider perspectives of teachers self-realization and education development. The development of «Multilingual education strategy» (based on the survey of students, academic and administrative staff of UA HELs (Ukrainian Higher Educational Institutions), teachers and general public) and the introduction of CLIL-based courses has contributed to internationalization of higher education institutions. Peer-review practices introduced with the EU support, has provided quality assurance at curricular and institution levels, contributed to Ukraine's convergence with the European practices and standards. In-service school and university teachers in Poltava region due to the project got international expertise in learning and teaching methodologies, modern pedagogical approaches and tools; they had assistance in learning progressive approaches in education and language teaching and, therefore, kept pace with the times, giving knowledge and developing skills of their pupils and students, contributing to the advancement of the nation.

**Presenting main material.** The project is implemented by 14 partners from Estonia, Germany, Great Britain and Ukraine, the main partner is the University of Tartu (Estonia), including 9 Ukrainian higher educational institutions. The total number of people who participated in the survey was 3500. The survey concentrated on attitudes to learning and use of foreign languages in the country; self-assessment of foreign language skills by the respondents and their openness to foreign languages; attitudes to the introduction of courses in foreign languages; the necessity of boosting international cooperation in education.

Block IV of the questionnaire reveals the issue of “Languages in the learning process”. 681 at PNPU respondents were asked to rate the statement concerning the English leaning /teaching at the university like: I completely agree; I partially agree; neither agree nor disagree; partially disagree; I completely disagree.

The following statements were suggested as not enough learning hours were dedicated to English study in the present curricula; teachers inspire and motivate; the usage of modern books and teaching materials; teaching methods are modern; low level of English proficiency among students who enter the university.

Undergraduate students (38,21%), graduates (31,91%), teaching staff (48,78%) agree with the statement that teachers inspire and

motivate. At the same time, 4,94% of undergraduate students, 8,54% of graduates, and 0% of scientific and pedagogical staff disagree with the above statement.

Undergraduate students (34,75%), graduates (26,60%), teaching staff (21,96%) agree with the statement that teaching methods are modern. But 4,75% of undergraduate students, 6,38% of graduates, 0% of scientific and pedagogical staff do not agree with this statement.

Undergraduate students (36,5%), graduates (37,23%), teaching staff (17,07%) agree with the statement about the low level of English language proficiency among students entering the university. At the same time, 3,80% of undergraduate students, 1,03% of graduates, 0% of scientific and pedagogical staff do not agree with this statement.

The obtained results give grounds to claim that there are many aspects of the learning process that need to be corrected, improved and updated. Motives for learning are not only a prerequisite for successful professional learning of the student, they are also its consequence. There should be a positive attitude to the educational material, the subject of learning should be interesting, and cognitive activity – aimed at professional development. Student responses indicate that teachers do not always inspire and motivate students. The motivation of students' learning is largely determined by the development of their educational activities in the process of professional training. Interested in his subjects, with a creative approach to their teaching, wide awareness and erudition, the teacher influences students by his own example. Therefore, teachers of the Faculty of Philology and Journalism, Faculty of Psychology and Pedagogy (specialty: primary school teacher) need to be in constant methodological search for the use of modern innovative methods and pedagogical techniques. Participants in the educational process mostly acknowledged that teaching methods are modern, but this percentage still needs to grow, teachers should properly and meaningfully organize independent work of students, actively using distance technology, Internet resources and more. To introduce new methods, it is necessary to identify creativity and involve enterprising students to optimize the course (to conduct a survey among students to improve the disciplines of completion of each module).

The survey shows that the young generation understands the opportunities of foreign languages and ready to face new methods in teaching and learning.

Storytelling is one of the teaching methods which involves both creativity and deep knowledge of the subject, self-reflection and language immersion. In the journal article «Storytelling as an Instructional Method: Descriptions and Research Questions» by Dr. Dee Andrews, Thomas Hull, Jennifer Donahue (2009) the notion “story” defines as a story facilitates instruction directly through verbal or linguistic means and indirectly by aiding in the mental construction of a sequence of events enacted for or by the learner (p. 7).

Usage the stories as an instructional tool serve as a way of self-reflection as it is less directive form of training, life-bound; significant part of participatory and interaction, at the same time storytelling is considered to be a way of language immersion, because the method of storytelling facilitates instruction directly through verbal means.

Dailey (1994) mentioned that storytelling has become popular in the education process.

Storytelling can be like a macro and micro element in teaching process. Storytelling as a tool can be applied systematically to the whole course like a scenario and can be limited for its usage at the certain stage of a class like warming up or problem-solving activity etc.

The student and lecture audience will acquire the learning material better when they experience *the scenario*. The landscape of actions is easier to remember and it is closer to human nature. Thus, while teaching English Business Communication for undergraduate students or English for Academics for postgraduate students it is a good idea to create a “plot” of this course. For Business Communication it can be a scenario for student to run an international company and organize the activities close to the role of a manager. Starting with applying for a job, interviewing, organizing different kind of external and internal meetings, writing e-mails, composing different types of business letters etc. So, it can be *the conceptual framework of using storytelling* in the learning process. In *the scenario-based instructions* the learning issue is fixed with the fixed solution and planned in details.



***The problem-based instruction.*** Also, storytelling can be applied as a microelement in the teaching process. The example for storytelling usage in the class can be an exercise like the story behind the picture. The objective of this exercise is to introduce a new vocabulary and the usage of new words to create their own stories. Materials needed for this purpose is several pictures cut out from news magazines which evoke emotion and portray current events. Each picture has a list of 6 new words attached dealing with emotions related to the characters in the pictures. For example, for a picture of a refugee, the words can be like, abandonment, despair, strife, longing, heartache, and helplessness. Then, the student will take time to introduce the story where he describes what is happening in the picture. Alternatively, students will write a “journal entry” for the main character in their photo. While presenting the journal entries students are to ask questions. The presenting students should answer all questions in character.

Integral to the tapestry of social interaction, storytelling is the focus of interest for scholars from a diverse range of academic disciplines. This volume combines the study of conversation analysis (CA) with storytelling in multilingual contexts to examine how multilingual speakers converse and manage various aspects of storytelling and how they accomplish a wide range of actions through storytelling in classroom and everyday settings (Wong, & Waring, 2021).

An original, book-length endeavour devoted exclusively to storytelling in multilingual contexts, this book contributes to broadening the scope of the foundational conversation analytic literature on storytelling and to further specifying the nature of second language (L2) interactional competence. Designed for pre-service and in-service second or foreign language teachers, students of applied linguistics, as well as scholars interested in storytelling, this volume explores the cross-linguistic nature of generic interactional practices, sheds light on the nature of translanguaging and learner language and provides insights into teacher practices on managing classroom storytelling.

**Conclusions and Perspectives.** To conclude, this special issue is a contribution towards a line of research that is quite new. It shows that the results of diverse methodological approaches used in different pedagogical environments offer insights that point towards broadly similar conclusions: Bilingualism can have a positive effect on language and content learning. It is obvious that more research in this area is

needed in order to confirm these findings and to provide the variety of bilingualism on content teaching. Of particular interest would be to analyze the data from different perspectives after survey public opinion on «Multilingual education in Ukraine, develop and produce multilingual education strategies» and «National Recommendations on Multilingual Higher Education» based on its results.

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#### **МУЛЬТИЛІНГВІЗМ ТА МЕТОДОЛОГІЯ CLIL В МЕЖАХ ПРОЄКТУ MULTIED ERASMUS+**

У статті представлено результати дослідження української державної та університетської мовної політики, а також потенціалу української університетської спільноти стати багатомовною з точки зору володіння іноземною мовою й ставлення до багатомовного підходу в навчанні. Автори переконливо доводять важливість багатомовності в сучасному суспільстві та необхідність міждисциплінарності її вивчення у зв'язку з соціолінгвістикою, когнітивною лінгвістикою та педагогікою. Результати дослідження показують те, що студенти розуміють можливості іноземних мов і відкриті до застосування нових методів. Серед таких методичних новацій релевантно представлений сторітелінг як метод навчання мови за методологією CLIL. Наголошується, що українські університети можуть розробляти власні методики багатомовної освіти, про що свідчить приклад одного з провідних вітчизняних університетів – Полтавського національного педагогічного університету імені В. Г. Короленка.

**Ключові слова:** багатомовність; методологія CLIL; багатомовне оцінювання; інтернаціоналізація освіти; соціально-культурний контекст; мотивація навчання; методи навчання; сторітелінг.

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## **PATHS TO INCLUSION AND ACCEPTANCE – DEVELOPING A MULTIDIMENSIONAL TEACHER DEVELOPMENT MODULE IN THE WIN PROJECT**

*This article is the presentation of a didactic module of the online learning platform created to support the use of a digital story writing application, which was developed by the Erasmus+ K2 project Writing for Inclusion (WIN). The paper explores the EU educational policy for a plurilingual and pluricultural Europe, where the ideas of care and inclusion play an important role. The focus is on how the authors designed the Module 'Didactics applied to Writing for Inclusion' for the learning platform. In the course of the material development the authors applied a multidimensional approach to teaching story writing and sensitising for care and inclusion in the primary classroom.*

**Keywords:** *inclusion; stories; primary; plurilingual; pluricultural; project; EU.*

**Introduction.** The Erasmus+K2 project Writing for Inclusion (WIN) set the goal to develop care and inclusion in primary education. The practice of inclusion in European education has become an issue of growing significance. The internal mobility of the population within the European Union and the recent influxes of immigrants from overseas have produced increasingly multicultural and multilingual societies within the member states. The foundation of a functioning plurilingual and pluricultural society is tolerance and the mutual acceptance of each other. The idea of social protection and inclusion was declared as one of the three main targets of the European Pillar of Social Rights Action Plan in 2021. In addition to the inclusion of learners with disabilities, learning difficulties and social background, schools need to provide for children who arrive from other cultural and linguistic backgrounds, making the job of inclusion incredibly complex.

Schools have a pivotal role in responding to the needs a diverse society creates and in forming the attitude of the future generations

through developing their cultural awareness and competences. In addition, the recent arrival of war refugees from Ukraine poses a new challenge for schools all over Europe: most of the refugees are mothers with their children, who need to be accommodated in the schools of various European host countries. This latest development has again underlined the need for schools that are professionally prepared for such tasks.

The goal of the project WIN is to contribute to the work of schools in the field of developing an inclusive community within the society. WIN focuses on different types of care, such as self-care, care for others and care for the world and approaches diversity through literacy and digital skills. It aims at training pre- and in-service teachers with the help of a learning platform and a digital story-telling application.

**Literature review.** Europe is a colourful and multilingual continent that values linguistic and cultural diversity. This plurilingual entity consists of states with rich cultural and linguistic heritages. The member states need to ensure equal rights to their citizens in terms of opportunities, fair working conditions and social protection and inclusion, as specified in the European Pillar of Social Rights Action Plan (2021). Social and linguistic inclusion constitutes one possible form of care for the citizens and the project WIN wishes to foster exactly these principles through its work in primary education. WIN also recognises the diversity of needs in European schools.

The recognition of a plurilingual Europe entails promoting plurilingual education in Europe (Council of Europe, 2007), which is adapted to its plurilingual citizens. The relationship between languages and cultures according to the CEFR (2001) is an active one, as “an individual person’s experience of language in its cultural contexts expands” (p.13) and the individual person’s languages interrelate and interact with each other. It is also recognised that language learning plays an important educational role in building tolerance within plurilingual societies. This is all the more necessary, since intolerance and racism is often expressed through contempt for other languages (Council of Europe, 2007). Thus, plurilingual education is an essential component on the route to democratic citizenship in Europe (2016). The inclusive approach manifested itself when the Council of Europe promptly responded to the unexpected arrival of war refugees from Ukraine with publishing teaching

materials and organising in-service training events on how to support their linguistic integration (Council of Europe, 2022).

The concept of intercultural learning (Byram, 1997) has long been emphasized by experts and has special significance in a multicultural environment, such as Europe. The intercultural dimension (Byram, Gribkova and Starkey, 2002) is essential in avoiding stereotyping of other cultures and can serve as the basis for respect for members of other cultures. According to the authors such respect can lead to a democratic social interaction. In her recent summary of the concept of culture in foreign language teaching Kramsch (2014) emphasized the intercultural dimension in language teaching in our global age.

This approach is reflected in the priorities set by the Erasmus+ Key Action 2 projects. The scheme emphasises the positive effects the projects may have on: “increased competence in foreign languages, increased level of digital competence, a greater understanding and responsiveness to all kinds of diversity, e.g. social, ethnic, linguistic, gender and cultural diversity as well as diverse abilities; an improved levels of skills for employability and new business creation; more active participation in society; and more positive attitude towards the European project and the EU values” (European Commission, Erasmus+). The expected outcomes of WIN are in harmony with the values listed above and are to be realised with the help of digital stories. The antecedent of WIN included research cooperation between the members of the team in the field of using stories and songs in primary and early childhood language teaching (Trentinné Benkő, Medina-Casanovas, Canals-Botines and Árva, 2021, Canals-Botines and Medina-Casanova, 2020).

**Aim of the study.** The aim of the present study is to introduce our teacher training module of the online learning platform of WIN to a wider professional audience and raise awareness of its training potentials. WIN, which startin in 2020, is a joint project between four European universities: University of Vic, Spain; University of Firenze, Italy; Eötvös Loránd University, Budapest, Hungary; Poltava VG Korolenko University, Ukraine; and one primary school in each city where the university is located. WIN responded to the need for inclusive care policies and is based on the belief that inclusiveness will prompt more understanding. The main goal of the project is to raise primary pupils’ awareness of diversity, change their perceptions

with the help of the teaching resources and the digital story telling application. In order to achieve this goal, pre- and in-service teacher training sessions are planned for teachers. An additional goal of the project is to create a bond between the participating teacher training colleges and primary schools.

The online learning platform for teachers, which was created by the project team members, contains a training course for teachers interested in using and creating stories in for inclusion. Currently the following modules of the learning platform are complete: Module 1 (Care in Education), Module 2 (Story elements), Module 3 (Narrative Structures), Module 4 (Animated resources) and Module 5 (Didactics applied to writing for inclusion: samples and lesson plans). Module 6 (Assessing the inclusiveness of the stories: principles and tools) is still under construction. Participants will be able to showcase the stories created by their pupils. Practising and pre-service teachers will be welcome to sign up and complete the course and by sharing their pupils' stories they can also become contributors to it.

**Course design.** Module 5 of the platform provides methodology support to teachers who wish to apply the animated resources for digital story creation. The module comprises nine lessons covering 15-20 lessons. However, instead of fixed lesson plans, each unit provides a wide range of activities suitable for different learners of different interests and age groups in primary education. The units aim to introduce a number of areas to the learners: how the goal of WIN is care, what the European Union is, eTwinning, which is a platform for cooperation between schools, and the steps in creating stories and concepts of diversity and creativity (see Figure 1). Although the material was created in English, and is suitable for being integrated into language teaching, it is planned for education in general.

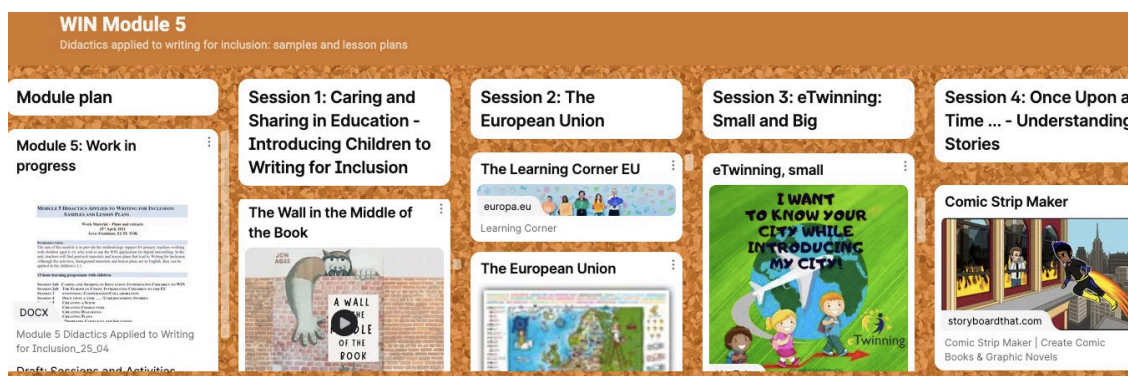


Figure 1 Planning process of Module 5

The structure of the module was planned in a way that the teachers can first focus on the overall goal of care in education and then establish the context for story creation. Since this is a European project, the authors considered it to be important to provide opportunities to introduce the institution of the European Union and eTwinning as a platform that connects schools in its various countries with learning cooperation. Creating stories is presented through the steps of creating a setting, characters, dialogues and plots. The concepts of diversity and creativity are devoted a joint unit at the end of the module (see Figure 2).

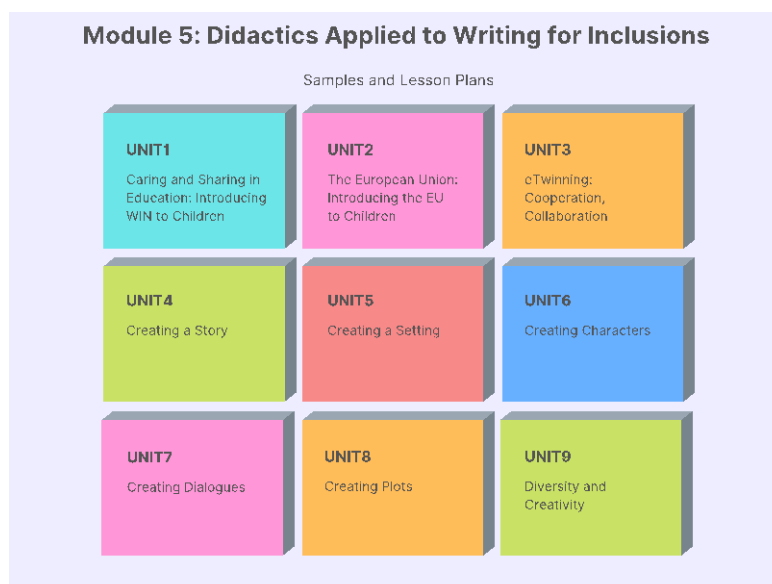


Figure 2: Content of Module 5

The module is designed in a way that it can be used both online and offline. Compiling the material during the time of Covid restrictions and online education gave us a new perspective, which encouraged us to include more online elements to the course. While selecting the materials, it was a priority that the activities in the lesson plans cover a wide range of media, genres, work modes and skills so that they appeal to teachers working in different contexts. Thanks to having already taught online for more than a year we had a better overview of online learning applications that could be used for our purposes and thus were able to integrate a wide range of digital tools, as well. This Covid-related online perspective proved to become an advantage since the goal of the module is to prepare students to use a digital storytelling application.

The next step in the process was a training session designed for the primary school teachers who participate in the WIN project. However, due to the pandemic situation, the event was delayed first in the summer, then in the autumn of 2021. The teaching material was used by the teachers in the autumn of 2021 and the feedback received from them was positive.

**Presenting the materia.** The goal of Module 5 is to provide teaching material for those primary professionals who wish to engage their pupils in the digital story creating application for the purpose of sensitising them in the fields of care and inclusion. First of all, the activities in Module 5 wish to prepare pupils for the act of creating stories through increasing their awareness in terms of differences. These concern differences in terms of physical abilities, learning difficulties, social, linguistic, cultural, religious and gender differences. Once these issues have been addressed, processed and discussed in the classroom the learners will be more ready to implement ideas in the creative process of storytelling. Second, the technicalities of storytelling are outlined through the activities.

The topic of each unit is approached through a variety of materials, tasks and work modes, which makes it possible for the teachers to choose for the needs and interests of their own learners. As an example, let us present Unit 1: Caring and sharing in Education: Introducing children to WIN. The Unit approaches the topic through the themes of being different and finding similarities and through the media of children's literature in books and videos, and finally, some popular, inspirational youtube video clips (see Figure 3).

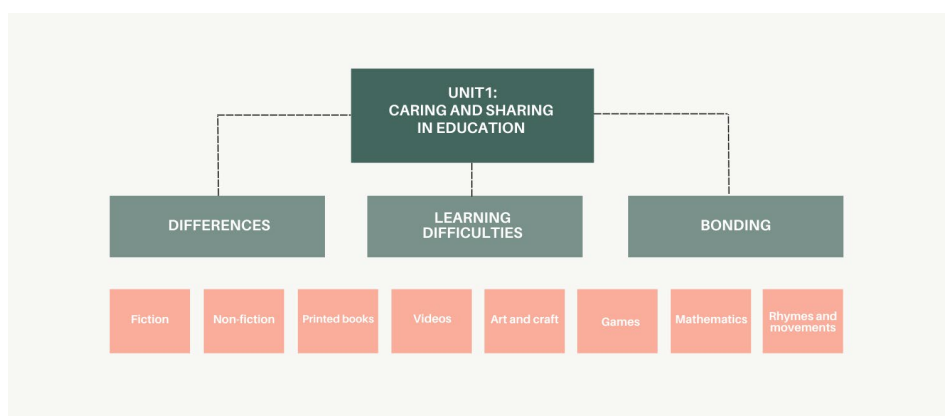


Figure 3: Multidimensional character of the units



In Lesson 1, Unit 1 various picture books about being different from others are offered for reading and discussion. *Elmer, The Patchwork Elephant* by David McKee is in the focus of the sample lesson, which processes a story with the learners. The lesson contains activities engaging various skills and competencies. For instance, in the pre-reading/viewing phase the main focus is on visual art activities. (see Figure 4) . Other stories, such as *The Gruffalo* by Julia Donaldson and Alex Schaffler, *Dear Zoo* by Rod Campbell, *I like me* by Nany Carlson and *The Wall in the Middle of the Book* by Jon Agee are recommended for similar lessons. These books were chosen not only for their relevance to the topic, but also because they are available on Youtube.

**Reading/viewing:** *Elmer, The Patchwork Elephant*

**Pre-reading or viewing:** Ask your pupils the following questions and set them these tasks:

What is your favourite colour / animal / cartoon character?

Describe and draw a picture of an elephant.

Make a collection of markers of different colours. How many colours can you name?

Draw and colour a patchwork of differently coloured squares.

Cut out the elephant: his name is Elmer.

Guess the following: How old is he? What are his hobbies? Is he happy?

Walk like elephants!

Figure 4 Pre-reading/viewing activities in Lesson 1, Unit 1

Lesson 2 deals with learning difficulties, which affect an increasing number of children. The topic is approached through the case of dyslexia presented in a short, animated video. Here the pre-viewing activity involves making class surveys and wall charts with graphs about the hair and eye colours, hobbies and favourite school subjects of the students. While in Lesson 2 fiction was used, here the learning material is presented in the form of a non-fiction video. The further topics suggested for classroom work are ADHD and autism.

Finally, Lesson 3 embraces the theme of care for each other through the example of people who must travel at Christmas but can

find a way to connect and celebrate together. The video demonstrates how people can bond in spite of coming different cultural backgrounds. The activities planned for this lesson help to bring the topic to a conclusion.

**Conclusion and perspectives.** Working on this module was a source great inspiration for the authors because it involved a great deal of creativity and the topic of inclusion in education was appealing. The current world events have unfortunately reinforced the relevance of this topic.

Children all over the world need competent primary teachers who know how to deal with and embrace linguistic and cultural differences, diversity and who are able to support inclusion. For them, this module and the whole of the WIN project will be an invaluable source of information. Holding direct, in-person training courses for teachers and producing guides for parents would also be desirable. The learning materials in Module 5 could also be extended in order to provide teachers with even more materials to use in their classrooms.

It is sincerely hoped that it will be possible to organise the module-related training workshop for the participating colleagues. Unfortunately, due to the war situation in Ukraine this event had to be delayed one more time. The training event in Budapest has the potential to serve as a source of further inspiration. According to the event schedule, the participants were also going to visit the Story Museum and a folk-tale themed playground in Budapest. The members of the WIN team are eagerly waiting for the time when there is peace in each participant's country and will be able to work on new projects that support the development of care and inclusion in primary education.

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## **ШЛЯХИ ІНКЛЮЗІЇ ТА ПРИЙНЯТТЯ – РОЗРОБКА БАГАТОВИМІРНОГО МОДУЛЯ РОЗВИТКУ ВЧИТЕЛЯ В ПРОЄКТІ WIN**

*У статті йдеться про практику інклюзивної освіти в європейському вимірі, яка набуває все більшого значення. Сьогодні внутрішня мобільність населення в межах Європейського Союзу та недавній приплив іммігрантів з-за кордону призвели до того, що в країнах-членах все більше формуються багатокультурні та багатомовні суспільства.*

*Авторки констатують, що Європа є барвистим і багатомовним континентом, який цінує мовне та культурне розмаїття. Це багатомовне утворення складається з держав із багатою культурною та мовною спадщиною. Держави-члени мають забезпечити рівні права своїм громадянам щодо можливостей, справедливих умов праці, соціального захисту та інклюзії, як зазначено в Плані дій Європейського рівня соціальних прав (2021). Схарактеризовано проєкт «WIN» як один із таких, що враховує різноманітність як тенденцію європейських шкіл.*

*Метою цього дослідження є впровадження модуля підготовки викладачів платформи онлайн-навчання. Проєкт «WIN», який стартував у 2020 році, є спільним проєктом чотирьох європейських університетів: Університету Вік (Іспанія),*

Університету Флоренції (Італія), Університету Елте (Угорщина) та Полтавського національного педагогічного університету імені В. Г. Короленка (Україна); та по одній початковій школі з кожної країни, де розташований університет. «WIN» є відповіддю на потребу в поглибленні інклюзивного догляду та ґрунтується на переконанні, що інклюзивність сприятиме більшому порозумінню.

Основний пріоритет проєкту – підвищити обізнаність учнів початкової школи про різноманітність культур, змінити їх уявлення за допомогою навчальних ресурсів та програми цифрової розповіді. Для досягнення цієї мети для вчителів планується проведення навчальних занять перед використанням цифрового доробку.

Автор підкреслює, що додатковою метою проєкту є налагодження зв'язку між вищими педагогічними установами та початковими школами.

**Ключові слова:** педагогічна освіта; література; дизлексія; початкова школа; дошкільний заклад.

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## **ZNACZENIE PODSTAWY PROGRAMOWEJ W PRACY NAUCZYCIELA SZKOŁY POCZĄTKOWEJ W SYSTEMIE OŚWIATY – PERSPEKTYWA NARODOWA I EUROPEJSKA**

Od 1999 roku stosuje się w Polsce podstawę programową, która zastąpiła obowiązujące wcześniej minima programowe. Ta istotna zmiana w organizacji systemu oświaty oraz planowaniu kształcenia była wprowadzona w okresie starań naszego kraju o przyjęcie do wspólnoty europejskiej. Ten i wiele innych warunków zostało spełnionych, co spowodowało przyjęcie Polski do Unii Europejskiej w maju 2004 roku.

W latach 1999-2017 nastąpiło sześciokrotne wydanie przez ministerstwo edukacji podstawy programowej a ta ostatnia pochodzi z 2017r. (Rozporządzenie Ministra Edukacji Narodowej, 2017).

Podstawa programowa to jednolity wykaz treści kształcenia, założonych celów oraz przewidywanych efektów na danym etapie edukacyjnym. Każdy etap kształcenia ma swoją odrębną, dopuszczoną

w Polsce rozporządzeniem Ministerstwa Edukacji Narodowej (MEN) podstawę programową, stanowiącą bazę dla autorów programów wychowania przedszkolnego, edukacji wczesnoszkolnej oraz wyższych etapów kształcenia (Rozporządzenie Ministra Edukacji Narodowej, 2018).

Kilkukrotne wdrażanie nowej podstawy programowej wymagało każdorazowo aktualizowania i modyfikowania programów nauczania oraz modyfikowania procesu kształcenia kandydatów na nauczycieli edukacji wczesnoszkolnej oraz objęcia systemowym doskonaleniem dotychczasowych nauczycieli tego etapu edukacyjnego. Obserwuje się dążenie do systemowego podejścia w zakresie wprowadzania zmian, czego odzwierciedleniem są standardy kształcenia nauczycieli (Rozporządzenie Ministra Nauki i Szkolnictwa Wyższego, 2019).

Kompetencja odnosi się do umiejętności danej osoby i można przez nią rozumieć: 1) kwalifikacje, czyli poczucie odpowiedzialności za konkretne zadanie, 2) wyuczoną umiejętność ważnego, istotnego działania, 3) plan, który jest fundamentem działania. Niezwykle ważną rolę w pedeutologicznej literaturze światowej odegrała definicja kompetencji nauczycielskich zaproponowana przez J. Prucha. Według tego autora, aby praca nauczyciela mogła być efektywnie wykonywana, każdy przedstawiciel tego zawodu powinien posiadać zbiór profesjonalnych umiejętności, wartości, wiedzy i postaw (Prucha, 2006).

Komisja Europejska wypracowała i następnie, określiła zasady dla zawodu nauczyciela w krajach członkowskich Unii Europejskiej (Zbróg, Kaleta-Witusiak, Walasek-Jarosz, 2013, p. 26-28). Zostały one przedstawione w tabeli poniżej.

Tabela 1.

**Wspólne europejskie zasady odnoszące się do zawodu nauczyciela**  
(Zbróg, Kaleta-Witusiak & Walasek-Jarosz, 2013, p. 26-28)

<b>Zasady dotyczące zawodu nauczyciela</b>	<b>Interpretacja zasady</b>
Zawód osadzony w kontekście uczenia się przez całe życie	Nauczyciel po uzyskaniu wymaganych prawem kwalifikacji, winien dbać o swój rozwój zawodowy; doskonalić swój dotychczasowy warsztat pracy, rozwijać posiadane i nowe kompetencje. System oświaty danego kraju wspomaga nauczycieli w całożyciowym procesie rozwoju.

Zawód mobilny	Zdobywanie doświadczenia możliwe jest poza granicami kraju i w innych krajach członkowskich UE. Mobilność polega na możliwości pobytu w tych krajach, elastyczności zawodowej.
Zawód oparty na partnerstwie	Szkoły powinny współpracować z innymi szkołami, instytucjami. Nauczyciele dzięki temu mają możliwość prowadzenia badań, rozwoju, kształcenia i wymiany doświadczeń.

Opracowanie wykazu niezbędnych kompetencji nie jest jedynym zabiegiem optymalizującym proces kształcenia, konieczna jest zmiana systemu modelowania kandydatów do zawodu nauczyciela, a w efekcie ich wiedzy merytorycznej i metodycznej, zarówno z poszczególnych edukacji, jak i w obszarze integrowania (uczenia bez podziału na przedmioty, a konieczne wydaje się stosowanie metody projektów, metody zadań stawianych uczniom i strategii nauczania-uczenia się problemowego).

Zmiany treści kształcenia determinowane europejskimi kompetencjami kluczowymi

Komisja Europejska opracowując kompetencje kluczowe nauczyciela europejskiego wzorowała się również na postanowieniach Rady Europy, która w 1996 roku określiła pierwsze europejskie kompetencje kluczowe dla absolwentów szkół średnich, polegające na:

- współpracowaniu w zespołach,
- rozwiązywaniu problemów,
- podejmowaniu odpowiedzialności,
- porozumiewaniu się w kilku językach,
- korzystaniu z różnorodnych źródeł informacji,
- organizowaniu i ocenianiu własnej pracy,
- radzeniu sobie ze złożonością i z niepewnością,
- słuchaniu i korzystaniu z poglądów innych ludzi,
- posługiwaniu się nowoczesnymi środkami komunikacji i informacji,
- łączeniu i porządkowaniu różnorodnych, jednostkowych elementów wiedzy (Sielatycki, 2008, p. 13-21).

Propozycja sposobu wydzielania kompetencji kluczowych zaproponowana przez Komisję Europejską w 2005 roku polegała na przede wszystkim dwóch kryteriach: 1) kompetencje kluczowe

powinny nieść za sobą potencjalne korzyści dla całego społeczeństwa niezależnie od płci, pozycji społecznej, rasy, kultury, pochodzenia społecznego i języka, 2) kompetencje kluczowe muszą być zgodne z wartościami i prawami etyki, kultury i gospodarki, przyjętymi przez poszczególne państwa.

Oprócz wyżej wymienionych kryteriów, Komisja Europejska w trakcie prac nad tworzeniem kompetencji kluczowych, posiłkowała się dorobkiem organizacji takich, jak: Organizacja Narodów Zjednoczonych ds. Oświaty, Nauki i Kultury (UNESCO), Organizacja Współpracy Gospodarczej i Rozwoju (OECD) i Rady Europy. Najważniejszą rolę odegrał dokument UNESCO „Edukacja dla wszystkich”, w którym zostały zapisane cztery najważniejsze obszary dla rozwoju kluczowych kompetencji. Wskazano w nim priorytet edukacji: 1) uczyć się aby być, 2) uczyć się aby wiedzieć, 3) uczyć się aby działać, 4) uczyć się aby wspólnie żyć.

W dokumencie Parlamentu Europejskiego z dnia 18 grudnia 2006 roku w sprawie kompetencji kluczowych w procesie uczenia się przez całe życie (2006/962/WE) kompetencje są definiowane jako połączenie wiedzy, umiejętności i postaw odpowiednich do sytuacji. Autorzy używają także określenia „kompetencje kluczowe”, podkreślając, iż są to te kompetencje, których wszystkie osoby potrzebują do samorealizacji i rozwoju osobistego, bycia aktywnym obywatelem, integracji społecznej i zatrudnienia (Zalecenie Parlamentu Europejskiego i Rady, 2006).

Wszystkie kompetencje kluczowe uważane są za równoważące, ponieważ każda z nich może przyczynić się do udanego życia w społeczeństwie wiedzy. W podstawie programowej edukacji wczesnoszkolnej do najważniejszych umiejętności zdobywanych przez ucznia w trakcie kształcenia ogólnego w szkole podstawowej należą: czytanie, myślenie matematyczne, myślenie naukowe, umiejętność komunikowania się w języku ojczystym i w języku obcym, zarówno w mowie, jak i w piśmie, umiejętność posługiwania się nowoczesnymi technologiami informacyjno-komunikacyjnymi, umiejętność uczenia się i umiejętność pracy zespołowej.

Tabela 2.

**Zalecane przez UE kompetencje kluczowe (2006) a umiejętności w podstawie programowej (edukacja wczesnoszkolna, 2017)**  
 (T. Janicka-Panek, 2017)

Lp.	Kategorie kompetencji (unijne)	Kategorie kompetencji (polska obowiązująca podstawa programowa)
1.	Porozumiewanie się w języku ojczystym	Umiejętność komunikowania się w języku ojczystym i języku obcym, zarówno w mowie, jak i w piśmie. Słuchanie-Mówienie-Czytanie
2.	Porozumiewanie się w językach obcych	
3.	Kompetencje matematyczne i podstawowe kompetencje naukowo-techniczne	Umiejętność korzystania z podstawowych narzędzi matematyki w życiu codziennym oraz prowadzenia elementarnych rozumowań matematycznych
4.	Myślenie naukowe	Umiejętność formułowania wniosków opartych na obserwacjach empirycznych dotyczących różnych dziedzin życia
5.	Kompetencje informatyczne	Umiejętność posługiwania się nowoczesnymi technologiami informacyjno – komunikacyjnymi; w tym także dla wyszukiwania i korzystania z informacji
6.	Umiejętność uczenia się	Umiejętność uczenia się, samokształcenie
7.	Kompetencje społeczne i obywatelskie	Edukacja środowiskowa, społeczna, etyka
8.	Inicjatywność i przedsiębiorczość	Umiejętności organizacyjne, planistyczne, badawcze, samokształcenie, uczeń uczestnikiem i autorem gier strategicznych i logicznych; rozwijanie inicjatywności i przedsiębiorczości wpisano po raz pierwszy do zadań szkoły podstawowej w podstawie programowej w roku 2017
9.	Świadomość i ekspresja kulturalna	Czytanie – rozumiane zarówno jako prosta czynność, jako umiejętność rozumienia, wykorzystania i przetwarzania tekstów w zakresie umożliwiającym zdobywanie wiedzy, rozwój emocjonalny, intelektualny i moralny oraz udział w życiu społeczeństwa, udział w kulturze



Tabela 3.

**Kompetencje kluczowe UE a obszary edukacyjne w klasach I-III**  
 (T. Janicka-Panek, 2017)

Lp.	Kategorie kompetencji (UE, 2006)	Edukacje w podstawie programowej (2017)
1.	Porozumiewanie się w języku ojczystym	Edukacja polonistyczna. Język mniejszości narodowej lub etnicznej. Język regionalny – język kaszubski
2.	Porozumiewanie się w językach obcych	Język obcy nowożytny
3.	Kompetencje matematyczne i podstawowe kompetencje naukowo-techniczne	Edukacja matematyczna Edukacja techniczna Edukacja środowiskowa
4.	Myślenie naukowe	Edukacja matematyczna Edukacja środowiskowa
5.	Kompetencje informatyczne	Edukacja informatyczna
6.	Umiejętność uczenia się	Edukacja polonistyczna Edukacja informatyczna Samokształcenie
7.	Kompetencje społeczne i obywatelskie	Edukacja środowiskowa/społeczna Wychowanie patriotyczne Etyka Wychowanie fizyczne
8.	Inicjatywność i przedsiębiorczość	Wszystkie edukacje zawierają treści, strategie pracy, sprzyjające kształtowaniu tych postaw (np. strategia projektu edukacyjnego, nauczanie zintegrowane, samokształcenie)
9.	Świadomość i ekspresja kulturalna	Edukacja muzyczna Edukacja plastyczna Wychowanie fizyczne Etyka

Porównywane kategorie kompetencji, zestawione w wyżej umieszczonych tabelach, uprawniają do wniosku o wysokiej ich spójności. Pełnią one funkcje ukierunkowującą w procesie konstruowania programów nauczania, planowania i ewaluowania pracy pedagogicznej.

Proces poszukiwania, modyfikowania, aktualizowania i doprecyzowania kompetencji trwa nieustannie. Najnowszy dokument, w którym wyróżnia się osiem kompetencji kluczowych, to Zalecenie Rady z dnia 22 maja 2018 roku w sprawie kompetencji kluczowych w

procesie uczenia się przez całe życie. Najnowsze kompetencje kluczowe to:

- kompetencje w zakresie rozumienia i tworzenia informacji,
  - kompetencje w zakresie wielojęzyczności,
  - kompetencje matematyczne oraz kompetencje w zakresie nauk przyrodniczych, technologii i inżynierii,
  - kompetencje cyfrowe,
  - kompetencje osobiste, społeczne i w zakresie umiejętności uczenia się,
  - kompetencje obywatelskie,
  - kompetencje w zakresie przedsiębiorczości,
  - kompetencje w zakresie świadomości i ekspresji kulturalne
- (Zalecenie Rady w sprawie kompetencji kluczowych w procesie uczenia się przez całe życie, 2018).

Podstawa programowa edukacji wczesnoszkolnej przedstawia zadania szkoły wynikające z funkcji wychowawczej, kształcącej i opiekuńczej, cele ogólne edukacji wczesnoszkolnej oraz efekty realizacji zadań w postaci celów osiągniętych przez dzieci kończące pierwszy etap edukacyjny, ale oparta jest na kompetencjach z 2006 roku. Przytoczenie kompetencji z roku 2018 jest uzasadnione, by dostrzec zachodzący proces zdezaktualizowania się niektórych kompetencji oraz potrzebę ich reinterpretacji oraz nowej hierarchizacji. Jako pierwszy etap kształcenia w systemie szkolnym obejmuje trzy lata nauki w klasach I – III. Wymaga niezwyklej staranności w doborze treści, środków, strategii, metod i technik uczenia, aby ukazać dzieciom scalony obraz świata i jego funkcjonalność a także osiągać kompetencje kluczowe. Czasy edukacji zdalnej z powodu pandemii COVID-19 wysunęły na czoło kompetencje cyfrowe (Pyżalski (Red.), 2020.) Potwierdza to Jacek Pyżalski w publikacji wydanej w 2020 roku, twierdząc: “Nasza książka jest o edukacji, w której wszystko zmieniło się w bardzo krótkim czasie, stawiając przed osobami zarządzającymi szkołami, nauczycielami, a przede wszystkim uczniami i ich rodzinami nowe wyzwania”.

Profesjonalna organizacja procesu uczenia się dzieci w klasach I – III powinna opierać się na aktualnych podstawach naukowych i osiągnięciach współczesnej pedagogiki, aby kształcenie na tym etapie, chroniąc naturalny rozwój, prowadziło do:

- wykluczenia mechanicznego uczenia się dzieci (*uczenie mechaniczne utrudnia rozwój w kierunku uzyskania kompetencji kluczowych*);
- unikania niepożądanego werbalizmu (*nadmiar werbalizmu zakorzenia wzory uczenia poza praktycznymi doświadczeniami i eksperymentami niezbędnymi do rozwoju myślenia naukowego*);
- wykluczenia zagadnień i treści nieadekwatnych do naturalnych, rzeczywistych potrzeb i oczekiwań poznawczych dzieci (*zagadnienia i treści nieadekwatne do potrzeb dzieci na tym etapie edukacji utrudniają integrację wiedzy, dezintegrują rozumienie scalonego obrazu świata, prowadzić mogą do wystąpienia zaburzeń w zachowaniu oraz do dezintegracji psychicznej*).

Dzięki takiej organizacji kształcenie na pierwszym etapie edukacji kontynuuje rozpoczęty w przedszkolu proces adaptacji do aktywności w grupie, proces aktywności poznawczej indywidualnej i grupowej, tak aby stopniowo rozpoznane przez dzieci różne wzory uczenia się pozwoliły im w pełni podjąć się roli ucznia (a to przecież kompetencje osobiste, społeczne i w zakresie umiejętności uczenia się).

Do zadań edukacji wczesnoszkolnej należy (Rozporządzenie Ministra Edukacji Narodowej, 2017):

- wspieranie wielokierunkowej aktywności dziecka przez fachową organizację sytuacji edukacyjnych, eksperymentów naukowych i doświadczeń wpływających na rozwój we wszystkich obszarach: fizycznym, emocjonalnym, społecznym i poznawczym oraz przygotowanie do podjęcia nauki na drugim etapie edukacji;
- zapewnienie prawidłowej organizacji zabawy, nauki i odpoczynku dla uzyskania ciągłości procesów adaptacyjnych w odniesieniu do wszystkich dzieci, w tym rozwijających się w sposób nieharmonijny, wolniejszy i przyspieszony;
- wspieranie aktywności dziecka podnoszące poziom integracji sensorycznej i kształtujące umiejętności korzystania z rozwijających się umysłowych procesów poznawczych na drodze tworzenia własnych wzorów zabawy, nauki i odpoczynku;
- planowa realizacja programu nauczania opartego na treściach adekwatnych do poziomu rozwoju dzieci, ich możliwości percepcyjnych, wyobrażeń i rozumowania, szanująca ich godność, naturalne indywidualne tempo rozwoju, wspierająca indywidualność,

oryginalność dziecka, wzmacniająca poczucie wartości, zaspokajająca potrzebę sensu aktywności własnej i uczestnictwa w grupie;

- zapewnienie dostępu do wartościowych rozwojowo źródeł informacji, nowoczesnych technologii oraz ergonomicznie przygotowanej przestrzeni edukacyjnej;

- organizacja zajęć dostosowana do intelektualnych potrzeb i oczekiwań rozwojowych dzieci, wywołująca zaciekawienie, zdumienie i radość odkrywania wiedzy, prowadząca do integracji psychicznej, rozumienia emocji, uczuć własnych i innych ludzi;

- wspieranie aktywności dzieci rozwijające nawyki i zachowania adekwatne do poznawanych wartości takich jak: bezpieczeństwo własne i grupy, utrzymanie zdrowia, sprawność fizyczna, zaradność, samodzielność, odpowiedzialność, poczucie obowiązku;

- organizacja przestrzeni edukacyjnej umożliwiająca systematyczny rozwój wrażliwości estetycznej w odniesieniu do wielu dyscyplin życia człowieka takich jak: estetyka spożywania posiłków, estetyka ruchu, ubierania się i zachowania, estetyka mowy, estetyka uczestnictwa w sztuce, estetyka uczestnictwa w imprezach i uroczystościach szkolnych i pozaszkolnych, np. patriotycznych i rocznicowych;

- organizacja przestrzeni edukacyjnej umożliwiająca dzieciom poznanie wartości i norm społecznych, których źródłem jest rodzina, społeczność szkolna, społeczność lokalna i regionalna, naród oraz rozwijanie zachowań, wynikających z tych wartości, a możliwych do zrozumienia na tym etapie edukacji;

- organizacja przestrzeni edukacyjnej umożliwiająca zaspokojenie oczekiwań poznawczych związanych z innymi narodami, np. krajów Unii Europejskiej czy innych kontynentów, innych zjawisk przyrodniczych, muzycznych, artystycznych, a także zabaw i zwyczajów dzieci innych narodowości w odniesieniu do możliwości percepcji, rozumienia tychże zagadnień na tym etapie edukacji;

- systematyczne uzupełnianie zagadnień kształcących i programu wychowawczego, w porozumieniu z rodzicami o nowe treści wynikające z nagłego pojawienia się w otoczeniu dziecka sytuacji lub zagrożeń cywilizacyjnych np.: patologiczne zjawiska społeczne, psychologiczna ingerencja mediów w rozwój dziecka, nieodpowiedzialne korzystanie z technologii, ubezwłasnowolnienie reklamą, modą, katastrofy, zdarzenia traumatyczne (Rozporządzenie Ministra Edukacji Narodowej, 2017).

**Cele edukacji wczesnoszkolnej.** Cele ogólne edukacji wczesnoszkolnej, to zbiór osiągnięć w fizycznym, emocjonalnym, społecznym i poznawczym obszarze rozwoju dziecka. Osiągnięcia te powstają w toku nauki poprzez rozwój prostych czynności praktycznych i intelektualnych charakteryzujących dzieciństwo w czynności złożone. Zbiór tych osiągnięć przedstawia sprawności, umiejętności oraz wiedzę początkową, czyli fundament, na którym oparta będzie praca na drugim etapie edukacji w klasach IV – VI.

Do celów ogólnych edukacji wczesnoszkolnej należą:

a) osiągnięcie w fizycznym obszarze rozwoju:

- sprawności motorycznych i sensorycznych tworzących umiejętność skutecznego działania i komunikacji;
- świadomości zdrowotnej wyrażanej przez podstawowe zachowania prowadzące do higieny i pielęgnacji ciała;
- świadomości ciała umożliwiającej wykonywanie samodzielnych ćwiczeń ruchowych rozwijających: szybkość, siłę, wytrzymałość, moc, zwinność, gibkość;
- umiejętności wykorzystania własnej aktywności ruchowej w różnych sferach działalności człowieka: zdrowotnej, rekreacyjnej, artystycznej, sportowej, obronnej;
- umiejętności wykorzystania własnej aktywności ruchowej do organizacji nauki i odpoczynku, ze zrozumieniem roli ruchu w procesie utrzymania zdrowia;
- umiejętności ochrony własnej i ochrony innych poprzez rozumienie i respektowanie przepisów gier, zabaw zespołowych, przepisów ruchu drogowego w odniesieniu do pieszych, rowerzystów, rolkarzy, biegaczy i innych osób, których poruszanie się w miejscu publicznym może tworzyć zagrożenie bezpieczeństwa;
- umiejętności organizacji bezpiecznych zabaw ruchowych i tworzenia reguł, zasad, zrozumiałych komunikatów w postaci znaków i symboli;

b) osiągnięcie w emocjonalnym obszarze rozwoju:

- umiejętności rozumienia swoich emocji i uczuć, nazwania ich oraz rozpoznawania tych samych emocji i uczuć u innych ludzi;
- umiejętności panowania nad przeżywanymi emocjami i wyrażania ich w sposób umożliwiający współdziałanie w grupie oraz adaptację w nowej grupie;

- umiejętności przedstawiania swych doświadczeń uczuciowych przy pomocy prostej wypowiedzi ustnej lub pisemnej, różnorodnych artystycznych form wyrazu;
  - umiejętności odczuwania i budowania więzi uczuciowej, w tym więzi z grupą, społecznością szkoły, oraz umiejętności identyfikowania się z rodziną, klasą, a także ze społecznością miasta, wsi, czy wspólnotą narodową;
  - umiejętności uświadamiania sobie uczuć przeżywanych przez inne osoby z jednoczesną próbą zrozumienia dlaczego występują, różnicowania form ich wyrażania w zależności od wieku;
  - umiejętności rozumienia odczuć zwierząt, wyrażanie tych stanów za pomocą prostych wypowiedzi ustnych i pisemnych oraz różnorodnych artystycznych form wyrazu;
- c) osiągnięcie w społecznym obszarze rozwoju:
- umiejętności identyfikowania się z grupami społecznymi, które dziecko reprezentuje, nazywanie tych grup i ich charakterystycznych cech;
  - umiejętności oceniania własnego postępowania i korzystania z tej oceny w pracy nad sobą, a także umiejętności oceny postępowania innych ludzi, odwoływanie się w tej ocenie do przyjętych zasad i wartości, z których zasady zostały wyprowadzone, nazywanie poznanych wartości, przyjmowanie konsekwencji swojego postępowania;
  - umiejętności współdziałania, współpracy oraz samodzielnej organizacji pracy w małych zespołach kolegów i koleżanek, w tym organizacji pracy przy wykorzystaniu technologii, samodzielnego wyrażania swoich oczekiwań i potrzeb społecznych;
  - umiejętności przejawiania szacunku do kolegów, koleżanek, osób dorosłych przy pomocy prostych form wyrazu i stosownego zachowania, umiejętności tworzenia relacji społecznych;
  - umiejętności przejawiania szacunku do przyrody i ojczyzny przy pomocy prostych form wyrazu i stosownego zachowania;
  - umiejętności samodzielnej organizacji czasu przeznaczonego na odpoczynek, rozwój zainteresowań indywidualnie i w grupie, osiągnięcie umiejętności dbania o bezpieczeństwo własne i innych uczestników grupy w tym bezpieczeństwo związane z komunikacją przy pomocy technologii;

d) osiągnięcie w poznawczym obszarze rozwoju:

- umiejętności samodzielnego, refleksyjnego i krytycznego myślenia;
- umiejętności posługiwania się poprawnie językiem polskim w mowie i piśmie, wyrażania się przy pomocy komunikatów niewerbalnych zrozumiałych dla otoczenia, używania prostych komunikatów w języku obcym oraz stosowanie tych umiejętności do samodzielnej aktywności;
- umiejętności czytania na poziomie początkowym i samodzielne korzystanie z tej umiejętności w różnych sytuacjach życiowych;
- umiejętności zrozumienia podstawowych pojęć i działań matematycznych, samodzielne korzystanie z nich w różnych sytuacjach życiowych, umiejętności schematyzacji, wstępnej matematyzacji wraz z opisem tych czynności: słowami, obrazem, symbolem;
- umiejętności dostrzegania problemów, stawiania pytań, zbierania informacji potrzebnych do rozwiązania problemu;
- początkowej umiejętności czytania i rozumienia tekstów matematycznych;
- umiejętności obserwacji faktów, zjawisk społecznych, zjawisk przyrodniczych i umiejętność formułowania wniosków, spostrzeżeń z nich wynikających, umiejętności rozumienia legend, faktów historycznych, tradycji, elementów kultury materialnej i duchowej oraz pojęć i symboli z nimi związanych, jak: rodzina, dom, naród, ojczyzna, kraj;
- umiejętności uczestnictwa w kulturze oraz wyrażania swych spostrzeżeń i przeżyć przy pomocy plastycznych środków wyrazu, muzycznych, technicznych, a także przy użyciu nowoczesnych technologii (Rozporządzenie Ministra Edukacji Narodowej, 2017);

**Refleksje końcowe i wnioski.** Każdorazowe określanie przez UE kompetencji kluczowych wyznacza krajom członkowskim potrzebę reinterpretacji, modernizacji w pierwszej kolejności narodowych podstaw programowych a następnie programów nauczania oraz obudowy dydaktycznej.

Opisane osiągnięcia uczniów absolwentów klasy trzeciej, aby stać się wyznacznikiem optymalizacji procesu kształcenia, z uwzględnieniem bezsprzecznie zasady indywidualizacji i potrzeb uczniów ze specjalnymi potrzebami edukacyjnymi, powinny zostać zaktualizowane do wersji kompetencji kluczowych z roku 2018 (Zalecenie Rady w sprawie kompetencji kluczowych w procesie uczenia się przez całe życie, 2018).

Poszukiwanie optymalnej koncepcji kształcenia nauczycieli w uczelniach wyższych – to także wyzwanie ciągle aktualne. Wciąż pożądanym jest apel o taki sposób rekrutacji studentów na kierunki pedagogiczne i rozmowy kwalifikacyjne, by zdiagnozować predyspozycje niezbędne w pracy z uczniami młodszymi, na przykład w zakresie kształtowania aktualnych kompetencji kluczowych. Jest to wyraz reagowania na zmieniające się potrzeby środowiska społeczno-kulturowego i gospodarczego a także uwarunkowań narodowych. Szkoła nadal nie jest wolna od krytyki, w której podnosi się kwestię nieaktualnych treści kształcenia.

Dłuższy (od 2018 roku) wymagany czas kształcenia (pięcioletni) kandydatów do zawodu nauczyciela wychowania przedszkolnego i edukacji wczesnoszkolnej, to także czas formowania osobowości przyszłych nauczycieli i kształtowania ich kompetencji, więcej systemowo przygotowanych specjalistów do organizowania i współtworzenia procesu nauczania-uczenia się innowacyjnego.

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*Tereza Yanitska-Panek*

### **THE IMPORTANCE OF THE BASIC CURRICULUM FOR PRIMARY SCHOOL TEACHERS' WORK: NATIONAL AND EUROPEAN PERSPECTIVES**

*The article emphasizes that since 1999 Poland has been using the core curriculum, which is a significant change in the organization of the education system and training planning in view of the reform changes associated with Poland's accession to the European Community. This reform and other changes became the preconditions for Poland's accession to the European Union in May 2004.*

*By 2017, the core curriculum had been re-approved six times by the Ministry of Education. The EU regularly updates key competencies, which require rethinking, modernizing the national core curriculum and then the curricula of educational and didactic institutions. It is proved that taking into account the principle of individualization and the needs of students with specific educational needs. It is necessary to regularly update key competencies in the curriculum.*

*An urgent issue is the substantiation of the teacher training concept. It is crucial to diagnose the tendencies needed to work with younger students, respond to changing demands of socio-cultural and economic development, take into account national characteristics, and update the content of education based on innovation. Since 2018, the issue of primary school teachers' competencies formation that demonstrates the ability to systematic pedagogical activities, cooperation, production of innovations, and their use in the educational process has become relevant.*

**Keywords:** *core curriculum; key competencies; European education system; European community; primary school teachers.*

*Тереза Яніцка-Панек*

### **ЗНАЧЕННЯ ОСНОВНОЇ НАВЧАЛЬНОЇ ПРОГРАМИ ДЛЯ РОБОТИ ВЧИТЕЛЯ ПОЧАТКОВОЇ ШКОЛИ: НАЦІОНАЛЬНА ТА ЄВРОПЕЙСЬКА ПЕРСПЕКТИВИ**

*У статті зацентровано увагу на тому, що з 1999 р. в Польщі використовується основна навчальна програма, що є суттєвою зміною в організації системи освіти та плануванні навчання з урахуванням реформаційних змін, пов'язаних зі вступом Польщі до Європейського співтовариства. Ця реформа та інші зміни стали передумовами прийняття Польщі до Європейського Союзу в травні 2004 р.*

*До 2017 р. основна навчальна програма була шість разів перезатверджена Міністерством освіти. ЄС регулярно оновлює ключові компетенції, що потребує переосмислення, модернізації національної основної навчальної програми, а потім навчальних програм закладів освіти і дидактичного забезпечення. Доведено, що, враховуючи принцип індивідуалізації та потреби учнів із особливими освітніми потребами, необхідно регулярно оновлювати ключові компетенції в навчальних програмах.*

*Актуальною проблемою є обґрунтування концепції підготовки вчителів. При цьому важливо діагностувати схильності, необхідні для роботи з молодшими школярами, реагувати на мінливі запити соціокультурного та економічного розвитку, враховувати національні особливості, оновлювати зміст освіти на основі інновацій. Із 2018 р. актуалізувалося питання формування в учителів початкових класів компетентностей, що демонструють здатність до системної педагогічної діяльності, співпраці, продукування інновацій та їх використання в освітньому процесі.*

**Ключові слова:** *навчальна програма; ключові компетенції; європейська система освіти; європейське співтовариство; вчителі початкових класів.*

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## **PONÍMANIE ZDRAVIA, ZDRAVOTNEJ GRAMOTNOSTI A EDUKÁCIE K ZDRAVIU DOSPELÝCH V NEMECKY HOVORIACICH KRAJINÁCH**

*Článok predstavuje teoretickú štúdiu v rámci projektu riešenia VEGA č. 1/0293/21 Edukácia k zdraviu dospelaj populácie. Štúdia sa zaoberá ponímaním zdravia, zdravotnej gramotnosti a edukácie k zdraviu, tak ako k nim pristupujú poprední odborníci v nemecky hovoriacich krajinách. Rakúsku a v Nemecku. Vymedzuje ponímanie a obsah zdravotnej výchovy, zdravotného vzdelávania a zdravotného učenia sa. Je dokázané, že ponímanie zdravia, zdravotnej gramotnosti a edukácie k zdraviu, je diferencované, a to tak z hľadiska teoretických východísk, ako i z hľadiska jeho realizácie v konkrétnych podmienkach, konkrétnou inštitucionálnou bázou ako i cieľovými skupinami a samotnými účastníkmi vzdelávania.*

**Kľúčové slová:** *dospelí, zdravie, zdravotná gramotnosť, zdravotná výchova, zdravotné vzdelávanie, zdravotné učenie sa.*

**Formulácia problému.** Jednou z najdiskutovanejších tém, ktorý sa týka každodenného života človeka je nesporne téma zdravia. V súčasnosti sme svedkami vzniku novej kultúry zdravia, ktorá cez obraz nášho tela preniká do našej mentality. Zo spoločenského hľadiska rastie úloha občana, jeho aktívna účasť na udržiavaní vlastného zdravia, v čoraz zložitejších zdravotníckych systémoch v obklopení všade prítomného «trhu so zdravím». Demografické zmeny, populačný vývoj obyvateľstva, starnutie obyvateľstva a s tým súvisiaci rast počtu obyvateľov v seniorskom veku sú výzvou, ktorá nemá len spoločenský a politický rozmer, ale sú výzvou aj pre vedy, ktoré sa priamo alebo nepriamo zaoberajú problematikou zdravia. Ako dosiahnuť a udržiavať požadovanú úroveň zdravia obyvateľstva, najmä vo vzťahu k chorobám a ich predchádzaniu je výzvou aj pre edukačné vedy, osobitne pre edukáciu k zdraviu.

Zastrešujúcou svetovou organizáciou, ktorá koordinuje globálne úsilie v oblasti zdravia, zdravotnej starostlivosti, podpory zdravého

spôsobu života ľudí až po starobu je World Health Organization – WHO, agentúra Organizácie spojených národov. Okrem toho však takéto úsilie vyvíjajú a podporujú aj vlády, organizácie a inštitúcie v jednotlivých štátoch. Úroveň aktivít sa, pochopiteľne, líši, preto oboznámenie sa s úrovňou zdravia, zdravotnej starostlivosti a edukácie k zdraviu z praktického ale i teoretického hľadiska v tých najvyspelejších krajinách možno pokladať za dôležité, potrebné a inšpirujúce. K takýmto krajinám nesporne patrí aj Nemecko a Rakúsko. Štúdia vznikla v rámci riešenia projektu VEGA č. 1/0293/21 Edukácia k zdraviu dospeljej populácie.

**Analýza najnovších výskumov a publikácií.** Na prvý pohľad sa zdá, že problematiku zdravia všetci ovládajú, všetci sú zainteresovaní, vedia čo je jej obsahom. Laické chápanie zdravia sa však u jednotlivcov významne líši v závislosti od predchádzajúcich skúseností s chorobou, od sociálneho postavenia, kultúrneho zázemia, od životnej histórie.

Zdravie a jeho ponímanie sa na najčastejšie spája s chorobou, ale aj s inými asociáciami ako napr. lekár, šport, jedlo, lieky, nemocnica, ale aj pohoda, fyzická a duševná výkonnosť.

Zdravie a choroba nemusia byť v bežnom živote chápané len ako protiklady. Človek môže mať chorobu a cítiť sa zdravý alebo byť zdravý a cítiť sa chorý. Väčšina ľudí sa jednoznačne neoznačuje za chorých alebo zdravých.

Herzlichová (1973, s. 10) identifikovala tri základné ponímania zdravia medzi laikmi:

- *Zdravie ako vákuum.* Zdravie nie je chápané pozitívne, ale je definované neprítomnosťou choroby. Zdravie je to, čo sa nevníma, zatiaľ čo choroba sa prežíva fyzicky.

- *Zdravie ako rezervoár.* Zdravie je biologicko-organickou vlastnosťou človeka. Dá sa zažiť, je merateľné, stabilné a premenlivé. Prejavuje sa v robustnosti, pevnosti, odolnosti voči vonkajším vplyvom.

- *Zdravie ako rovnováha.* Zdravie je skúsenosť, ktorú možno zažiť a ktorá sa prejavuje fyzickou a psychickou pohodou, dobrou náladou a aktivitou, dobrými vzťahmi s ostatnými a málokedy existuje kompletne.

Faltermaier (1991, s. 51) pridáva ďalšie dva aspekty:

- *Zdravie ako funkčná kondícia*; schopnosť plniť roly a úlohy každodenného života.

- *Zdravie ako kontrola*; ja a telo sú pod vlastnou kontrolou.

Z uvedeného vyplýva, že ponímanie zdravia má nielen medicínsky aspekt, ale oveľa častejšie je pojem zdravia vnímaný ako sociálny pojem. Obnoviť zdravie znamená priviesť chorého k takému druhu zdravia, ktoré je v príslušnej spoločnosti uznávané, ktoré sa v samotnej spoločnosti najskôr vytvorilo (Franke 2012, s. 37).

Rozdiely v ponímaní zdravia sa ukazujú aj v jednotlivých sociálnych vrstvách obyvateľstva. V nižších sociálnych vrstvách sa vyskytujú skôr funkčné a negatívne ponímanie zdravia, v stredných a vyšších vrstvách skôr pozitívne a psychologické chápanie (Faltermaier, 1994, s. 116).

Aj rôzne profesijné skupiny sa odlišujú v ponímaní zdravia. Zatiaľ čo roľníci a nízko kvalifikovaní robotníci nevidia možnosť urobiť niečo pre svoje zdravie, kvalifikovaní pracovníci považujú svoje vlastné úsilie o dosiahnutie a zlepšovanie zdravia za sľubné. Zamestnanci vo verejnej službe majú tendenciu vnímať úsilie o zdravie ako verejnú úlohu, učitelia na vysokých školách sa zameriavajú na sociálne príčiny zdravotných problémov (Pierret (1988).

Rozdiely v ponímaní zdravia existujú tak medzi pohlaviami ako aj vo vekových skupinách. Schulzeeová a Welters (1991, s. 71) zistili, že definície zdravia mladších žien sa viac podobali definíciám mladších mužov ako definície starších žien s výrokmi starších mužov. Ponímanie zdravia v zmysle pohody a v podobe dobrých nervov a dobrej nálady prevláda tak u mladých ako aj starších ženách. Sila, vytrvalosť a výkonnosť sú dôležité pre mladšie ženy, no nie pre staršie ženy. Staršie ženy často definujú zdravie v zmysle absencie chorôb, návštev lekára a bolesti. Najväčšie rozdiely medzi mladšími a staršími ženami vo vnímaní zdravia sa prejavili v odpovediach na otázku «Kedy presne sa cítite zdravá?» Mladšie ženy uvádzali fyzické aspekty zdravia podstatne častejšie. Pre starších a mladších mužov sú sila, vytrvalosť a výkonnosť základnými prvkami ich definície zdravia. Starší muži pri riešení problémov hľadajú sociálne riešenia oveľa častejšie ako mladší muži.

Čím viac demografických, sociálnych a kultúrno-historických rozdielov existuje medzi ľuďmi, tým menej je pravdepodobné, že

ponímanie zdravia jednej osoby sa bude zhodovať s ponímaním iných osôb. Dá sa predpokladať, že zhodné alebo podobné ponímanie zdravia budú mať osoby s rovnakou alebo podobnou životnou históriou. Ako upozorňuje Blaettnerová (1998, s. 79) rozdielne vnímanie zdravia má praktický i teoretický dosah na edukáciu k zdraviu. Z hľadiska edukačnej praxe sa to týka cieľov a obsahu edukácie k zdraviu aj vo vzťahu k možným odlišným očakávaniam od ponúkaných vzdelávacích podujatí. Ktorí účastníci vzdelávania, resp. skupiny a akým spôsobom by mali byť oslovené, aby sa vzdelávania zúčastňovali najmä tí, čo to najviac potrebujú, je otázka, na ktorú nie je jednoduché odpovedať. Dôležité je preto identifikovanie relatívne homogénnych cieľových skupín, ktoré pristupujú k ponímaniu zdravia rovnakým alebo podobným spôsobom, determinovaným napr. sociálnym prostredím, vzdelaním, vekom a pod.

Viacdimenziálny rozmer zdravia sa prejavuje v rôznych spôsoboch jeho opisu ako napr. odlišenie od choroby, oslobodenie od porúch, pohoda, stav rovnováhy, vyjadrenie hodnoty, skrytá harmónia, ktorú si zvyčajne ani neuvedomujeme. V prípade duševného zdravia sa zvyčajne objavujú opisy ako «normálnosť», výkonnosť, homeostáza, pohoda (Ganglová, 2015, s. 20). V európskom prostredí sa za zdravie považuje aj to, čo sa dá zachovať vyváženým – zdravým životným štýlom a vyliečiť liečbou.

Zdravie možno ponímať aj ako výchovný cieľ, t. zn. pedagogicky, komplexne antropologicky – nie čisto biologicko-prírodovedne (tamtiež, s. 25).

Pojem zdravia bol dlho orientovaný na koncepty choroby. Podľa Faltermaiera je však zdravie viac ako neprítomnosť choroby, ale čo presne je to «viac, si vyžaduje diferencovanú analýzu» (Faltermaier, 2009, s. 46). Negatívne chápanie zdravia sa čoraz častejšie nahrádza pozitívnym chápaním zdravia, ktoré zdôrazňuje aspekty, ako sú blahobyt, vitalita, flexibilita a sebarealizácia. Tieto aspekty sú obsiahnuté aj v definícii zdravia WHO: «Health is a complete physical, mental and social wellbeing, and not merely the absence of disease or infirmity» (Zdravie je úplná telesná, duševná a sociálna pohoda, a nie iba neprítomnosť choroby alebo postihnutia) (WHO, 2014, s. 1). Niektorí kritici tejto definície vzniesli námietky voči pojmu «pohoda», pretože zdravie môže znamenať aj schopnosť

pracovať a žiť spokojne a šťastne napriek obmedzeniam spôsobeným chorobou. Okrem toho definícia zdravia WHO ignoruje fázy smútku, nespokojnosti a radosti, vyčerpania, napätia a uvoľnenia, ktoré sú však dôležité pre holistické chápanie zdravia (pozri Gangl, 2015, s. 31). V priebehu rokov sa však ťažisko definície WHO presunulo z čisto individuálnej úrovne na spoločenskú. Zdôrazňuje sa, že zdravie možno dosiahnuť len vtedy, ak to umožňujú sociálne podmienky: «Základnými podmienkami konštitutívnych momentov zdravia sú mier, primerané bývanie, vzdelanie, výživa, príjem, stabilný ekosystém, šetrné využívanie existujúcich prírodných zdrojov, sociálna spravodlivosť a rovnosť príležitostí» (WHO 1986 podľa Franke, 2012, s. 190). V zdravej spoločnosti nového tisícročia (pozri Kickbusch, 2006) využíva jednotlivec doteraz neznáme rozhodovacie možnosti konania pre svoje zdravie. S tým súvisiaca zodpovednosť prináša množstvo výziev.

S pojmom zdravie úzko súvisia aj ďalšie pojmy, ktorých obsah, resp. praktické napĺňanie smeruje k zdraviu, jeho dosahovaniu, udržiavaniu a starostlivosti oň. Sú to: podpora zdravia, prevencia a verejné zdravie, zdravotná gramotnosť, zdravotná kompetencia, zdravotná výchova, vzdelávanie k zdraviu.

**Účelom článku** je analyzovať zdravotnú gramotnosť, zdravotnú kompetenciu a edukáciu k zdraviu dospelých v nemecky hovoriacich krajinách.

**Výskumné metódy.** Na dosiahnutie tohto cieľa boli použité teoretické výskumné metódy, medzi ktoré patria: analýza a syntéza; metóda terminologickej analýzy; metódy abstrakcie, zovšeobecňovania, systematizácie.

**Predstavenie hlavného materiálu.** Zdravotná gramotnosť sa považuje za nevyhnutný predpoklad správania sa ľudí, ktoré prispieva k udržaniu zdravia. Rôzne aspekty zdravotnej gramotnosti umožňujú jednotlivcovi využívať dostupné rozhodovacie a akčné priestory tak, aby sa posilňovalo ich vlastné zdravie ako i zdravie komunity a celej spoločnosti.

Pojem zdravotnej gramotnosti sa v minulých desaťročiach používal v anglicky hovoriacich krajinách. V klinicko-medicínskom kontexte boli pod zdravotnou gramotnosťou chápané zručnosti pre čítanie, porozumenie a používanie informácií o zdraví, napríklad

u pacientov (Soellner, 2009). Tento klinicky orientovaný prístup k výskumu a praxi v oblasti kompetencií zdravia (zdravotnej gramotnosti) prevláda v angloamerických krajinách aj v súčasnosti. Nový prístup ku zdravotnej kompetencii (zdravotnej gramotnosti), ktorý iniciovala Svetová zdravotnícka organizácia (WHO) sa objavil na prelome tisícročí a stal sa vžitým ponímaním aj v nemecky hovoriacich krajinách, Z tohto prístupu vychádza definícia zdravotnej kompetencie (zdravotnej gramotnosti) ako schopnosti jednotlivca prijímať rozhodnutia v každodennom živote, ktoré majú pozitívny vplyv na zdravie a tomu zodpovedajúce konanie (Spycher, 2009).

Zdravotná kompetencia sa považuje za nevyhnutný predpoklad samostatného správania, ktoré prispieva k udržaniu zdravia. Rôzne aspekty zdravotnej gramotnosti umožňujú jednotlivcovi formovať existujúce rozhodovacie a akčné priestory tak, aby sa posilnilo jeho vlastné zdravie a zdravie komunity (Kickbusch et al., 2005).

Kickbuschová (2008) uvádza päť oblastí zdravotnej kompetencie pre rôzne oblasti života: osobné zdravie; orientácia v systéme zdravotníctva a zdravotnej starostlivosti; spotrebiteľské správanie a rozhodovanie z aspektov zdravia; pracovné prostredie a zdravie; zdravotná politika.

Nové, účinné ponímanie zdravotnej kompetencie a jej začlenenie do každodenného života zahŕňa komplexnejšie schopnosti v zaobchádzaní s vlastným zdravím. Nutbeam (2000) formuloval koncept zdravotnej kompetencie s tromi hierarchickými úrovňami kompetencií.

1. Najnižšia úroveň je *funkčná zdravotná kompetencia*. Tá zahŕňa, podobne pri klinickom prístupe, základné schopnosti pre čítanie a porozumenie informácií súvisiacich so zdravím.

2. Druhá úroveň sa označuje ako *komunikatívna, interaktívna zdravotná kompetencia*. Do popredia sa dostávajú pokročilé sociálne a komunikačné zručnosti, ktoré jednotlivcom umožňujú prevziať aktívnu rolu pri zaobchádzaní so svojim zdravím.

3. Tretia úroveň je *kritická zdravotná kompetencia*, ktorá umožňuje zodpovedajúcu analýzu zdravotne relevantného obsahu. Zahŕňa schopnosti pre reflexívne zaobchádzanie so zdravotnými informáciami a inštitúciami. Usmernenia alebo normy týkajúce sa

zdravia sa môžu prehodnocovať tak, aby sa dosiahol nezávislý a diferencovaný úsudok.

Dlhodobou diskutovanou otázkou je, aké zručnosti a schopnosti musia ľudia mať, aby boli považovaní za zdravotne kompetentných. Existujúce modely uvádzajú vhodné zručnosti a znalosti len náhodne. Tiež nebolo predložené, vedecky podložené, modelovanie a empirické hodnotenie modelov zdravotnej kompetencie (Soellner et al., 2009).

Ako na základe výsledkov výskumu konštatujú Lenartz, Soellner, Rudinger (2014, s. 30), zdravotná kompetencia je významným faktorom, ktorý ovplyvňuje sebahodnotenie vlastného zdravia, spokojnosť s vlastným telom, zmeny v stravovacích návykoch pod vplyvom stresu ako aj počet vyfajčených cigariet. vysoká úroveň zdravotnej gramotnosti chráni podnikateľov a manažérov pred symptómami vyčerpania a vyhorenia. Ukázala sa tiež dôležitosť venovať pozornosť jednotlivým zložkám zdravotnej gramotnosti na pracovisku a vysoká potreba vzdelávania zamestnancov.

V nemecky hovoriacich krajinách sa vo vzťahu k edukácii k zdraviu používa viacero termínov, najčastejšie zdravotná výchova (Gesundheitserziehung) a zdravotné vzdelávanie (Gesundheitsbildung). Viacero autorov považuje tieto pojmy za synonymá (Hoh, Barz 2011, s. 731), najmä pokiaľ ide o rané roky edukácie k zdraviu (50. roky 20. st.). Zdravotná výchova sa v začiatkoch chápala «predovšetkým ako vecné informácie o vhodnej telesnej hygiene a o vzniku a rozvoji chorôb» (Hurrelmann 2013, s. 199).

Prevažne biologické a medicínske poznatky sprostredkovávali pedagógovia v zmysle zdravotnej osvety. Hurrelmann rozlišuje medzi «klasickou» alebo tiež «autoritatívnou zdravotnou výchovou» a «participatívnou zdravotnou výchovou». Klasická zdravotná výchova má poučujúci, inštruktážny charakter a k nezdravému správaniu sa často pristupuje autoritatívne, pričom sa nepokúša riešiť ťažké životné situácie. Participatívna zdravotná výchova sa zameriava na príčiny zdravotne rizikového správania.

Podobne chápe zdravotnú výchovu aj Cassens (2014, s. 8). Podľa adresátov rozlišuje zdravotnú výchovu detí a zdravotné vzdelávanie dospelých. Zhoduje sa to s chápaním pojmu výchova (*Erziehung*), ktorá sa v nemeckom jazykovom prostredí používa



v súvislosti s deťmi a v spojení s dospelými sa používa len pojem vzdelávanie (*Bildung*).

Zdravotná výchova v takomto ponímaní predstavuje organizované ovplyvňovanie zdravotného správania prostredníctvom odovzdávania vedomostí o zdraví a utvárania zdravotných kompetencií. To zvyčajne prebieha v spoločensky povinnom rámci, napríklad v školách. Pri výchove ide o ovplyvňovanie správania prostredníctvom pedagógov – edukátorov (rodičia, vychovávateľa, učitelia), ktorí sú v nadradenom postavení svojim vedomosťami, autoritou alebo kompetenciou. Výchova svojim charakterom predstavuje cieľnú intervenciu do vývoja iných ľudí a zasahuje hlboko do osobnostných štruktúr.

Naproti tomu pojem zdravotné vzdelávanie sa používa väčšinou pri tých intervenčných stratégiách, v ktorých sa adresátovi predkladajú rôzne ponuky na kontrolu zdravotného správania sa a zlepšenie so zdravím súvisiacim pochopením seba samého. To, či tieto ponuky budú akceptované, záleží od rozhodnutia adresáta. V porovnaní so zdravotnou výchovou je miera organizovanosti a angažovanosti výrazne nižšia. Cieľ posilnenia zdravotného potenciálu a optimalizácie zdravotného správania sa je však identický.

V zdravotnom vzdelávaní ide o snahu ovplyvniť zdravotné správanie jednotlivcov s cieľom dosiahnuť posilnenie vlastného blaha, pohody, teda zvýšiť kvalitu života. Zdravotné vzdelávanie, v porovnaní s výchovou, sa menej spája s vekom. Podľa Cassensa (2014, s. 111) sa zdravotné vzdelávanie uskutočňuje v neformálnom prostredí v rámci voľnočasových aktivít. Pozornosť sa sústreďuje na cieľne organizovanú komunikačnú ponuku, ktorej cieľom je posilnenie zdravotnej kompetencie.

Problematika zdravia, zdravého spôsobu života, je v súčasnosti jednou z najdôležitejších oblastí edukácie dospelých v Rakúsku i v Nemecku. Napriek zložitosti ponímania zdravia je nesporné, že zdravie, jeho kvalitu, možno významne ovplyvniť prostredníctvom vzdelávania. Zdravotné vzdelávanie sa stalo súčasťou vzdelávania dospelých v 80. rokoch 20. storočia a má silne expanzívne tendencie (Hoh, Barz 2011, s. 729). Zdravotné vzdelávanie sa chápe ako posilňovanie kompetencií dospelých v oblasti zdravia (Blättner 1997, s. 119). Inštitucionálne sa realizuje najmä v ľudových vysokých školách (Volkshochschulen), strediskách rodinnej edukácie (Familien-

bildungsstätten), ale aj vo forme podpory zdravia na pracovisku (Gangl, 2015, s. 35).

V ľudových vysokých školách ponímajú zdravotné vzdelávanie širšie ako iba poskytovanie informácií a osvetu (PAS, 1993). Zdravie sa nedá naučiť, zdravotné vzdelávanie ponúka učebné možnosti v myslení, správaní a prežívaní.

Základnými východiskami chápania zdravotného vzdelávania sú: orientácia na zdravie na rozdiel od orientácie na chorobu, orientácia na subjekty s ich záujmami a potrebami v ich sociálnom a ekologickom kontexte na rozdiel od orientácie na experta, multifaktoriálne chápanie zdravia a učenia sa všetkými zmyslami, orientácia na každodenný život a posilnenie akčných kompetencií, tradícia edukačnej diskusie, ktorá zahŕňa dobrovoľnosť, participáciu a sociálne učenie sa, sebarozhodovanie o zdraví a svojpomoc v chorobe, salutogenetický pohľad na chorobu. Predmetom zdravotnej výchovy je pôsobenie osôb na ich vlastné zdravie (Grassmann, 2003, s. 66).

Kochová (1991) vyvodzuje podstatu zdravotného vzdelávania na základe biopsychosociálnej teórie. Rozlišuje medzi pojmami zdravotná výchova a zdravotné vzdelávanie na jednej strane a pojmom zdravotné učenie sa.

**Zdravotné učenie sa** možno charakterizovať ako učenie sa v oblasti zdravia, ktoré sa vzťahuje na účasť na tých procesoch učenia sa, ktoré umožňujú získať skúsenosti súvisiace so zdravím a môžu iniciovať zmeny v správaní, ako aj na ich pôsobenie na subjektívny stav mysle, prežívanie a správanie jednotlivca (Koch, 1991, s. 53). Koncept zdravotného učenia sa je výrazne orientovaný na zmeny správania. Kochová kritizuje absenciu prístupu k cieľovým skupinám vo vzdelávacích ponukách, ktoré sú väčšinou otvorené, t. j. prístupné všetkým záujemcom (tamtiež, s. 101). Podľa nej by sa miesto tvorby programov zameraných na konkrétnu tému mali vypracovať ponuky zamerané na riešenie problémov, ktoré by boli výrazne orientované na cieľovú skupinu. Mala by sa tiež podporovať nepretržitá účasť na učení sa v oblasti zdravia (s. 205 a ď.).

Starostlivosť o zdravie je signifikantným znakom edukácie k zdraviu. Veľmi často sa preto edukácia k zdraviu dáva aj do vzťahu s *terapiou, liečbou a poradenstvom*. Siebert (1996, s. 6) sa snaží od seba odlíšiť pojmy *učenie sa, výcvik, poradenstvo, psychoterapia, kvalifikácia a vzdelávanie*. Poukazuje ma možnosť plynulých

prechodov medzi nimi. Poradenstvo môže spustiť procesy učenia sa, ale učenie pritom nie je primárnym cieľom poradenstva. Vzdelávanie chápe ako konfrontáciu ľudí so sebou samými a svojím prostredím, ako skúmanie a rozširovanie konštruktov reality s cieľom kompetentného a zodpovedného konania. Vzdelávanie môže mať aj terapeutické účinky, avšak vo vzdelávaní musia individuálne poradenské potreby ustúpiť do úzadia pred témou určenej celej skupine. Terapiu chápe ako intervenciu na zmiernenie psychických a psychosomatických porúch a ťažkostí.

**Záver.** Ponímanie zdravia, zdravotnej gramotnosti a edukácie k zdraviu, zdravotnej výchovy, zdravotného vzdelávania a zdravotného učenia sa je diferencované a to tak z hľadiska teoretických východísk, ako i z hľadiska jeho realizácie v konkrétnych podmienkach, konkrétnou inštitucionálnou bázou ako i cieľovými skupinami a samotnými účastníkmi vzdelávania.

V chápaní zdravia sa výrazne prejavuje viacdimenziálny a interdisciplinárny prístup vychádzajúci z vedných disciplín, ktoré sa tejto problematike venujú. Zjednocujúcim prvkom pritom je nesporne ponímanie zdravia tak ako k nemu pristupuje svetová zdravotnícka organizácia WHO.

V edukačných vedách venujú poprední rakúski a nemeckí odborníci značnú pozornosť vymedzeniu vzťahu medzi zdravotnou gramotnosťou, zdravotnou kompetenciou a zdravotným správaním sa. Charakterizujú tiež rozdiely medzi zdravotnou výchovou ktorá vzťahujú viac k obdobiu detstva a zdravotným vzdelávaním, kde upriamujú pozornosť na neformálne vzdelávania a informálne učenie sa dospelých.

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Юліус Матульчик

## РОЗУМІННЯ КАТЕГОРІЇ ЗДОРОВ'Я, ЗДОРОВ'ЯЗБЕРЕЖУВАЛЬНОЇ КОМПЕТЕНТНОСТІ ТА МЕДИКО- САНИТАРНОЇ ОСВІТИ ДОРΟΣЛИХ У НІМЕЦЬКОМОВНИХ КРАЇНАХ

У статті висвітлено результати дослідження за проектом VEGA č. 1/0293/21 «Навчання здоров'ю різних категорій дорослих». Дослідження зосереджується на розумінні поняття здоров'я, здоров'язбережувальної компетентності та медико-санітарної освіти й просвіти в німецькомовних країнах, зокрема Австрії та Німеччини. Мета статті полягає в аналізі змісту понять здоров'я та здоров'язбережувальної компетентності, а також у визначенні специфіки медичної й санітарної освіти та просвіти дорослих у німецькомовних країнах. Охарактеризовано

зміст і складові медико-санітарної освіти, санітарної просвіти та навчання здоров'я. Основними вихідними положеннями для розуміння зазначених категорій є: орієнтація дорослого на здоров'я на відміну від орієнтації на хворобу, орієнтація на суб'єктів з їхніми інтересами й потребами в їх соціальному та екологічному контексті на відміну від експертної орієнтації, багатофакторне розуміння здоров'я як властивості особистості, орієнтація на повсякденне життя та зміцнення дійових компетенцій дорослих, яка традиційно включає соціальне навчання, самовизначення щодо здоров'я та самопомоги при хворобі. Доведено, що розуміння здоров'я, медико-санітарної компетентності та санітарної освіти диференційовано як за теоретичними засадами, так і з точки зору їхньої реалізації в конкретних умовах, зокрема самого медичного закладу. Встановлено, що провідні австрійські та німецькі експерти приділяють значну увагу визначенню взаємозв'язку між медичною грамотністю, здоров'язберезувальною компетентністю та поведінкою особи щодо збереження власного здоров'я. Акцентовано, що в німецькомовних країнах також приділено значну увагу неформальній медичній освіті та інформальному навчанню дорослих. Автор наголошує на необхідності розробки рекомендацій з організації медичної освіти і медико-санітарної просвіти дорослого населення.

**Ключові слова:** дорослі; здоров'я; здоров'язберезувальна компетентність; медико-санітарна освіта; санітарна просвіта; навчання здоров'я.

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#### **UNDERSTANDING THE CATEGORY OF HEALTH, MEDICAL COMPETENCE AND SANITARY EDUCATION IN ADULT EDUCATION IN GERMAN-SPEAKING COUNTRIES**

*In this article is highlighted the research results by the project VEGA č. 1/0293/21 «Teaching health to different categories of adults». This research is focusing on the concept of health, medically sanitary competence and medically sanitary education in German-speaking countries, including Austria and Germany. The main purpose of this article is to analyze a content of medically sanitary competence and health, as well as to determine the specifics of medical and sanitary education of adults in German-speaking countries. Also, in this article was described the content and components of medically sanitary education, sanitary education and health education. The main starting points for understanding the mentioned categories are: adult orientation to health as opposed to disease orientation, orientation to subjects with their interests and needs in their social and environmental context as opposed to expert orientation, multifactor understanding of health as a personality trait, orientation to everyday life and strengthening the effective competencies of adults, which traditionally includes social training, self-determination regarding health and self-help with illness. It is proved that understanding of health, medically sanitary competence and sanitary education is differentiated both on theoretical principles and in terms of their implementation in specific conditions, in particular the medical institution itself. It has been established that leading Austrian and German experts pay considerable attention to determine a relationship between medical literacy, health competence and a person's behavior in maintaining their own health. It is proved that in German-speaking countries, significant attention is also paid to non-formal medical education and informal adult studying. The creation of recommendations for organizations of medical education and medically sanitary education of adult citizens is promising.*

**Keywords:** adults, health, medically sanitary competence, medically sanitary education, sanitary education, health education.

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## PEDAGOGICAL CONDITIONS OF USAGE DIDACTIC GAMES FOR YOUNG CHILDREN'S SENSORY EDUCATION

*The article substantiates the relevance of didactic games usage by educators of preschool institutions, which play an essential role in young children's sensory standards formation. The essence of sensory education as a purposeful, consistent, and planned pedagogical influence is determined, which ensures the formation of children's sensory cognition, development of sensation processes, perception, and visual representations through acquaintance with human sensory culture. It has been found that the pedagogical conditions for the successful use of didactic games in the children's sensory development are the following: consistency and systematic use of didactic games; repetition of their holding with a gradual transition from the simple to the complex ones; individual approach taking into account the age characteristics of children, developmental environment. It is proved that a child's sensory development literally formed from the first days of their lives is the key to a successful implementation of various activities. That is why it is so essential that sensory education is systematically included in all spheres of a child's life, especially in the processes of cognition of objects and their properties (shape, structure, size, proportions, color, location in space, etc.).*

**Keywords:** didactic games; exercises; sensory development; young children; basic competencies; educators of preschool institutions; pedagogical guidance

**Formulation of the issue.** In the current conditions of socio-economic transformations in Ukraine, the requirements for younger generation education and upbringing are growing. One of the priority spheres of modern education system development is the need to create conditions for its qualitative renewal, which meets the socio-cultural and economic needs of society. That is why one of the key objectives of modern preschool education is to provide conditions for children's full physical, mental and spiritual development of each child and the formation of their key life competencies.

An educational line Preschool Children's Sensory and Cognitive Development is identified in the Basic component of preschool education in Ukraine (Basic component, 2021). There are classes devoted to the sensory development of 3-year-old children twice a week. It indicates the need to improve the quality of work directed to young children's sensory development.

It should be noted that ensuring a personality's comprehensive and harmonious development by implementing the objectives of young children's sensory education is possible only if representatives of pedagogical professions have a wide range of professional and pedagogical and methodological skills. To a large extent, this is provided by the profession of an educator.

**Analysis of recent research and publications.** The issue of the game has long attracted the attention of professionals. Well-known representatives of Ukrainian preschool pedagogy and psychology, namely O. Zaporozhets, S. Rusova, N. Sakulina, E. Tykheeva, O. Usova, M. Shchelovanov, etc., as well as leading foreign scientists in the field of preschool pedagogy, namely J. Decroly, M. Montessori, F. Froebel, believed that sensory education was aimed at ensuring preschoolers' full and comprehensive development. The game theory was developed by both foreign (J. Piaget, W. Stern, K. Gross) and national researchers in the field of psychology and pedagogy (B. Ananiev, L. Vygotsky, O. Leontiev, S. Rubinstein, D. Elkonin, F. Froebel, M. Montessori, E. Tiheeva, Z. Boguslavskaya, E. Smirnova, etc.).

Analysis of preschool education practice shows that most educators consider the importance of gaining experience while organizing young children's sensory education. It is a necessary condition for successful professional activity. However, a significant number of preschool education specialists admit that the process of young children's sensory education is unfocused. Most modern programs of preschool children's education and upbringing do not have objectives to provide children's sensory education and development. Their implementation is spontaneous and not systematized in some areas of educators' work, which are aimed at mental development, speech development, and acquaintance with the environment. All these facts convincingly prove that it is necessary to study the content, determine the conditions and means of organizing young children's

sensory development. As we can see, young children's sensory education is an urgent pedagogical issue, the solution of which is essential both for the future specialist and for society as a whole.

**The purpose** of the publication is to clarify the pedagogical conditions for didactic games usage in the process of young children's sensory education.

**The research methods are the following:**

- theoretical ones, namely pedagogical analysis of philosophical, psychological, and pedagogical literature sources, scientific and methodological literature on this issue, analysis of state and regulatory documents in the field of preschool education to determine the theoretical foundations of the sensory education issue; systematization and classification of scientific and pedagogical literature in order to determine the relevance of the research issue;

- empirical ones, namely search and identification of difficulties of preschoolers' sensory perception, study, and generalization of pedagogical experience, different views on the research issue to determine the effectiveness of game technology in the system of sensory education.

**Presenting the main data.** Psychologists and educators point out that early age is the most favorable time for sensory education, without which the formation of a child's mental abilities is impossible. This period is essential for improving the activity of the senses, for the accumulation of ideas about the world around, and for recognizing the baby's creative abilities. The most effective means of children's sensory development is didactic games and didactic exercises. Didactic play is one of the ways to develop children's cognitive and intellectual activity, as well as an important form of support for children's initiative. With the help of the game, the child learns all the sensory standards and masters the ability to compare, draw general conclusions, and classify. On the basis of the mastered representations, cognitive processes develop, aesthetic feelings develop. Enrichment of sensory perceptions is due to the accumulation of sensory experience gained through the senses (sight, hearing, touch, smell, taste). One of the necessary conditions for young children's sensory development is its implementation in the process of



meaningful, practical activities (play activities) for children with play material (Grama, 2018).

Integration with other activities, especially the productive ones, is essential for the sensory education organization. It allows us to enrich the child's experience, and to create conditions for a child to inspect objects, study the properties of various objects and their relationships.

At an early age, the child develops the most essential psychological tumors, which are most pronounced during play.

Many researchers note that one of the most essential components of the process of sensory education organization is the subject-development environment. With the availability of teaching manuals, toys that stimulate children's sensory development play a very essential role. Didactic material is divided into 'artificial' and 'natural' one, which allows children to form sensory standards of shape, color, size, quantity, etc. (Levushkina, 2012).

It is difficult to overestimate the importance of preschoolers' sensory-perceptual sphere development. Early age is the most favorable for improving the senses, gaining ideas about the world around us. That is why sensory education is aimed at ensuring the child's full sensory development. Since ancient times foreign and national scientists have considered one of the main areas of preschool education. Sensory development is still considered the basis of children's general mental development.

M. Montessori paid particular attention to the enrichment of the subject-development environment with specific didactic materials. The scholar developed a system of games and materials that were an age-appropriate form of studying, and effective means of forming ideas about the world around us (Dyshlyuk, 2015).

In her research, it was noted that the subject-development environment could not be a sufficient condition for the sensory education organization. It was necessary to provide pedagogical guidance in the process of sensory education (Dychkivska, Ponimanska, 2006).

Thanks to sensory education, the child begins to perceive more fully different objects, the variety of their properties and relationships. Research in the field of pedagogy and psychology shows that without such influence the child's perception remains superficial, fragmentary, there is no foundation necessary for general mental development,

mastery of various activities (drawing, design, etc.), full acquisition of knowledge and acquisition of skills.

Pedagogical guidance involves the usage of a set of methods and techniques for sensory education of young children, enrichment, and creation of the subject-development environment, stimulating their interest. At a very young age, the leading role in the child's development plays an adult. It is also since the child's mental processes are imperfect; they can not control them independently.

According to some researchers, for didactic material to promote sensory development, it is also necessary that this material creates a problem situation, activates children's thinking, and stimulates them to seek solutions to this situation (Bureishina, 2014). The most common form of educational tasks is didactic games and exercises. They open a vast space for children to learn about the world, teach them to apply knowledge and skills, think creatively.

The main difference between didactic games and didactic exercises is that the implementation of game rules is guided by game actions, through which children implement the game plan. Game actions are a kind of 'drawing' of the game plot. They form the basis of the didactic game, and without them, the game itself is impossible (Gromova, 2014).

It is recommended to use both didactic games and didactic exercises to work on sensory development. The primary purpose of didactic exercises on sensory development is to consolidate the acquired knowledge, skills of particular sensory actions. The didactic meaning of the exercises is that the child gets the opportunity to act independently, many times repeating different practical operations, to see the result of their actions. The result is achieved through multiple exercises with didactic material.

In fact, the purpose for which a didactic game or exercise is conducted is a didactic objective. It is determined by the educator, in accordance with the program of preschool development. The presence of a didactic task emphasizes the focus of the game or exercise educational content on the development of children's cognitive mental processes.

The game begins with the educator announcing the game objective that the children need to solve. The didactic game should

have the following components: didactic objective, game task, game actions, rules, game result (Gromova, 2014).

It is worth noting that the didactic exercise has instructions, which are clearly defined requirements for children's activities. The instructions are usually specific, clear, and concise.

In contrast to the didactic game, after informing the children of the instruction of the didactic exercise, the children immediately start to solve the problem. In the structure of didactic exercises, this component is called performing actions.

Interesting performance actions actually 'hide' from the child the complexity of the didactic objective. As a result, they help solve mental problems, which are not yet possible for young children outside of this exercise.

Solved didactic objectives and followed instructions are the final part of the didactic exercise. Researchers advise evaluating the result from the following positions: from the child's point of view, namely if the didactic exercise gives the child the opportunity to correct, identify acquired knowledge and skills, and if the child followed the instructions; from the educator's point of view, namely if the didactic objective is solved, ie whether the educational, developmental, and upbringing goals of the exercise are achieved (Gromova, 2014).

We also emphasize that didactic play is a game aimed at forming a child's need for knowledge, active interest in what can be their new source. It is a playful method of teaching young children, a form of teaching children, independent play activities, and a means of children's comprehensive education. It is also one of the forms of improving children's cognitive skills. The didactic game as a form of teaching interacts with educational (cognitive) and game (interesting) activities (Dychkivska, 2020).

Accordingly, the educator simultaneously teaches children and participates in their play, and children learn by playing. In the Basic component of preschool education, the educational line Child's Game provides for children's creative abilities development, independence, initiative, the organization in play activities, and the formation of their lasting interest in learning about the environment and self-realization in it. The game ensures the satisfaction of each child's playful preferences, promotes friendships, partnerships, and playful

associations of interests. It encourages the exchange of ideas, self-esteem, and others, encourages improvisation, expression of their ethical judgments (Basic component, 2021).

When using didactic games, the educator sets sensory and mental goals for children in a playful way. The development of the child's perception and ideas, perception of knowledge and skills is not in the learning process, but in the course of interesting play activities (hiding and searching, guessing and guessing, depicting various life situations, competing to achieve results).

In the general structure of learning, the developmental game acquires independence. Its place is determined by the role given to it by the educator, using a variety of developmental forms and means of education in the upbringing of children. With competent, skillful use of the didactic game by the educator in sensory development and education of young children, it is possible to achieve high results, both in sensory and in the general development of children (Grama, 2018).

Thus, didactic games as a special means of learning that meet the characteristics of the child are included in all systems of preschool education. Initially, didactic games were created by folk pedagogy. They have a lot of funny jokes, humor, but at the same time, they require children to work hard mentally, compete in intelligence, concentration. In games with toys, various objects, with pictures, the child accumulates sensory experience. Disassembling and assembling the pyramid, collecting paired pictures, she learns to distinguish and name the size, shape, color, and other features of objects.

The children's sensory development is an analytical game directly related to the development of logical thinking and the ability to express their thoughts in a sentence. To solve a game problem, you need to compare the features of objects, establish similarities and differences, combine, and draw conclusions (Grama, 2018).

The role of didactic games in sensory education is difficult to overestimate. The didactic game gives the child the opportunity to learn how the world is arranged, and expand their horizons. Didactic games perform an essential function, namely control over the state of sensory development of children. Sensory development can be achieved only with a specific system of didactic games. In special classes in preschool institutions, participating in didactic games,

children accumulate sensory impressions, learn to understand, systematize, expand and use them in practice.

Various toys (inserts, pyramids, cubes, matryoshka dolls, etc.) have significant opportunities for sensory development. Children are attracted by the brightness of these toys, the fun of acting with them. Playing, the child acquires the ability to act on the basis of distinguishing the shape, size, color of objects, masters a variety of new movements and actions. And all this kind of learning key knowledge and skills is carried out in exciting forms available to the child (Bureishina, 2014).

A specific role in the sensory education of young children belongs to natural phenomena because, at any time of year, children experience the joy of the variety of sensations it gives. It is essential to give them the opportunity to fully experience these pleasant and joyful moments. You can immerse yourself in the atmosphere of nature only for a moment, but this moment is essential for children's sensory development. Thus, in the forest, park kids learn to distinguish the color of autumn leaves: a birch is lemon, willow is greenish-yellow, and aspen is red or purple. What is seen is perceived more vividly if children are invited to listen to the voices of birds, the sound of the wind, the rustle of falling leaves, etc. (Grama, 2014).

Most children react to new, thrilling feelings with violent movements: running, jumping, lying on the grass, shouting, screaming, laughing. This reaction is natural; it must be manifested. The children start various games: they run around the trees, hide behind them, hug the trunks with their hands, run down the hill. Children are especially attracted to water: they dip their hands into the stream, throw branches and watch them float upstream. 'Dishes' are cooked with herbs, fruits, roots, sand, and water. Kids easily and willingly learn the names of flowers, herbs, stones. Such direct communication with nature helps children find them, guided by the shape, structure, smell, humidity, smoothness, fluff. The more sense organs are 'involved' in cognition, the more signs, and properties the child highlights in the object under study, the phenomenon, therefore, the richer their ideas are. On the basis of such ideas, mental processes, imagination, aesthetic feelings are formed.

The pedagogical value of the didactic game is that it requires children to focus, attention, mental effort, requires the ability to understand the rules, sequence of actions, overcome difficulties. Such games promote the development of preschoolers' feelings, perception, formation of ideas, learning. Didactic games provide an opportunity to teach children a variety of ways to solve mental or practical problems (Dychkivska, 2020).

**Conclusions and prospects for further research.** Thus, the sensory development of young children in the process of didactic games is in constant connection with the development of their logical thinking and ability to express their thoughts in words. In order for children to be able to solve a game problem, they need to learn to compare the object's features, find commonalities and differences, generalize, and conclude. Only with a certain system of didactic games, it is possible to achieve effective sensory development. While classes in preschool institutions, participating in didactic games, young children learn sensory impressions, learn to understand them, systematize, expand and use them in practice. We see prospects for further scientific research in detailing the pedagogical conditions of young children's sensory and cognitive development in the postwar period.

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## ПЕДАГОГІЧНІ УМОВИ ВИКОРИСТАННЯ ДИДАКТИЧНОЇ ГРИ У СЕНСОРНОМУ ВИХОВАННІ ДІТЕЙ РАНЬОГО ВІКУ

У статті обґрунтовано актуальність використання вихователями закладів дошкільної освіти дидактичних ігор, які відіграють важливу роль у формуванні сенсорних еталонів у дітей раннього віку. Визначено сутність сенсорного виховання як цілеспрямованого, послідовного і планомірного педагогічного впливу, що забезпечує формування у дітей чуттєвого пізнання, розвиток процесів відчуття, сприймання, наочних уявлень через ознайомлення з сенсорною культурою людини. З'ясовано, що педагогічними умовами успішного використання дидактичних ігор у сенсорному вихованні дошкільнят є послідовність і систематичність використання дидактичних ігор; регулярність їх проведення з поступовим переходом від простого до складного; індивідуальний підхід з урахуванням вікових особливостей дітей; предметно-розвивальне середовище. Доведено, що сенсорне виховання дитини з перших днів її життя є запорукою успішного здійснення різних видів діяльності, формування різноманітних здібностей. Однією з найважливіших складових організації процесу сенсорного виховання є предметно-розвивальне середовище. Наявність дидактичних посібників, іграшок, які стимулюють сенсорний розвиток дітей відіграє дуже важливу роль. З'ясовано, що науковці у своїх працях у галузі дошкільної педагогіки і психології акцентують увагу на тому, що без цілеспрямованого сенсорно-пізнавального впливу на дитину її сприйняття надовго залишається поверхневим, фрагментарним, не створюється база, необхідна для інтелектуального розвитку, оволодіння різними видами діяльності (малювання, конструювання тощо), повноцінного засвоєння знань і набуття навичок. Провідна роль у цьому процесі належить дорослим – вихователям, батькам, найближчим родичам.

Саме тому так важливо, щоб сенсорне виховання планомірно і систематично включалося в усі сфери життя дитини, перш за все в процеси пізнання предметів та їх властивостей (форма, будова, величина, пропорції, колір, розташування в просторі тощо).

У статті акцентовано увагу на тому, що дидактичний матеріал, який використовують педагоги для під час проведення ігор повинен сприяти створенню певних проблемних ситуацій, активізувати мислення дітей раннього віку, стимулювати їх до пошуку вирішення поставлених завдань.

**Ключові слова:** дидактичні ігри, вправи, сенсорний розвиток, діти раннього віку, базові компетентності, вихователі закладів дошкільної освіти, педагогічне керівництво.

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# EDUCATIONAL AESTHETICS AND ETHICS

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## THE CULTURAL AND LINGUISTIC DIMENSIONS OF METAPHORS IN BILINGUAL TEACHER EDUCATION

*In Europe, the number of early bilingual/multilingual or CLIL (Content and Language Integrated Learning) programmes is increasing. They offer ideal circumstances for learners of various linguistic and cultural backgrounds, foreigners and native speakers alike. Awakening to languages, building positive attitudes toward other nations and developing openness, tolerance, and intercultural awareness can occur naturally in the early years when professional support and conditions are provided. Teachers working in bilingual or plurilingual educational contexts need a wide range of unique competencies. ELTE University, Faculty of Primary and Pre-school Education is one of the few institutions in Hungary providing early pre-service bilingual teacher training at a BA level since 2006. The article presents ELTE TÓK's student teachers' beliefs by investigating their metaphors of the effective CLIL practitioner, emphasising those with a linguistic and cultural dimension. Their metaphors prove that future teachers have adequate personal and professional competencies to support young learners' plurilingual and multicultural development in the future.*

**Keywords:** pluricultural; multilingual; CLIL (Content and Language Integrated Learning); teacher education; qualitative research; teachers' beliefs; metaphors.

**Introduction.** The need for plurilingual and multicultural communication and understanding in Europe seems a more topical and vital topic nowadays than ever before. It is not only accurate to state in abstract figurative language but also literally: the lives of thousands of people depend on the linguistic and cultural endorsement and understanding, peaceful co-existence, respect and acceptance of each other.

In addition to society, teacher education is responsible for ensuring that future generations know and acknowledge diversity:

cultural and linguistic differences. Awakening to languages, building positive attitudes towards other cultures and developing tolerance, openness, and intercultural awareness can occur naturally in the early years if the necessary support and conditions are provided. Teachers are vital in achieving this positive change.

Colleagues, especially in bilingual education, can play a significant role in this endeavour. In the course of their everyday work, at every moment, they must connect, balance and harmonise two different worlds based on differences. CLIL (Content and Language Integrated Learning) teachers must embrace the mother tongue and an additional language, the language of instruction, which can be a second, a third, a minority or a regional, or a foreign language. They should also integrate the target language with the academic subject content while using both to support each other.

These educational programmes create a bridge between subject- and foreign language teachers, native lecturers and non-native colleagues, and help all participants get acquainted with and respect the cultures involved, home, target and other cultures alike. CLIL practitioners should treat and support children, parents and colleagues arriving from different worlds, heterogeneous linguistic and cultural backgrounds in an inclusive manner.

**Literature Review.** The theoretical background of this paper includes the literature on the notions collected in Figure 1. However, due to the limitations of this present article, I will outline only some significant points.

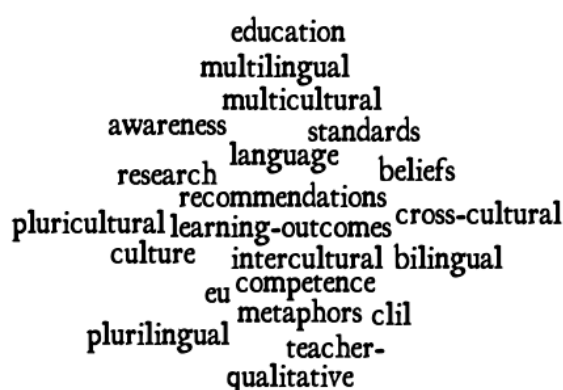


Figure 1: Terms relevant to the research  
(the word cloud made by the author of the paper)

According to Figél (2006, p. 3) “multilingualism is at the very heart of European identity since languages are a fundamental aspect of the cultural identity of every European”. In today’s Europe, due to globalisation, knowing languages and having multilingual and multicultural competencies – knowledge, skills, attitudes, responsibility and autonomy – are of significant importance. That is why EU recommendations emphasise plurilingualism and multiculturalism (ECML URL1, URL2). Therefore, the European Union encourages learning at least two foreign languages and meeting other cultures (cf. Kramsch, 1994; Laidlaw, 2001) at an early age. Inclusion of migrant and local minority children is also supported. The European Centre for Modern Languages (ECML) has the mission to assist Europeans learn languages more efficiently, with a vision of a linguistically and culturally diverse Europe (ECML URL1). They aim to develop individuals’ language repertoire and cultural identity whilst emphasising the value of linguistic and cultural diversity.

“Inspired by the fundamental values of the Council of Europe, the ECML promotes linguistic and cultural diversity and fosters plurilingualism and pluriculturalism among the citizens living in Europe” (Newby et al. 2007, p. 2).

The notion of plurilingualism means embracing all languages, and plurilingual education promotes learning home language/s, language/s of schooling, foreign languages, and regional and minority languages. The ECML claims that intercultural learning supports learners’ personal growth and enhances social cohesion (ECML URL1).

EU recommendations and policy resolutions on languages and cultures are clear: Europe is committed to linguistic and cultural diversity. According to the European strategy for multilingualism (COUNCIL, 2008), member state governments should provide a wide range of high-quality language learning opportunities from an early age. The Commission of the European Community’s new framework strategy for promoting multilingualism (COM, 2005) states that early language learning can only be effective if teachers are specially qualified to teach children. They should apply age-appropriate language teaching methods considering individual differences. Hence, member states need to review their foreign language teacher education system and create specific age-appropriate training programmes. On the ECML’s website, three fundamental complementary tools can

assist the implementation of plurilingual education (ECML URL2; Beacco & Byram, 2007; Beacco et al., 2016a; Beacco et al., 2016b).

In EU policies and recommendations, Content and Language Integrated Learning (CLIL) “plays an increasingly important role in language education, both as a feature of foreign language teaching and learning, and as an element of bilingual and plurilingual education” (ECML, URL3).

The acronym CLIL is used as a generic term to describe all types of provision in which a second language (a foreign, regional or minority language and/or another official state language) is used to teach certain subjects in the curriculum other than languages lessons themselves. (Eurydice 2006:8)

CLIL programmes (see also Marsh & Langé, 2000; Eurydice; Mehisto et al., 2008) offer ideal circumstances for learners of various linguistic and cultural backgrounds, foreigners and native speakers, and minority or migrant children. The tasks and challenges that CLIL teachers face are more multifaceted than those of practitioners working in monolingual settings. A wide range of competencies is required (Newby et al., 2007). The European Portfolio (EPOSTL) offers indicators in the form of ‘*I can statements*’ for student teachers of foreign languages to reflect on (see Table 1).

Table 1

**Examples of the indicators in the EPOSTL (Newby et al. 2007)**

<b>Indicators – verbatim ‘I can statements’ from the EPOSTL</b>	<b>page No</b>
I can relate the language I am teaching to the culture of those who speak it.	p. 40
I can plan activities to emphasise the interdependence of language and culture.	p. 35
I can understand the personal, intellectual and cultural value of learning other languages.	p. 16
I can appreciate and make use of the value added to the classroom environment by learners with diverse cultural backgrounds.	p. 17
I can evaluate and select a variety of texts, source materials and activities which awaken learners’ interest in and help them to develop their knowledge and understanding of their own and the other language culture (cultural facts, events, attitudes and identity etc.).	p. 29

Apart from professional skills and personal qualities, teachers’ beliefs, values, and preconceptions also determine their pedagogical decisions and actions, thus influencing their work’s success (Pajares,

1992; Calderhead, 1996). These beliefs can be explored by using qualitative research methodology (Wubbels, 1992), for example, via their metaphors.

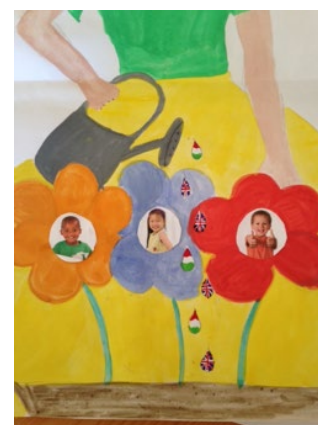
**Aim of the Study.** The present study aims to provide an insight into student teachers' beliefs in the early CLIL teacher education programme at ELTE in connection with languages and cultures. ELTE University, Faculty of Primary and Pre-school Education is one of the few institutions in Hungary providing early pre-service bilingual teacher training at a BA level since 2006. ELTE TÓK aims to educate future kindergarten and primary teachers in a way that challenges and forms their personal beliefs, raises their awareness and supports their positive attitudes and autonomy following the European values and recommendations. The specialised CLIL teacher education programme integrates theory and practice, and it uses pluralistic approaches to achieve the desired learning outcome.

In my research, I intend to investigate whether student teachers demonstrate any beliefs in being open and culturally responsive (cf. Gay, 2010) to plurilingual and pluricultural teaching. I will present examples of their metaphors that carry linguistically relevant and multicultural messages implying their understanding, respect and tolerance of diversity.

**Research methods.** This paper is a part of an ongoing research project (starting in 2008) exploring CLIL teachers' and trainees' beliefs, competencies and learning outcomes based on their creative and reflective work. Apart from metaphor analysis, the research comprises pedagogical story-creation and the study of visual representations (see some examples in Appendix B), besides more traditional methods and techniques.

Appendix B

### Examples of visual representations



CLIL teachers should possess a variety of competencies: knowledge, skills, attitudes, dispositions, and personal and professional qualities to cope with the multifaceted challenges of the CLIL context. We can learn about teachers' and trainees' internal representations, personal theories, and beliefs through metaphors hidden even from their own conscious perceptions (Vámos, 2003). The metaphors presented were collected with the help of a research tool, the metaphor grid designed by the paper's author in 2008 (see Appendix A). The question is what characteristic features and competencies are displayed in their metaphors.

Appendix A

**MetaphorGrid (designed by Trentinné, 2008)**

<b>Category</b>	<b>Metaphor (any noun)</b>	<b>Explanation</b>
Plant		
Animal		
Natural phenomenon		
Food		
Drink		
Vehicle		
Story character		
Object		
Building		
Famous person		

**Results and Discussion.** Due to the article's length limits, the multidimensionality aspect of the research, that is, exposing and comparing the linguistic and cultural dimensions of stories, games and visual representations, cannot be the aim. During the past 13 years, many CLIL teacher metaphors have been collected; however, only some of them are shared in the article, and their choice is merely arbitrary. Beliefs can be traced in both the metaphors and their explanations.

On the one hand, most of the trainees' metaphors emphasise the general teachers' presumed main tasks and competencies, claiming that an effective and successful CLIL teacher is, for example, a bridge that links children and knowledge. The following examples may also reveal relevant features of the CLIL teacher:

- ivy that covers children's minds by spreading knowledge

- the owl because it is supposed to be wise and moderate
- a camel since you can put a lot of burden on its back
- a lizard because if its tail breaks off, it grows again
- a chameleon because it can adapt to the conditions
- a lion that fights for CLIL.

On the other hand, some metaphors highlight the cultural and linguistic components or dimensions like the ones listed in Table 2.

Table 2.

**Examples of CLIL teacher trainees' linguistic and cultural metaphors**

<b>Metaphors</b>	<b>Explanations</b>
paprika potatoes (a special Hungarian dish)	Although potatoes are not native to us, they have been enjoyed for hundreds of years.
lemon-chocolate ice cream	Tolerance
salad	It is mixed, i. e. multicultural; all ingredients get on well with each other
Tower of Babel	It knows all the languages, plurilingual
dictionary and translation application	Having the best possible language competencies is very important, so we should constantly develop ourselves.
stork	It moves to another country every winter.
sparrow	It knows several cultures.
Jane, Tarzan's partner	She can communicate in a foreign language and understands and respects someone raised in a different culture. And she can love that person.
Martin Luther King	He has no prejudices.
Gandhi	He conveys the same love in multiple languages.
Buddha	He accepts everything and everyone as they are.
Maria Montessori	She advocated bilingualism too.
J. K. Rowling	Her books have been translated into multiple languages.
Centaur	A half-horse, half-man, and uses all the advantages of both.

Hungarian CLIL specialist students have also demonstrated their familiarity with the target culture (c.f. Kramsh, 1994; Laidlaw, 2001). Many Anglo-Saxon metaphors and references can be found in various categories (see Appendix A); to mention a few: Peter Pan, the Big

Ben, Frodo from the Lord of the Rings, the Whitehall, Powerpuff girl, the classic Mini Morris, the Earl Grey tea, Mary Poppins, Dickens, Princess Diana, Sherlock Holmes, The London Eye, Mrs Potts from the Beauty and Beast, Dora the explorer, double-deckers, Chuck Norris, Walt Disney, Johnny Depp or Angelina Jolie among many others.

Since I adopted the ‘bridge’ metaphor earlier in the article, I intend to present some future teachers’ explanations for it. While some participants stated that the bridge symbolises the teacher’s connection with the children, others reflected on the link between the mother tongue and the foreign language, or between the home culture and the target culture. Thus, these students underlined and acclaimed the CLIL teacher’s linguistic and intercultural challenges, tasks and competencies.

**Conclusions and Perspectives.** The ECML’s mission is to enable Europeans to cope with one of the most significant challenges societies face in the 21st century. It emphasises “the role of language education in improving mutual understanding and respect among the citizens of Europe” (Newby et al. 2007, p.2). Bilingualism is the norm in today’s diverse world, and it should be expected. Therefore, teachers must possess the competencies of understanding, cooperation, and tolerance. The idea of diversity, acceptance, and respect for other nations, languages, and cultures is demonstrated throughout this article.

The power of the word and the arts can be an impressive tool in raising intercultural awareness and creating peace and harmony. Their beliefs, learning outcomes, and attitudes toward culturally relevant, responsive and responsible teaching may be assessed by analysing their inner representations. The article has presented student teachers’ beliefs by investigating their metaphors of the effective CLIL practitioner; those with a linguistic and cultural dimension have been emphasised.

Thinking free from prejudices and stereotypes and having a loving attitude towards all fellow human beings appear in the students’ metaphors and their justifications. The metaphors show that trainees own adequate personal and professional competencies, including values and beliefs, and are ready to support young learners’ plurilingual and multicultural development in the future following the EU recommendations.



Possible research perspectives include investigating further multidimensionality to find standard common features in the metaphors, stories and visual images (see Appendix B). Another definite intention is to extend the research and cooperate with teacher educators of different nationalities to explore and compare our students' metaphors related to languages and cultures.

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**Ева Трентіне Бенко**

### **КУЛЬТУРНІ ТА ЛІНГВІСТИЧНІ ВИМІРИ МЕТАФОР У ДВОМОВНІЙ ОСВІТІ ВЧИТЕЛІВ**

У статті розглядаються культурні та лінгвістичні виміри використання метафор у ході двомовної освіти. Автор наголошує, що пробудження інтересу до вивчення мов, формування позитивного ставлення до інших культур і розвиток толерантності, відкритості та міжкультурної свідомості може відбуватися природно в перші роки, якщо буде забезпечена необхідна підтримка та відповідні умови. Освітяни мають важливе значення для досягнення цих позитивних змін.

Педагоги в рамках двомовної освіти можуть відігравати значну роль у цій роботі. Вони мають з'єднати, збалансувати та згармонізувати два різних світи на основі відмінностей. Учителі CLIL (Інтегроване навчання) повинні охоплювати рідну мову та додаткову мову, мову навчання, яка може бути другою, третьою, мовою меншини, регіональною чи іноземною; вони також зобов'язані інтегрувати цільову мову зі змістом академічних предметів, використовуючи обидві для підтримки один одного.

Зроблено теоретичний аналіз питання. Автор дослідив рівень відкритості до інших культур, до багатомовного та полікультурного навчання студентів і викладачів. Були наведені як приклади метафори, що несуть лінгвістично релевантні та мультикультурні повідомлення, що передбачають їхнє розуміння, сприяють вихованню поваги та толерантності до різноманітності.

Було наголошено, що сила слова та мистецтва може стати потужним інструментом у процесі підвищення міжкультурної свідомості та створення миру й гармонії. Результати навчання і формування культурно релевантного, чуйного й відповідального ставлення до всесвіту можна оцінити шляхом аналізу внутрішніх уявлень учнів. У статті представлено аналіз метафор, занотованих у ході активного використання методології CLIL; акцентовано саме на тих із них, що мають мовний і культурний виміри.

**Ключові слова:** література; культурний вимір; лінгвістичний вимір; метафора; білінгвальний; педагогічна освіта; дошкільна освіта; початкова освіта.

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## **MODERN MILITARY VOCABULARY IN TEACHING ENGLISH: LINGUISTIC AND SOCIAL ASPECTS OF MASTERING**

*The article is devoted to the linguistic and social aspects of mastering English-language military terminology and its relevance in modern life realities. The author offers the development of military vocabulary in foreign language classes, regular acquaintance with news from authentic English-language sources and the preparation of concise political reports on a daily basis. This should help students to activate passive vocabulary in oral speech, as well as keep abreast of events, read news on foreign sites, be able to talk about them in the media and social networks, conduct dialogues with native English speakers on modern topics. The article also notes that due to the large number of people resettled in Europe due to the war, there is a need to conduct dialogues on military issues, generally actively communicate abroad, so the author emphasizes the need to learn and activate the military vocabulary of modern university graduates.*

**Keywords:** *English military vocabulary and terminology; linguistic and social aspects of mastery; political news.*

**Formulation of the problem.** English is the official language of a number of international organizations: the European Union, the Council of Europe, NATO and others. Each science seeks to streamline the terminology it uses as much as possible and, by establishing a correlation between a word and a term concept, to achieve the maximum accuracy and conciseness of each term. But certain areas of knowledge are insufficiently studied. The twentieth and twenty-first centuries were marked by local wars, terrorist acts, the fight against international crime, and events that were widely covered by the English-language press, which introduced many lexical innovations. There is an urgent need to reflect the relevant concepts in English – one of the most important languages of the world community. This problem became especially urgent with the beginning of the Russian-Ukrainian war, as it became necessary to tell the true facts about the events on the front abroad and on social networks. It should also be noted that due to the large number of people resettled in Europe due to the war, there is a need to conduct

dialogues on military issues, generally actively communicate abroad, so there is a need to learn and activate the military vocabulary of modern university graduates. In our opinion, the study of professional military English vocabulary should be introduced at the departments of military training. Innovative military vocabulary is reflected not only in special media, but also in the media, designed for a wide range of readers, so it is from them that students can distinguish a layer of modern military vocabulary, professional terms and more.

**Analysis of recent research and publications.** The integration and interaction of different sciences requires increased attention of scientists to the issues of terminology and the study of the functioning of terminological structures in various spheres of human activity. Problems of formation, semantics, derivation and trends in the development of terminological units of military vocabulary have been studied by domestic and foreign researchers, in particular V. Vinogradov, V. Leychik, G. Vinokur, B. Golovin, T. Kiyak, V. Danylenko, K. Kusko, A. Kryzhanivska, E. Gilbert, A. Schirmer, J. Smith, F. Dorner, and others.

**The purpose of the article** is to represent the linguistic and social aspects of mastering modern military topics in teaching English, outline the available sources of original texts of the journalistic genre, pay attention to work with them and the need to master the military vocabulary, especially taking into account his real information abroad and in social networks to native speakers.

**Research methods:** general scientific (analysis, synthesis, comparison, generalization, abstraction) in order to generalize the linguistic and social aspects of mastering modern military issues in teaching English; formal and structural-semiotic – to define a new lexical layer of military terminology, the active use of which, unfortunately, requires the present.

**Presenting main material.** With the outbreak of the war against Ukraine by the Russian Federation, there was an urgent need to expand the vocabulary of students through military slang and terminology. In our opinion, the main means of enriching the vocabulary are mastering the military vocabulary, constantly reading original texts about military events on news sites, as well as the active use of learned vocabulary in oral and written speech. Military vocabulary includes terminology that includes words used in connection with military concepts and emotionally colored elements of military

vocabulary, which in most cases are stylistically synonymous with relevant military terms. The composition of modern military terminology is not stable. It is constantly changing due to the aging of certain words, the addition of new terms in the reorganization of the armed forces, the emergence of new weapons, military equipment and new methods of warfare. The most complex are military terms that convey the realities of English-speaking reality that do not exist in another country. Some innovations, especially phraseology, may be incomprehensible to many native English speakers detached from the military. It is possible to comprehend phraseology on the basis of context and analysis of its structure. For example, the phrase «fireworks display», which meant «fireworks», became metaphorical during the Gulf War – «the first reports of the bombing of Baghdad».

The structure of the verb «weaponize» and the context help to understand this word as «to equip the rocket carrier with weapons.» Expressive, «winged» military neologisms cause additional difficulties in understanding them. For example, the phrase «chicken hawk» means a person who supports the war, although in the past she has made great efforts to avoid military service. Background knowledge is necessary for an adequate understanding of the translator. Thus, the «gulliver effect» represents the case when a large target is attacked by the enemy simultaneously from different directions. For example, «Both events underscore the impact of what's coming to be called the» Gulliver Effect – «when a large target is attacked from many different directions at once» [Bank Systems + Technology, December 1996]. This is an allusion to the famous character of the work of J. Swift, who was defeated by the Lilliputians. Insufficient socio-cultural competence of the translator leads to the creation of «communicative noise», which is an obstacle that reduces the effectiveness of communication and can lead to its termination. Emotionally colored words and expressions found in English military vocabulary arise for certain common reasons and have some common features when combining well-known and little-known words. At the same time, most of this vocabulary under appropriate circumstances can become widely used and become well-known. A common and well-known part of the emotionally colored layer of English military vocabulary consists of words and combinations that express certain military concepts. For example, for such a concept as «sift», there are the following emotionally colored synonyms: to dash; to drive; to

forge ahead; to pour; to push; to race; to roll; to spear-head; to steamroll; to surge; to sweep; to thrust and others. Shoot-and-scoot missile means «rocket on a mobile launcher»; up-hill struggle; see-saw, ding-dong, tug of war – «battles with variable success»; Doom's Day weapon – “thermonuclear weapon”; cloak and dagger service – «secret service»; silent service – «submarine fleet». In the field of military vocabulary, there are often units that originated in oral language. Most of these units of military vocabulary have a positive emotional color. Well-known words and expressions are combined with well-known military terms in the formation of such vocabulary. Military slang is a specific part of the emotionally colored layer of English military vocabulary. For example, leatherneck – «Marine»; brass hat – «general»; – «soldier»; flat top – «aircraft carrier», loot – «lieutenant»; in the bucket – «in the tube» (deviation of missiles within specified limits); slick – «unarmed helicopter». Vulgarisms and jargons, which do not denote special military concepts, but are used more intensively in the armed forces of the United States and Britain than in other spheres, should be singled out as part of military slang. Some words and combinations of a specific part of the English military vocabulary have correspondences in the Ukrainian military vocabulary, for example, civ-vie Street – «civil service»; ack-ack – «anti-aircraft gun». However, such correspondences are very few.

To the vocabulary recommended for students in the process of preparation for daily political information, we recommend such professional terms as: aggression – aggression, ally – ally, ammunition – ammunition, armistice – truce, arsenal – arsenal, base – base, battle – battle, bivouac – overnight, bullet – bullet, bulletin – report, casualties – victims, ceasefire – silence, damage – damage, danger – danger, defense – defense, embargo – blockade, espionage – espionage, exercises – training, explosion – explosion , forces – troops, garrison – garrison, hostilities – military action, incursion – invasion, infantry – infantry, invasion – invasion, militant – guerrilla, onslaught – assault, ordnance – ammunition, recruit – conscript, reconnoitre – reconnaissance, salvo – volley, submarine – submarine, test – test, troops – troops, war – war. It is also necessary to learn such definitions of military action as: liquidate – eliminate, remove – eliminate, launch – start, run, prevent – prevent, maintain – save, suffer – feel, explode – blow up, renounce – refuse, settle – decide, defend – to defend, arm – to arm, fight – to fight, besiege – to besiege,

capitulate – to capitulate, invade – to invade, mobilize – to mobilize, advance – to attack, repel – to reflect. The required vocabulary also includes the names of weapons: handgun – one-handed weapon, pistol – pistol, revolver – revolver, shotgun – shotgun, knife – knife, cannon – gun, artillery – artillery, rifle – rifle, sniper rifle – sniper rifle, grenade – grenade, firecracker – noise grenade, bazooka – grenade launcher, rocket – rocket, ballistic rocket – ballistic missile, land mine – mine, bomb – bomb, time bomb – time bomb, atomic bomb – atomic bomb. It is also desirable to get acquainted with examples of military slang: chair force – «force of the chair» (contemptuous of the consonant air force, air force), to dog a watch – to guard (sit over the clock like a dog), hit the silk – to jump with a parachute, nothing to write home about (nothing to write about it at home), half-bird – half-bird (if the colonel – a bird, then the lieutenant colonel – half-bird), leafer – major (in its form is an icon with a leaf – leaf), corp – corporal (short for corporal), leg – leg so paratroopers call other servicemen who have not undergone parachute training), gerry – German (abbreviated from German), itie – Italian (abbreviated from Italian), jap – Japanese (abbreviated from Japanese), hajii – haju (about an Arab or other Muslim from East), frog – frog (in relation to the French, as they eat frogs), house mouse – «house mouse» (the one who brings order to the site), apple polisher – helpful to the leadership of people, chow hound – glutton, chow – food, chow down – eat food, chow line – queue in the dining room, ammos – shoes, brain bucket – camouflage bucket (helmet), cammies – camouflage, go-fasters – sneakers (because against the background of military boots sneakers allow soldiers to move significantly faster), tommy gun – machine gun (borrowed from gangster slang expression), chatterbox – vibrating box (machine gun), egg – egg (grenade).

Constant reading of original texts about military events on news sites is also necessary for the perception and assimilation of military vocabulary. It develops reading skills well, expands vocabulary and automatically improves written language. In addition, students will be aware of world news from the first sources, and with an understanding of everyday vocabulary can easily cope with anyone with intermediate and higher levels. On one of the world's leading news resources, the American portal CNN, most publications can be read absolutely free. While other top sites offer to buy a subscription and then get access to full versions of the news. At the very end of the site, however, you can

find a small section with paid content, but even without it, reading will be more than enough. CNN has a lot of news in English – about sports, politics, science, culture, travel and more. Some of the news is presented in video format, so you can also listen to auditions. The well-known New Yorker is also American, and it can also be read for free. If CNN appeared as a sequel to the TV channel, the New Yorker became a sequel to the print media. The edition has been published since 1925 and publishes not only news and reports, but also works of art in English: essays, poetry, anecdotes. On the site you can also find a section with videos and podcasts on current topics. The legendary British newspaper The Times is one of the most famous and oldest in the world, it has been published every day for more than 200 years since 1785. Here you can find current news, unique articles and reviews from renowned masters of modern journalism, as well as crossword puzzles and puzzles. News in Levels – all current news, and even about the presidential election in Ukraine, are presented here in three versions – for levels 1, 2 and 3. If students are unsure of their level of English, they can take a free test on the site. Each news item is accompanied by an audio version and exercises to practice listening and writing skills. VOA Learning English is a special site for learning English with the help of news. Here, all publications are also divided by language proficiency levels and presented in text and audio format. This resource also includes tips for learning English, video tutorials on grammar and dictionaries on various topics. BBC Learning English is suitable for students with a Pre-Intermediate level and above. Here you can choose a video on an interesting topic and watch it. Under the video there is a list of words to it and a transcript (text transcript of the video). During the second viewing, subtitles will appear on the screen, which will highlight the words from the list. At the end of the review, you will be asked to repeat the new vocabulary. English Club TV is suitable for students with levels from Elementary to Intermediate. Before watching the video, it is suggested to learn new words: the native speaker pronounces them several times, each word is explained in English and illustrated. You will then be asked questions that are answered in the video. Then – the report itself with subtitles. News stories are published several times a week, usually discussing two events in one video. Euronews – for students at least Intermediate – will be interesting for those who want to keep abreast of the latest developments and at the same time improve their English language



skills. The resource presents unadapted news, which gives you the opportunity to listen to how different accents sound. You can open any news and include videos. If students find it difficult to catch the main idea by ear, read the summary below the video. If necessary, you can use any online dictionary and learn the meaning of unfamiliar words, so students get used to reading authentic texts and listening to native speakers in all its diversity. As on the previous site, each article on E-News is presented to students of three levels of language proficiency – Elementary, Intermediate and Advanced. In addition, they will be able not only to read the article, but also to listen to it. News is voiced by native speakers with a clear and understandable pronunciation. At the end of each article is a list of words with explanations in English.

Ukrainian media in English will also be useful, especially since many of them have an attractive form of telegram channels. This is, for example, media such as Ukraine: News Now (Telegram); War in Ukraine (Website); Ukrainian Truth (Web + Telegram); Hromadske (Twitter); The Kyiv Independent (Web + Twitter); Witnesses (Twitter); Ukraine NOW (Telegram); Suspilne (Twitter); WithUkraine 24/7 (Telegram); Official account of the Parliament of Ukraine (Telegram); Svidomi (English version of Instagram + English Twitter); UA-AID-Center (Website); Ukraine 24 (Twitter + Facebook); Stand with Ukraine (Website); Russia's losses: Approximate assessment of the Armed Forces of Ukraine (Web); Frontier (Patreon); UATV English (YouTube).

Vitalii Deineha, founder of the «Return Alive Foundation», has launched the Ukrainian Witness media project to inform foreigners about Russia's war. The initiative has already been launched on Facebook, Instagram and Telegram in different languages. «The purpose of the project is to capture and show the world the current war in our country. We need the support of the media, because we want to work together – to show the world the reality without distortion», – say the organizers. The project is already on the following platforms: Facebook (Ukrainian Witness, Ukrainian and English); Instagram (Ukrainian Witness, Ukrainian and English); Telegram («Ukrainian Witness», for Ukrainians); Telegram («Witness of Ukraine», for Russians). Ukrainian Witness receives exclusive videos and photos, including from the Ukrainian military. This content is broadcast with

comments in English so that more people understand what is happening in Ukraine. The authors of the project also publish materials for Russian-speaking users on social networks, to which they still have access. So far, the Russian-language Telegram channel «Witness of Ukraine» has already gathered more than 100 thousand users.

«What they see in their media now is a brutal distortion of facts and events. Unfortunately, the sites of Ukrainian publications are blocked for them, so we are increasing our presence on Instagram and Telegram» – say the organizers. The main news about the Russian invasion of Ukraine will be available to our international audience. Also, Public News promptly reports on Russia's aggression against Ukraine in English on Twitter. «In today's chaos of information and events, it is important to be able to use primary sources. That's why we are launching English with Public Media Academy. We plan to help you better understand the news in English. Our issues consist of three parts: we watch news with subtitles; explain what individual words / phrases mean; we test our knowledge with the help of a test» – it is stated on the Public Media Academy channel on YouTube. Lessons will be published weekly on the Public Media Academy website and YouTube channel. Olga Andrienko, a lecturer at the Academy of Public Broadcasting and a project leader who has extensive experience in teaching English to other media organizations, will analyze English words and phrases on the example of real news stories. She said that the video will focus not only on possible unfamiliar words, but also on idioms or fixed expressions used in the news, their meaning and translation. «The main goal I would still call the ability to use acquired vocabulary in work or everyday communication,» said Olga Andrienko. It will be recalled that the Academy of Public Broadcasting is a department within the Human Resources Management Department of the National Public Television and Radio Company of Ukraine, which trains broadcasters and organizes training and educational events on media literacy for external audiences within the corporate social responsibility programs. For example, students may be offered the following text to read: Early on the morning of February 24th, Russian President Vladimir Putin announced on state television that Russia will carry out a 'special military operation' in eastern Ukraine. Moscow claims the 'operation'

is aimed at ‘denazification and demilitarization’ of Ukrainian territory at the request of the self-proclaimed Donetsk and Luhansk ‘people’s republics’, and is based on the right to self-defence. Russia also says that it does not attack the civilian population. But, the fact is, Russian armed forces have killed innocent people, including children and the elderly. Russia deliberately targets civilian infrastructure and falsely claims that it is Ukraine’s army that puts people’s lives at risk.

Mastering of military vocabulary occurs not only in reading and listening to relevant materials, but also when using it in oral speech. That is why, in our opinion, today’s foreign language classes should organize and conduct 15-minute political news, which they would prepare at home and present in class. This will allow students to introduce new vocabulary into the active vocabulary, and since the basic military concepts and terms will be repeated constantly, to master it well and skillfully use it in oral and written speech. The teacher’s task is also to follow the correct pronunciation, which will allow students to memorize new words accurately.

**Conclusions.** Thus, all military materials are rich in special military vocabulary, extensive use of military and scientific terminology, the presence of a number of stable phrases specific only to the military sphere of communication, a large number of military nomenclature and special abbreviations, symbols used only in military materials, in terms of syntax – the widespread use of elliptical and clichéd constructions, concise form of presentation. All this is due to certain features that characterize the military sphere of communication: brevity, clarity and specificity of wording, accuracy and clarity of presentation, providing logical sequence of presentation, clear separation of one opinion from another, ease of perception of transmitted information. Unfortunately, today requires contemporaries, including students, to be fluent in this layer of vocabulary in order to be able to adequately communicate on social networks, including foreign ones, to understand and correctly reproduce information about events on the Russian-Ukrainian war. To achieve this goal, we offer work with a dictionary of military terms, acquaintance with English-language articles on news sites, as well as daily political news in foreign language classes.

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**Юлія Стуркіна**

### **СУЧАСНА ВІЙСЬКОВА ЛЕКСИКА У НАВЧАННІ АНГЛІЙСЬКОЇ МОВИ: МОВНІ ТА СОЦІАЛЬНІ АСПЕКТИ ОПАНУВАННЯ**

*Стаття присвячена мовним та соціальним аспектам засвоєння англомовної військової термінології та актуальності оволодіння нею в сучасних життєвих реаліях. У вступі до статті підкреслено, що ХХ та ХХІ століття відзначилися локальними війнами, терористичними актами, боротьбою з міжнародними злочинністю та подіями, котрі широко висвітлювалися англомовною пресою, у якій з'явилося багато лексичних інновацій, що й викликало потребу відобразити відповідні поняття. Проаналізовано праці вітчизняних і зарубіжних науковців, які досліджували порушені проблеми, зокрема становлення, семантики, деривації та тенденції розвитку термінологічних одиниць військової лексики (В. Виноградов, Г. Винокур, Б. Головін, В. Даниленко, Ф. Дорнер, Е. Жильбер, Т. Кияк, А. Крижанівська, К. Кусько, В. Лейчик, Й. Сміт, А. Ширмер та ін.).*

*Авторка зазначає, що запит на представлення сучасної військової тематики в навчанні англійської мови набув особливої гостроти з початком російсько-української війни, оскільки постала необхідність розповідати правдиві факти про події на фронті за кордоном і в соціальних мережах. На її думку, вивчення професійної військової англомовної лексики треба вводити на кафедрах військової підготовки. Пропонується опрацювання військового словника на заняттях з іноземної мови, регулярне знайомство з новинами з автентичних англомовних джерел та підготовка стислих політичних зведень щоденно.*

*Окреслено кілька розділів військової лексики: іменники, дієслова, фразеологізми, елементи сленгу, котрі пропонуються студентам для засвоєння. Перераховано сайти, на яких можна ознайомитись із сучасними англомовними новинами, подано інтернет-посилання та зазначено їх плюси й мінуси. Авторка оформлює добірку не мени сучасних засобів масової інформації (соціальні мережі твіттер, телеграм, інстаграм) та англомовні канали новин у них. Інноваційна військова лексика знайшла своє відображення не тільки у спеціальних ЗМІ, але й у тих, що розраховані на широке коло читачів, тому саме з них студенти можуть виокремити шар сучасної військової лексики, професійні терміни тощо. Чимало уваги, на думку авторки, має приділяється*

на кожному занятті проведенню 15-хвилинних політичних новин, які можуть допомогти студентам активізувати пасивну лексику в усному мовленні, ввести нову лексику в активний мовленнєвий запас, покращити вимову, відігравати роль своєрідної щоденної мовної зарядки, а також бути в курсі подій, читати новини на закордонних сайтах, розповідати про них у ЗМІ та соціальних мережах, вести діалоги з носіями англійської мови на сучасну тематику. Оскільки основні військові поняття і терміни будуть повторюватись постійно, студент має змогу добре засвоїти її та вправно використовувати в усному та письмовому мовленні. Завдання викладача полягає в тім, щоби слідувати за правильною вимовою.

Зазначено, що через велику кількість переселених до країн Європи у зв'язку з війною осіб виникає необхідність вести діалоги на військову тематику, загалом активно спілкуватися іноземною, тому наголошено на необхідності засвоєння та активізації шару військової лексики в сучасних випускників вишів. На жаль, зауважує науковка, сьогодення вимагає від сучасників, у тому числі студентів, вільного володіння цією лексикою для того, щоб мати можливість адекватно спілкуватися в соціальних мережах, зокрема закордонних, розуміти і правильно репродукувати інформацію щодо подій на фронті російсько-української війни. Для досягнення цієї мети запропоновано роботу зі словником військових термінів, знайомство з англomовними статтями на сайтах новин, а також щоденні політичні новини на заняттях з іноземної мови.

**Ключові слова:** англomовна військова лексика та термінологія; мовні та соціальні аспекти опанування; політичні новини.

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## PRIMARY SCHOOL TEACHERS' SOFT SKILLS DEVELOPMENT WHILE TEACHING PHILOLOGICAL DISCIPLINES

*The article is devoted to the topical issue of primary school teacher training in higher educational institutions. The purpose of the research is to investigate the process of developing primary school teachers' soft skills in the process of teaching philological disciplines.*

*After a comparative analysis of the definitions of the category 'soft skills' proposed by Ukrainian and foreign researchers, the authors have emphasized that soft skills are especially crucial for primary school teachers. Researchers have noted that to form and develop soft skills effectively during lectures and practical classes it is necessary to use different ways of interaction, namely games, case studies, colloquia, and individual and group projects.*

**Keywords:** *soft skills, educational process, primary school teacher, higher educational institution, philological disciplines.*

**Introduction.** The New Ukrainian School is a significant reform of the Ministry of Education and Science of Ukraine. Its primary purpose is to create a school where it will be pleasant to study. In particular, in 2017, a new Law on Education was adopted, which now regulates the basic principles of the new educational system (Закон України «Про вищу освіту», 2017). In 2018, the Cabinet of Ministers approved a new State Standard in Primary Education. The new Standard in Primary Education stipulates that teachers must work in other ways.

The teacher is the person on whom the reform rests. Without a teacher, any changes will be impossible, so one of the main principles of the New Ukrainian School is a motivated teacher. Our goal is to promote their professional and personal growth and raise teachers' social status.

A Ukrainian school will be successful if a successful teacher comes to it. A successful teacher solves various problems regarding the quality of teaching, the amount of homework, communication with children, and school administration. Children should be taught by a person who can be a leader, loves teaching, and does it professionally.

The approval by the Ministry of Social Policy of the professional standard 'Primary school teacher of general secondary educational institution in Ukraine' (2018), developed by the Ministry of Education of Ukraine, reflected public attention to primary school and its teachers. This normative document defines the necessary professional competencies, knowledge, skills, and abilities of primary school teachers in Ukraine (Професійний стандарт, 2018).

Modern primary school teachers' competitiveness is determined by their professional qualities. It depends on the level of their education and qualifications, practical experience, pedagogical skills, and professionally significant competencies, including professional-pedagogical, socio-civic, cultural, language-communicative, psychological-facilitative, informational, entrepreneurial, entrepreneurial-digital. High requirements for the teacher determine the need for lifelong learning and adaptation to the dynamic changes taking place in society and education. In such conditions, the development of future primary school teachers' soft skills is one of the efficient means to improve their competence, in particular while teaching philological disciplines.

The **purpose of the paper** is to investigate the process of primary school teachers' soft skills development while teaching philological disciplines.

**Analysis of recent research and publications.** Reforming the education content and ensuring its quality requires new approaches to future primary school teacher training. The highly-qualified teacher should organically display professional qualities and hold national and universal values. I. Bekh, N. Bibik, O. Bida, V. Bondar, M. Vashulenko, I. Ziaziun, L. Koval, S. Litvinenko, S. Martynenko, O. Savchenko, L. Khomych, and others considered various aspects of future primary school teacher vocational training in their research.

O. Barynov, N. Zhadko, M. Churkina, A. Miroshnychenko, O. Novikov, M. Choshanov, and others studied the soft and hard skills issue at different times. Many researchers dealt with general issues of

soft skills formation, in particular A. Ivonina, O. Chulanova, A. Vetkin, E. Kulik. In our opinion, there are interesting publications that highlight the issue of soft skills formation and development in the pedagogical field (T. Yarkova, I. Cherkasova, E. Popova, etc.).

However, the issue of soft skills formation and development while teaching philological disciplines in higher educational institutions remains insufficiently studied.

**Presenting the main findings.** In the component formula of the new school, the leading role is given to teachers of the new formation, who are at the forefront of social and educational transformations, successful, motivated, competent, and who are agents of modern change. The teacher's new mission is considered in the context of European professionalism with the preservation of the best Ukrainian mental characteristics and the European dimension of pedagogical qualities. Rethinking the social and professional mission of the teacher of the New Ukrainian School highlights the need to train professionals adapted to modern socio-cultural conditions, able to work creatively and with developed soft skills.

Nowadays, more and more attention in higher school is paid to soft skills formation that will allow university graduates to be successful in their careers. There is no single classification of such skills. Thus, the National Agency for Quality Assurance in Higher Education distinguishes the following soft skills: communication skills, leadership, the ability to take responsibility and work in critical conditions, the ability to resolve conflicts, work in a team, manage their time, understanding the importance of deadlines, the ability to think logically and systematically, creativity (Методичні рекомендації, 2019).

According to N. Dluhunovych, soft skills are universal skills that promote professional development and career-building in any field, but it is impossible to trace them (Длугунович, 2014, p. 239). A similar view is expressed by A. Stadnii and S. Holod (Стадній, Голод, 2020). Ukrainian researchers N. Makhnachova and A. Midliar claim that soft skills are 'socio-psychological skills that a person needs in most life situations (communication, leadership, team work, public presentation, public speaking and others). K. Koval understands this term more closely as a sociological term, 'which



refers to the emotional intelligence, a list of personal characteristics that are somehow related to effective interaction with other people. These are the skills which are difficult to detect, directly identify, test, and demonstrate. This group includes individual, communication, and management skills. The concept of soft skills is related to how people interact with each other, i.e. soft skills are equally necessary for everyday life and work. According to research, professional success is determined by soft skills. (КОВАЛЬ, 2015, p. 163).

Possession of soft skills is the so-called functional literacy. UNESCO and the European Commission have even set the minimum level required for every European to be a full member of society (Europe Direct).

Soft skills are often seen as non-specific and closely related to personality traits and attitudes, social and managerial abilities. For example, M. Cinque and D. Haselberger argue that soft skills are a dynamic combination of cognitive and metacognitive skills, interpersonal, intellectual and practical, that help people adapt, behave positively and effectively cope with the challenges of their professional and daily lives (Cinque, 2016, p. 390)

In 2016, the World Economic Forum in Davos (Switzerland) formulated the basic soft skills necessary for successful professional activity and everyday life in the XXI century. They are a set of skills or competencies that could be called meta-subjects or common to different activities and contain some characteristics of cognitive and intellectual activity, in general, emotional intelligence, self-management, and constructive interaction with other people (Петрова, Подліняєва, 2021).

The scholars from the Malaysian Institute of Higher Learning interpret soft skills as incorporating aspects of generic skills which include non-academic skills such as communicative, critical thinking and problem solving, team work, life-long learning and information, entrepreneurship, ethic and professional moral, and leadership. Researchers highlight that these seven soft skills should be embedded in the curriculum at higher educational institutions (Tang Keow Ngang, Hashimah Mohd Yunus, & Nor Hashimah Hashim, 2015).

Ukrainian scholars R. Kalytchak, G. Kharlamova, O. Klimenkova, O. Lutsenko, S. Paschenko, V. Pavlenko, O. Senyk have chosen the

following seven key universally important skills: self-management (which includes self-motivation, taking responsibility, task setting/prioritizing, time-management), critical thinking development, reflective thinking and writing, communication with audience, academic debate, group work and peer-to-peer interaction (Kalytchak et al., 2018).

Soft skills are especially essential for primary school teachers. Educational and professional programs in Ukrainian higher educational institutions created for the specialty 'Primary Education' take into account the Law of Ukraine On Higher Education, the Professional Standard of Primary School Teachers. They provide future primary school teachers with soft skills formation and development while studying the obligatory educational components.

The educational and professional program 'Primary Education' (the first level of higher education) implemented in Poltava V. G. Korolenko National Pedagogical University provides mastering soft skills. In particular, the obligatory components of the philological cycle, namely Foreign Language (for Professional Purposes), Ukrainian (for Professional Purposes), Modern Ukrainian Language with Practicum, Children's Literature, Practicum of Oral and Written Speech) together with other disciplines, form the following program competencies: the ability to communicate in the state language at the official business level, to have the skills of normative literary speech in various fields of communication; the ability to understand others and produce their programs of communicative behavior, adequate to the goals, areas, situations of communication, active interaction with other speech subjects; the ability to work in a team; the ability to cooperate, to act in a group; the ability to be critical and self-critical, persistent in the tasks and responsibilities, etc.

At the same time, in our opinion, optional educational components are a crucial resource for soft skills development, which can significantly improve future primary school teachers' learning outcomes.

An effective way to adjust the content and practical components of vocational education in order to develop future primary school teachers' soft skills can be the introduction of the following elective courses: 'English in Professional Activities,' 'English Vocabulary in Professional Activities,' 'Fundamentals of Language Communication,' 'Language and Intercultural communication,' 'Fundamentals of Public

Speaking,’ ‘Ukrainian Speech Etiquette,’ ‘Blogging Skills in Professional Activities.’

The overall goal of these courses is to form a successful, communicatively skilled teacher who is able to optimally address professional issues. The specificity of these courses is not only in mastering the theoretical material but also in ensuring the practical study of language as a system of worldview, a means of cultural coexistence in European society, and self-improvement of the individual. More broadly, this specificity is manifested in the study of the features of effective influence on the environment through both oral and written communication.

In particular, the study of the course ‘Fundamentals of Language Communication’ aims to form the specialist's communicative literacy. The teacher’s main professional tool is language as a semiotic information system. It is a means of intracultural and intercultural communication and cognition.

The discipline ‘Blogging skills in professional activities’ involves the acquisition of theoretical knowledge and practical skills for creating and maintaining your blog related to future professional activities.

The purpose of the course ‘Language and intercultural communication’ is to form a system of students' knowledge about the structure, patterns, and most important aspects of linguistic intercultural communication. The course prepares for effective professional and everyday communication in a multicultural environment.

The purpose of the course ‘Ukrainian speech etiquette’ is to promote the formation of a national culture of speech behavior in specific communicative situations (greetings, addresses, farewells, wishes, thanks) based on the communicative-activity approach.

‘Fundamentals of public speaking’ is aimed at teachers’ communicative skills formation. Future primary school teachers gain special knowledge, skills, and abilities for public speaking to different audiences.

The lecturer should use relevant information that would best meet the interests of student society. It contributes to worldview formation, develops professional communication skills based on professionalism, friendliness, and respect for another person, and focuses on spirituality, national awareness, and respect for other cultures.

Soft skills development occurs during lectures and practical classes while teaching philological disciplines. To this end, not only lectures with the elements of conversation are practiced, but also lectures-discussions, and problem-based lectures. For the lecture-discussion, it is necessary to choose topics that provide ample opportunities to discuss different points of view. For example, within the discipline ' Blogging Skills in Professional Activities', there may be a topic ' Manipulation in blogging.' It involves consideration of the following issues: theory of lies; types of manipulation in the media; fake as one of the methods of manipulation; fake recognition. While taking the course ' Fundamentals of the theory of language communication', students study the following topics: ' Features of intercultural communication,' ' Communicative taboos,' ' Communicative deviations', etc.

Problem-based lectures will be beneficial in highlighting topics that are completely new to students. The theoretical material is presented as unknown, and the lecturer presents a problematic situation so that students are actively involved in the proposed contradiction analysis. For example, in highlighting the topic of the perfect speaker's image, the lecturer demonstrates an excerpt from the film called ' Another One' (Denmark, 2020) at the beginning of a lecture while teaching ' Fundamentals of Public Speaking.' The lecturer asks students to vote for one of the three politicians describing them and not representing their names. Similarly, students have the opportunity to choose someone during the lectures in public speaking. Both in the film and in real life, it turns out that the students voted unanimously for Hitler. Students are asked the following question: Is it possible without choosing an analysis of the inner essence, the content of speeches to choose the ideal speaker only on the basis of external parameters, namely the ability to speak beautifully and lead the crowd?

During the practical classes, lecturers often use modeling of pedagogical situations, analysis of fragments of lessons, interactive communication technologies. For example, while studying the topic ' Laws of Communication' within the course ' Fundamentals of the Theory of Language Communication' students discuss the problematic situations offered by the lecturer. The situations are common for

primary school teachers; knowledge of certain laws of communication is crucial to solve them. When studying various topics within the course 'Ukrainian Speech Etiquette,' students themselves model pedagogical situations and suggest ways to use etiquette formulas. Working on the first topic within the course 'Children's Literature' called 'Ukrainian Children's Folklore' students try to outline areas of work with primary school pupils and genres of children's folklore.

During classroom classes, students are offered various types of activities, namely individual or group projects. They embody the major program learning outcomes and their consolidation in practice. For example, the creation of group projects is provided for in the study of topics 'Modern Ukrainian children's literature,' 'Modern Foreign children's literature' (course 'Children's Literature'). Project management can be the basis for conducting both seminars and students' independent learning. In the process of teaching the task, methods are constantly complicated. One of the popular forms of work is the development and demonstration of a multimedia presentation. It can be used both during the individual task and during the work of the project team.

Approximate topics of presentations-reports can be the following: The concept of communicative anti-etiquette. Lexical and grammatical deviations. Communicative deviations in Ukrainian speech etiquette. Etiquette violations of a nonverbal nature. Typical lexical errors in the speech of modern teachers. The ideal speaker is (to represent a particular figure).

As well as a number of specific case studies and business games, which allow students to gain not only knowledge but also to develop an algorithm to achieve the goal, formulate, express, argue, and defend their position in public speaking, work in a team, set goals, distribute responsibilities and coordinated work for optimal results.

It will be appropriate to use such techniques and methods of work as self-presentation, writing creative essays (as part of the courses 'Language and Intercultural Communication,' 'The Ukrainian language (for Professional Purposes),' 'Foreign Language,' etc.), speeches.

Lecturers organize students' independent learning with information and educational resources, creating presentations. Future primary

school teachers' skills are developed to manage their time, understand the importance of deadlines, and have the ability to think critically.

**Conclusions.** Indeed, soft skills are not the only vital for life; they are desirable to have, in addition to purely professional knowledge and skills. They form the very essence of the pedagogical profession and their purposeful formation should be at the center of the educational pedagogical curriculum. Soft skills formation is provided by all systems of pedagogical training, namely the specialized philological disciplines and practical pieces of training. The corresponding didactic and methodical components are organically included in the maintenance of each philological discipline.

Thus, a graduate of a pedagogical university always has an advantage because future primary school teacher has the necessary flexible skills for success in life. Future primary school teachers will always be able to realize themselves in other fields, in particular, due to the existing socio-psychological competencies that are universal.

Given the results of the study, it should be noted that the teachers' soft skills development is determined by modern requirements. In the process of teaching philological disciplines, it is necessary to organize the educational process as educational co-working and prepare teachers for active interaction, communication, self-development, and self-realization of the subjects of the educational process.

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**Юлія Браїлко, Ольга Палеха, Оксана Рудич**

## **РОЗВИТОК М'ЯКИХ НАВИЧОК МАЙБУТНІХ УЧИТЕЛІВ ПОЧАТКОВИХ КЛАСІВ У ПРОЦЕСІ ВИКЛАДАННЯ ФІЛОЛОГІЧНИХ ДИСЦИПЛІН**

*Статтю присвячено актуальній проблемі підготовки педагогів у вищій школі. Мета розвідки – дослідити процес формування м'яких навичок учителів початкових класів у процесі вивчення філологічних дисциплін.*

*Здійснивши порівняльний аналіз дефініції терміна «soft skills», запропонованих українськими та зарубіжними дослідниками, автори статті акцентували на тому, що особливої значущості м'які навички набувають у професіях типу «людина – людина», до яких належать і вчителі початкових класів.*

*У статті доведено, що soft skills становлять саму суть професійної діяльності вчителя початкової ланки освіти й цілеспрямоване їх формування має перебувати в центрі підготовки таких педагогів. На основі досвіду викладання філологічних дисциплін у рамках реалізації освітньої програми «Початкова освіта» (перший рівень вищої освіти) в Полтавському національному педагогічному університеті імені В. Г. Короленка автори розвідки простежили особливості розвитку м'яких навичок у студентів. Це відбувається з орієнтацією на сучасні нормативні документи (зокрема Закон України «Про вищу освіту», Професійний стандарт учителя початкових класів закладу загальної середньої освіти), системно, у процесі викладання як обов'язкових освітніх компонентів, так і вибіркокових.*

*Дослідники зазначили, що для ефективного формування та вдосконалення soft skills на лекційних і практичних заняттях необхідно застосовувати різні способи взаємодії суб'єктів освітнього процесу – імітаційну гру, кейс-стаді, колоквиуми, індивідуальні та групові проєкти тощо.*

*Висновуючи, автори статті зауважують, що розвиток гнучких навичок у майбутніх учителів початкової школи великою мірою залежить від способів організації середовища як освітнього коворкінгу та готовності викладачів і студентів до продуктивної інтеракції, саморозвитку й самоорганізації.*

**Ключові слова:** м'які навички, освітній процес, учитель початкових класів, заклад вищої освіти, дисципліни філологічного циклу.

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## **FUTURE TEACHER TRAINING TO OVERCOME CHILDREN'S TEMPO-RHYTHMIC SPEECH DISORDERS BY MEANS OF UKRAINIAN FOLK SONGS**

*The article highlights current aspects of future teacher training in using Ukrainian folk songs while working with preschool and primary school children with tempo-rhythmic speech disorders. Particular attention is paid to the introduction of songs created and performed by adults for children, in particular, lullabies in the educational process.*

*It is emphasized that mastering the course 'Musical art in the system of education and upbringing of children with special educational needs' contributes to students' competencies development, in particular, in the field of using musical art while working with children with tempo-rhythmic speech disorders.*

*The article offers examples of the most popular Ukrainian folk children's songs introduction into the educational process of higher pedagogical educational institutions. It can effectively influence the improvement of preschool and primary school children's tempo-rhythmic speech disorders.*

**Keywords:** *tempo-rhythmic speech disorders; preschool children; primary school children; Ukrainian folk songs.*

**Introduction.** Future educator of preschool children and primary school teacher training in a higher education institution involves, above all, the formation of a person capable of implementing a humanistic approach to teaching. It will allow the specialist in the future to create an environment in the educational institution where each child's development will take place. If this environment is enriched with a national artistic component, in particular, the best examples of musical and song heritage of the Ukrainian people, it will increase the possibility of a positive impact on a happy child's development, despite the features of their development.

**Analysis of recent research and publications.** Pedagogical science and practice have significant experience in determining the technology of organizing the educational process with children with

various developmental disabilities, namely with tempo-rhythmic speech disorders. One of the essential links in the complex work with preschool children's and primary school children's tempo-rhythmic speech disorders is the rhythmic and intonation organization of their oral speech (O. Boriak, L. Zhuravlova, T. Kohnovitska, L. Kopachevska, Yu. Ribtsun, S. Sobotovych, V. Tyshchenko, etc.), the effectiveness of which is influenced by musical activity (L. Zhuravlova, O. Vorozhtsova, D. Campbell, Z. Mateiova, S. Mashura, Yu. Ribtsun, etc.). Analysis of scientific and methodological literature and practice of working with preschoolers and primary school children who have tempo-rhythmic speech disorders allows us to state the lack of developed technologies of corrective work based on the use of musical and song heritage of the Ukrainian people.

**The purpose** of the paper is to substantiate the feasibility of using the Ukrainian folk-song heritage in working with children of preschool and primary school age with tempo-rhythmic speech disorders.

**Presenting the main findings.** Future teachers' readiness formation to use musical art for work with children with tempo-rhythmic speech disorders occurs in the process of educational and professional programs realization in higher pedagogical education institutions, which guarantee the relevant educational components presence. Among these are, in particular, the course 'Fundamentals of Inclusive Education,' which gives students the opportunity to acquire knowledge about the organization, content, and methodological support of inclusive education in Ukraine and develop the following skills: adhere to the requirements for the correctional and educational environment; apply psychological and pedagogical, defectological, medical and biological, linguistic pieces of knowledge in the field of professional activity; plan and organize educational and correctional work taking into account the disorders structure and features (intelligence, speech, hearing, vision, musculoskeletal functions, etc.), the current state and potential of people with special educational needs, etc.

Mastering this course is a sound basis for introducing elective courses into the system of future teacher vocational training, which would deepen students' competencies, namely in the field of using music while teaching children with tempo-rhythmic disorders. One of those courses, in particular, is 'Music Art in the System of Education and Upbringing of Children with Special Educational Needs,' which aims to develop student's knowledge, skills, and abilities to use

musical art in the system of prevention, correction, rehabilitation, habilitation, teaching and upbringing children with special educational needs, including preschoolers and primary school pupils with tempo-rhythmic disorders.

It should be noted that speech disorders analysis allowed Ukrainian scholars to distinguish the following two groups: communication means disorders; the use of communication means disorders. The group of communication means disorders include phonetic and phonemic speech underdevelopment (characterized by a disorder of pronunciation system processes formation of children with various disorders due to defects of phonemes perception and pronunciation), and general speech underdevelopment (displayed as diverse complex speech disorders formation of all components of the speech system related to the sound and component side). According to Ukrainian scientist Yu. Rybtsun, speech therapy groups have to be created in order to correct the phonetic and phonemic underdevelopment of children's speech. These groups may consist of children with impaired speech due to the lack of speech apparatus innervations (with dysarthria); children with a disorder of the voice tone and sound due to anatomical and physiological defects of the speech apparatus (with rhinolalia); children with the formed sound-speaking component of speech, but those who have pathologically accelerated speech tempo (with tachylalia); preschoolers with voice disorders (with dysphonia) on the background of simple dyslalia; children with 'habitual' impaired speech, often due to imitation of family members' defective speech.

The general underdevelopment of speech belongs to the same group. Its signs are the following: the late onset of speech development, poor vocabulary, grammar mistakes, pronunciation defects, and defects in phoneme formations. Underdevelopment can be expressed in various degrees, starting with the absence of speech or its babbling state to the expanded one, but with phonetic, lexical, and grammatical underdevelopment elements. The general underdevelopment is divided into three levels depending on the child's speech development degree. The first one is characterized by a complete lack of verbal means of communication at the age when children with standard speech development are mostly formed. At this level of language development, the child's vocabulary consists mainly of sounds and sound-imitating complexes, which are accompanied by

gestures, usually incomprehensible to others. The second level is characterized by the fact that speech opportunities increase significantly. Communication is carried out not only through gestures and babbling words but also through speech. Thus, this kind of communication is understood by relatives. The third level involves expanded speech without gross phonemic and lexical-grammatical deviations but with some phonetics, vocabulary, and grammar mistakes.

The disorders related to communication means usage are bradylalia, tachylalia, and stuttering. Bradylalia is characterized by a pathologically slow speech tempo. It can be independent and diagnosed along with some forms of mental illness, including oligophrenia, dystrophic, organic diseases of the central nervous system, trauma and brain tumors, etc. As a separate disorder, bradylalia is most common among phlegmatic, slow, and lethargic children. Speech symptoms are displayed in the form of external and internal speech slowness, voice monotony, and pauses between words and phrases. Non-verbal ones are displayed in disorders of general motility, fine motor skills of hands, fingers, and facial muscles. There are also features in mental activity, namely slow perception, disorders of attention, memory, and thinking.

Tachylalia is characterized by a pathologically accelerated speech tempo. The disorder of external and internal speech tempo due to the pathological predominance of excitation processes over inhibition processes is central in the tachylalia pathogenesis. Preschool and primary school-age children's symptoms are displayed in abnormally fast speech tempo, speech disorders, repetitions, syllables and words permutations, sentence distortion, general and fine motor skills acceleration, etc. Bradylalia and tachylalia, as disorders of speech pace and rhythm, are the disorders of the speech process smoothness, rhythm, and melodic-intonation expressiveness.

One more disorder belonging to the second group is stuttering. It is characterized by the disorder of the speech tempo-rhythmic organization. It is caused by a convulsive state of the speech apparatus, has an organic or functional nature, and usually occurs during the child's speech development.

Speech therapy work in an educational institution is carried out directly by a speech therapist, who can be assisted by a music teacher, a preschool educator, a primary school teacher, a preschool educator's assistant or primary school teacher's assistant. We will analyze in

more detail these specialists' activities while working with children with tempo-rhythmic speech disorders.

Future teacher training in children's Ukrainian music and song repertoire introduction into the work on overcoming preschool and primary school-age children's tempo-rhythmic speech disorders involves several stages.

In the first stage, students majoring in 'Preschool education' and 'Primary education' master psychological and pedagogical characteristics of children with tempo-rhythmic speech disorders. Besides, they master theoretical principles of musical art usage while working with children with tempo-rhythmic speech disorders. Students' awareness of the importance of introducing different musical activities into the children's daily lives is fostered. In particular, students are informed that it is advisable to organize preschool and primary school children's vocal activities. The vocal activity allows teachers to form and correct the pronunciation of all sounds in their mother tongue. It is also the ability to control the volume and choose the appropriate tempo, intonation, and expressiveness. Future teachers' attention is paid to the importance of taking into account the positive impact of listening to music on the child; due to its ability to promote relaxation or activation of the body. Students also have the opportunity to comprehend the importance of musical activities such as singing with movements, dramatization, movements to music, playing musical instruments that have a powerful effect on the development of attention and memory, different muscle groups, fine motor skills, etc.

Students acquire knowledge that singing and performing the song repertoire of the Ukrainian people is one of the priority types of musical activities for preschool and primary school children. Music is not only one of the most accessible kinds of art; it is regarded as an essential factor in developing children, especially those with special educational needs. Ukrainian and foreign researchers, for example M. Burno, S. Hrof, Yu. Kapten, Z. Mateiova, V. Petrushyn, H. Poberezhna, M. Chystiakova, and others, pay considerable attention to musical art as a unique means of therapy, widely promoting the usage of music therapy for working with children. Scholars emphasize the value of musical art as a means of the individual's development, namely emphasizing musical folklore as a powerful means of developing the spirituality of the young generation of each nation.

Given this, an essential task of preparing students to work with children with tempo-rhythmic disorders is their mastery of the best examples of children's musical and song heritage of the Ukrainian people, including songs created and performed by adults for children (lullabies) and children's songs performed by children (songs about birds, animals, natural phenomena, etc.). Teaching students Ukrainian songs should be in compliance with the basic requirements for the performance of vocal pieces. Emphasis is placed on the purity of melody singing, the correctness of the rhythmic pattern, the tempo, and, last but not least, the clarity of the lyrics (not only correct pronunciation, which is crucial but also rounding of vowels and exaggerated pronunciation of consonant sounds).

The main stage of future teacher training to use Ukrainian folk music, while working with children with tempo-rhythmic speech disorders is to play artistic games during practical classes. At the initial stage, students are offered to reproduce game scenarios proposed by the lecturer. For example, future teachers need to play the game 'Lullaby' with their classmates. Thus, one of the students plays the role of a lecturer who, together with the 'pupils' swings toys with rhythmic rocking movements and sings the traditional Ukrainian lullaby for the 'doll.' Its lyrics are the following: *Kotyku sirenkyi, kotyku malenkyi, // kotku volokhatyi, ne khody po khati. // Ne khody po khati, ne budy dytiaty, // dytia bude spaty, kotyk vorkotaty. //A-a, a-a, a-a, a! // A-a, a-a, a-a, a!*

To begin with, the 'lecturer' suggests that the 'children' lie on their hands and listen to the song with their eyes closed, breathing freely, calmly. It will promote muscle relaxation and relieve tension and irritation. At the same time, 'children' are invited to imagine that a mother or a grandmother is next to them stroking their heads; perhaps there is a kitten touching children with its soft paws. While singing, the 'lecturer' comes to 'children' and strokes their heads. After listening to the song, 'children' can share their impressions and feelings.

The next step is to involve students who play the role of children in singing only 'A-a' or 'm-m'. At the same time, it is necessary to constantly maintain the correct intonation, emphasizing that the sound should be loud; it should be sung thinly (like a mouse), and so on. To combine the song singing with movements, it is possible to first involve children in rhythmic rocking while an educator is singing. After that, it is possible to rock before singing. It is valuable not only

to focus on the pure performance of the melody and correct speech during the playback of the text but also on the rhythmic rocking.

At the end of the game, the lecturer emphasizes to all students those children with tempo-rhythmic speech disorders may not sing but pronounce sounds, show a lack of coordination, or sway irregularly. In this case, the teacher should repeat games regularly, for example, before such a daily routine moment as a nap, or use in kinds of games for preschoolers. Involving children in musical and rhythmic activities is a stimulating factor for children's emotional expression and enthusiasm for the game, along with the development of the ability to reproduce long sounds and rhythmic movements.

Future educators can use another art game for work with children with bradylalia and tachylalia. The game involves students mastering the ability to use the famous Ukrainian folk children's song with movements 'Buv sobi zhuravel' in the educational process. Lyrics are the following: Buv sobi zhuravel, shche y zhuravochka. // Nakosyly sintsia povni yaseltsia. // Nasha pisnia harna y nova, pochynaimo yii znovu.

Using this song is effective because it is possible to repeat it at different musical tempos. Educators can perform the song using the following tempos: very long (largo), slow (adagio), moderately slow (andante), moderately fast (moderato), revived (allegretto), fast (presto), very fast (prestissimo), and vice versa. It is crucial the song to be accompanied by simple movements. For instance, while singing the first line, students can mime a 'respectable' crane putting its wings to its sides and raising its legs high while walking, as well as a gentle crane setting back its wings and shaking its head. The second line performance may be accompanied by a reproduction of the process of mowing the hay and showing full mangers with outstretched hands. The third line can be performed with clapping or dancing of varying difficulty levels.

When teaching students to use this folk song in their work with children, it is essential to emphasize that they should not immediately demand to perform the whole song with movements. To this end, students are invited to play an art game, which will help children master the algorithm. Thus, some students are involved in the reproduction of individual fragments of movements during the performance of the song by a teacher or a student who acts as an educator. 'Children' can, if desired, only sing and only fragmentarily

use movements, or only reproduce movements. It is also possible to divide the participants into two groups, one of which sings and the other performs movements, and vice versa. At the same time, the emphasis on the appropriate pace and rhythm should be constant in both groups. A crucial element of mastering this song with movements is its performance from a very slow tempo to a faster one (comfortable for children, taking into account the peculiarities of tempo-rhythmic disorders). When playing the game, it is valuable for students to take into account the fact that the performance of the song in reverse tempo (from fast to slow) will allow them not only to control the correctness of their sounds and movements but also to calm children. The last stage of the game with students (and in the future transfer of experience in its implementation in the educational institution) is an all-round performance of the song 'Buv sobi zhuravel' with a combination of singing and movement.

The value of performing these songs will allow future educators to get closer to solving precise tasks, including normalizing the tempo and rhythm of speech, enriching vocabulary, automating pronunciation, maintaining a dynamic size to compare speech with movements, and understanding the relationship between a song and a movement.

The final stage of future educator training in working with children with tempo-rhythmic speech disorders is this component introduction in the process of pedagogical practice in an educational institution. In particular, it is essential to give future teachers the opportunity to practice in groups or classes where there are children with tempo-rhythmic disorders. Some tasks are the following: the formation of students' ability to gain knowledge of basic principles, rules, techniques, and forms of pedagogical communication with children with tempo-rhythmic speech disorders; development of the ability to use musical art for professional purposes, thoughtfully design the process of correctional and pedagogical interaction; the ability to rationally organize correctional and pedagogical activities, independently control its effectiveness, improve the system of self-organization based on the use of musical art.

**Conclusions.** Thus, future teacher training to work with children with tempo-rhythmic speech disorders in higher education is an extremely essential issue today. A crucial aspect of overcoming preschool and primary school children's disorders is the teachers' competence to carry out rhythmic and intonation organization of children's oral



speech. A specific place in this process is occupied by musical art, which most effectively influences the development of children's speech. In the case of Ukrainian children with tempo-rhythmic speech disorders, it is advisable for teachers to use musical works close to Ukrainian children, namely Ukrainian folk songs with movements. Knowledge of the theoretical foundations of working with children with tempo-rhythmic speech disorders, which will be supported by the teachers' competence to use Ukrainian folk songs with movements, will be an essential factor in overcoming children's speech disorders.

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### ПІДГОТОВКА МАЙБУТНІХ ПЕДАГОГІВ ДО ПОДОЛАННЯ ТЕМПОРИТМІЧНИХ ПОРУШЕНЬ МОВЛЕННЯ У ДІТЕЙ ЗАСОБАМИ УКРАЇНСЬКОЇ НАРОДНОЇ ПІСНІ

У статті висвітлюються актуальні аспекти підготовки майбутніх педагогів до використання українських народних пісень у роботі з дітьми дошкільного та молодшого шкільного віку з темпоритмічними порушеннями мовлення. Особлива увага акцентується на уведенні в освітній процес пісень, створених та виконуваних дорослими для дітей, зокрема, колискових та забавлянок.

Підкреслюється, що важливим для використання пісенної спадщини українського народу в роботі з дітьми з темпоритмічними порушеннями мовлення є наявність у випускників закладів вищої педагогічної освіти психолого-педагогічних, дефектологічних, медико-біологічних та лінгвістичних знань у сфері професійної діяльності, а також знань основних засад організації, змісту, методичного забезпечення інклюзивної освіти в Україні.

Наголошується, що поглибленню компетентностей студентів, зокрема в царині використання музичного мистецтва в освітньому процесі дітей з

темпоритмічними порушеннями мовлення, сприяє засвоєння змісту курсу «Музичне мистецтво в системі навчання і виховання дітей з особливими освітніми потребами». У ході оволодіння цією освітньою компонентою відбувається формування у студентів знань, умінь і навичок використовувати музичне мистецтво в системі роботи з попередження, корекції, реабілітації, абілітації, навчання і виховання дітей з особливими освітніми потребами, з-поміж яких виокремлюються дошкільники та молодші школярі з темпоритмічними порушеннями мовлення. У статті пропонуються приклади введення в навчальний процес закладів вищої педагогічної освіти найпопулярніших українських народних дитячих пісень «Колискова» та «Був собі журавель», які є найяскравішими зразками народнопісенної спадщини українців. За умови правильного використання в освітньому процесі українські народні пісні можуть ефективно впливати на покращення темпоритмічного мовлення дітей дошкільного та молодшого шкільного віку з особливими освітніми потребами.

**Ключові слова:** темпоритмічні порушення мовлення; діти дошкільного віку; молодші школярі; українські народні пісні.

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## FORMATION OF PRESCHOOLERS' AWARENESS OF UKRAINIAN PYSANKA PAINTING REGIONAL FEATURES

*The article characterizes the Ukrainian pysanka (Easter egg) painting as a kind of decorative and applied art and highlights its regional features of Dnieper Ukraine and Sloboda Ukraine. Classification of various types of painting, coloring, and ornamentation of Easter eggs is carried out. The focus is on the educational impact of pysanka painting on preschoolers' personality formation, their cognitive processes development, and their knowledge and life experience enrichment. Criteria (the cognitive one, the ethnographic and regional one, and the productive and creative one), indicators, and levels (low, average, high) of preschool children's awareness of regional features of Ukrainian Easter egg painting are defined. The developed authors' method of acquaintance children with Ukrainian pysanka painting is presented. Forms and methods of preschoolers' awareness of the regional features of pysanka painting formation are specified, and their efficiency is proved.*

**Keywords:** *Ukrainian pysanka painting; pysanka (Easter egg); regional features; national upbringing; preschool children; preschool educational institutions.*

**Introduction.** The current stage of our country's development requires a national orientation in the field of preschool education. The Law of Ukraine 'On Preschool Education' (2015), 'Concepts of National and Patriotic Education of Children and Youth' (2015), the State Standard of Preschool Education (2021), and other legislative documents emphasize the essential role of Ukrainian traditions, history, culture, and native language, as well as the people's pedagogical heritage in the national education of the younger generation. Among the key objectives of the partial program Ukraine is my Motherland (2016), there is the education of children's national values, respect for family, and Ukrainian rites. Acquisition of such competencies by preschool children will contribute to their national

character and self-awareness formation, education of love for the native land, customs, the state, and national symbols.

Ukrainian pysanka painting occupies a prominent place among the large variety of arts and crafts. It is an ancient, unique phenomenon of Ukrainian culture. By involving children in Easter egg painting, our ancestors brought up respect for the country's cultural heritage.

We have analyzed scientific works and sources dedicated to the role of Ukrainian pysanka in our people's lives, their historical origin, symbolic significance, regional differences in ornamentation. Unfortunately, the analysis has shown that sources were either inaccessible or lost over time. Therefore, today there is an issue of the full possible children's involvement, starting from an early age to one of the unique phenomena of decorative arts, namely pysanka painting. It will provide an opportunity to preserve and pass on to future generations the unique heritage of our people, in which Ukrainians see the universe's birth and formation.

Such outstanding researchers as O. Dukhnovych, B. Hrinchenko, M. Hrushevskiy, A. Krymskiy, S. Rusova, Ye. Siavavko (2002), M. Stelmakhovych (2012), O. Voropai and others emphasized the educational significance of the Ukrainian national heritage for the younger generation development.

**Analysis of recent research and publications.** A. Bohush, N. Havrysh, O. Kaplunovska (2016), Ye. Lozynska (2008) and others occasionally revealed the issue of preschool children's national education by means of their involvement in the Ukrainian decorative and applied arts in their scientific publications.

Modern researchers H. Halian (2017), O. Kurchii (2015), V. Tkachenko (2017), K. Yatsenko (2015) and others devoted their research to studying regional features of Ukrainian pysanka painting in the late 19th – the early 20th century.

A. Kazakova (2020), N. Pobirchenko (2003), N. Rohalska (2003) and others revealed the various possibilities of creating a unique system of work in preschool institutions. They presented the concept of ethnographic material usage by educators in accordance with the regional features.

Despite significant scientific achievements, today's issue of holistic, systematic, and methodological approaches to acquainting

children with the regional features of Ukrainian Easter egg painting as a means of national education in the educational dimension of preschool educational institutions is not studied enough.

**The purpose of the paper** is to highlight Ukrainian pysanka painting regional specifics and present the method of preschoolers' awareness of its features formation.

**The research methods** are the following: analysis and synthesis of scientific sources; outlining criteria, indicators, and levels; pedagogical experiment (the ascertaining one, the formative one, and the control one).

**Presenting the main findings.** Preschoolers' upbringing by means of national and cultural traditions of the Ukrainian people provides an opportunity to attract them to the high spiritual and material heritage of their region. Children acquire knowledge about customs, moral norms, aesthetic values, and other elements of cultural heritage that are preserved, developed, and passed down by the nation over many centuries.

The geography of pysanka origin in Ukraine is quite extensive. In the context of the stated issues, we should emphasize that we have carried out a more detailed analysis of Easter eggs in the regions of Dnieper Ukraine, namely Poltava region, Kyiv region, and Sloboda Ukraine, namely Kharkiv region. The features of Easter eggs in these ethnic territories are that they inspire a love for the World and Nature of their ethnic territory and contribute to the children's positive emotional uplift. In our opinion, by involving preschoolers in the study of Ukrainian Easter eggs of Poltava, Kyiv, and Kharkiv regions during ethnography classes, we not only instill a love for the traditions of their small homeland but also implement the objective of national education.

After analyzing the historical origins of pysanka painting, we have determined that Easter eggs in Dnieper Ukraine were characterized by symmetrical division of background with black or cherry colors, sometimes solid green. White contours of plant motifs of tree leaves or flowers were randomly scattered or outlined in the background. Easter eggs of Poltava region were lighter. Thus, there were large floral or geometric ornaments painted as a thick white contour on a white, yellow, or light green background. In particular,

plant motifs were usual, namely ‘a tree of life,’ which could be in the form of a tree with three twigs in a flowerpot, ‘a flower,’ ‘an oak leaf,’ a sprout’ and ornithographic motifs, namely ‘magpies,’ ‘roosters,’ ‘pigeons’ (Ткаченко, 2017). The traditional colors of Easter eggs in Poltava region were red, green, and yellow. The colors had their sequence of usage on an egg, namely yellow, green, red, brown, purple, and black.

It should be noted that there were also some differences in pysanka painting for upper Dnieper Ukraine. The color scheme and ornamentation of Easter eggs in Kyiv region are very similar to Easter eggs in Poltava region. However, Kyiv region is characterized by the maintenance of ancient elements, namely ‘an eternity band,’ ‘a comb,’ ‘s flower,’ a rose,’ ‘a windmill,’ ‘oak leaves,’ ‘a pine tree,’ ‘a cross,’ ‘crosses,’ ‘cross crosslet,’ and ‘steep horns,’ ‘spiders,’ ‘sheep’s horns.’ Pysanka painting in Kyiv region is characterized by a tendency to soft red tones. The colors on Easter eggs are pink-red, sometimes yellow on a dark burgundy, brown, or green background (Ткаченко, 2017).

Unlike pysankas of Poltava region, pysankas of Sloboda Ukraine are different in the elegance of color and transparency of painting with natural dark dyes, painted in warm colors with brown, olive, ocher ornaments, and light dyes of green, pink, yellow, and red colors. The floral ornament was dominated by viburnum, maple, oak, maple leaves decorated with yellow ‘pine tree.’

Nowadays, Ukrainian pysanka painting is available, and therefore previously territorially localized ways of decorating eggs are often borrowed. As a result, it leads to the leveling of regional specifics, which ultimately negatively affects its uniqueness, ie, reduces the artistic value of Ukrainian Easter egg painting in general. Therefore, a careful attitude to the historically formed pysanka painting traditions and the preservation of existing regional differences can ensure a successful future for Ukrainian Easter egg painting.

As we can see, Ukrainian Easter egg painting of Dnieper Ukraine and Sloboda Ukraine has great educational potential and can be the key means of preschoolers’ national education in the educational space of preschool educational institutions.

Analysis of ethnographic and ethnopedagogical research shows that folk art attaches great educational importance to the development

of the child as a person. After all, this type of activity always interests children, promotes their mental abilities development, the formation of thinking, imagination, memory, speech, positive emotions, aesthetic tastes, as well as the education of national feelings, encourages the world of beauty.

Folk pedagogical heritage has always emphasized the role of Ukrainian traditions, customs, rituals, and decorative arts in the process of children's practical skills formation. Therefore, in modern preschool educational institutions in the process of national education, during ethnographic classes, preschool children should be actively involved in various types of practical activities, during which they learn not only to develop various techniques of Easter egg painting but also to name them correctly, to describe the ornament, colors, and regional features.

The effectiveness of the mentioned educators' activities with children will depend on the conditions that must be created by teachers in the educational space of the preschool educational institution. The difficulty in conducting ethnography classes lies in the specifics and peculiarities of preschool children's development. Above all, it is still difficult for preschoolers to perceive information that is beyond their life experience and is distant in space and time. It is only in the early preschool years that they have such opportunities. It allows educators, following the principles of ethnography, systematic, focused, and regional approaches, to give deeper and broader knowledge about Ukrainian Easter egg painting, paying attention to the details of pysanka regional features, namely color, purpose, symbolism, and decoration techniques.

Scientist N. Pobirchenko draw attention to the fact that teachers need to independently select educational information as close as possible to local traditions, which are part of national culture regarding its content; '...every kindergarten teacher has opportunities to create their system of work, the concept of using ethnography. The information should be selected in accordance with regional features because traditions can be different even in neighboring villages, not to mention the regions' (Побірченко, 2003).

Regional features of Ukrainian Easter eggs help children to understand how our ancestors embodied ideas with the help of images,

symbols, signs, colors of different parts of Ukraine to recreate the whole world on a small egg. Pysanka painting gives children the opportunity to develop motor skills of their fingers. They form constructive ideas about colors, shades that promote sensory education, develop their mental processes, replenish and expand vocabulary, consolidate knowledge about flora and fauna, as well as geometric shapes and numbers. Children learn to accurately perceive the properties and phenomena of the world, and the ability to observe and analyze.

In order to determine the level of preschoolers' awareness of Ukrainian pysanka painting, we have conducted an experiment. In accordance with the experiment aim, the following objectives of the ascertaining stage have been stated: to identify the level of preschoolers' awareness of Ukrainian Easter egg painting; to determine the place and role of Ukrainian pysanka painting in the educational dimension of preschool educational institutions as a means of preschoolers' national education. According to the cognitive, ethnographic and regional, productive, and creative criteria, we have determined the indicators and levels of older preschool children's awareness of Ukrainian Easter egg painting.

Among the indicators of the cognitive criterion, we singled out the following: children's knowledge of Ukrainian people's customs and traditions before the Easter celebration; the types of Easter eggs (krashanka, pysanka, driapanka, krapanka, maliiovanka, etc.), types of ornamentation and their elements, and special tools. To determine preschoolers' knowledge level according to the first criterion, we have had a conversation about different types of Ukrainian Easter eggs on the topic 'Easter egg, Easter egg as beautiful as a flower.' Observations have given us the opportunity to find whether children have knowledge and ideas about the features of making Easter eggs.

Among the indicators of ethnographic and regional criteria, we have analyzed children's knowledge of colors, ornaments, symbolic meaning, and regional differences of Easter eggs of Dnieper Ukraine and Sloboda Ukraine (Poltava region – yellow, red, green, black; Kharkiv region – black, dark red, green; Kyiv region – black, pink, yellow, green); the ability to differentiate Easter eggs according to the ornamental pattern and color scheme of the regions (Poltava region – human-like, animal, plant, geometric ornament; Kyiv region – phyto-



morphic ornament; Kharkiv region – plant Easter egg pattern). To determine preschoolers' knowledge level according to the second criterion, we have had a conversation on the topic 'Easter eggs of Poltava, Kyiv, Kharkiv regions,' selecting samples of Easter eggs from the regions. They have had significant ornamental differences. Moreover, children could distinguish these differences if educators presented information about it to children.

We have included the following indicators to the productive and creative criterion: the child takes an active part in painting Ukrainian pysanka, showing the skills and abilities of its decoration in accordance with regional differences; uses Easter eggs in independent play activities. To determine the level of children's knowledge according to the third criterion, we have had a didactic game 'Easter eggs of my family.' During the game, the children are to tell how exactly Easter eggs are painted in their families.

Observations have shown that the vast majority of children do not know about Ukrainian pysanka painting, its history, do not understand the features of ornamentation, its purpose, and do not want to use them in independent play activities. Statistical processing of data obtained during the ascertaining stage of the pedagogical experiment has shown that children's awareness of Ukrainian Easter egg painting is formed mainly at low and medium levels (28% and 64% in the experimental group, 32% and 56% in the control group) and only a small part (8% in the experimental group, 12% in the control group) at a high level.

It has been found that among educators who participated in the experimental study, there is a discrepancy between their understanding of Ukrainian pysanka importance for preschool children's national education and the widespread introduction of elements of regional pysanka painting of Dnieper Ukraine and Sloboda Ukraine in the educational dimension. In the classroom, kindergarten teachers do not sufficiently acquaint them with the regional features of Easter eggs, namely colors, symbolic meaning, pattern, and purpose. Therefore, the objectives of national education listed in the Basic component of preschool education are not fully solved.

To form children's ideas about the regional features of Ukrainian Easter egg painting, we have developed and implemented a unique method at the formative stage of experimental research.

According to the first objective, they have developed an algorithm of actions, topics, and syllabi, selected didactic, role, and Ukrainian folk games, as well as a number of educational activities for children, educators, and parents. In the beginning, we have selected a series of conversations, games, video presentations about how Ukrainians prepared for Easter, namely harvesting tree bark, bulb husks, vegetables in summer to obtain natural dyes; gathering wooden sticks for pens; making autumn candles from beeswax, harvesting eggs in the spring.

We have conducted various forms of work (classes, excursions, workshops), used different methods (conversations, reading fiction, games, information and communication technologies, demonstrations, making products for children, etc.), and techniques selected in accordance with indicators of each criterion.

In order to form children's awareness of the indicators of the first criterion, we have had three classes on the main varieties of Ukrainian pysanka as a national symbol of Ukraine. The purpose of the classes was to form preschoolers' awareness of Easter and the traditions of its celebration; to teach children to decorate eggs with different colors, make dots, acquaint them with the features of their paintings and types of Easter eggs. To achieve this purpose, we have used verbal and practical methods, game, and ICT. It has allowed us to form preschoolers' knowledge about Easter eggs and improve their skills in making schemes for Easter eggs made of beads. During these classes, we developed children's aesthetic taste, nurtured a respectful attitude to Ukrainian folk customs, and thus realized the main objectives of national education.

The formation of children's awareness of the indicators of the second criterion involved acquainting them with the regional features of Ukrainian pysanka painting (Easter eggs of Dnieper Ukraine and Sloboda Ukraine). An excursion was held on the topic 'Ukrainian Easter painting of Poltava, Kyiv and Kharkiv regions.' Children have learned about the history of Easter egg origin and its varieties, deepened their knowledge of their regional features.

In order to form children's awareness of the third criterion, we have consolidated their knowledge of regional pysanka traditions,

involving them in active participation in pysanka painting during a masterclass. The main aim was to develop pysanka painting skills. The children compared Easter eggs of Kharkiv and Kyiv regions, named the differences between painting and colors, showing creativity and aesthetic taste.

The final form of work was the visit of children of the experimental group, educators, and parents of the holiday 'Easter Pysanka.' Children of the experimental group and their parents, who made Easter eggs and decorated the baskets with towels, joined the preparation.

A conversation with educators of preschool institutions on the topic 'Introducing preschoolers to the regional features of Ukrainian Easter egg painting has taken place as a means of national education,' which discussed the content of classes, methods of acquainting preschoolers with Ukrainian pysanka painting, principles of selection of different types of work with children.

At the control stage of the pedagogical experiment, the results have been analyzed and generalized. To characterize the dynamics of children's awareness of Ukrainian Easter egg painting formation, the results obtained at the ascertaining and control stages of the pedagogical experiment have been compared. According to the data and outlined criteria and indicators, more significant changes happened with children from the experimental group compared to the control one. It gives grounds to conclude about the effectiveness of the authors' method to acquaint preschoolers with regional features of Ukrainian Easter egg painting.

**Conclusions.** Thus, Easter eggs are an essential component of Ukrainian culture and folk traditions. They form a sense of belonging to Ukrainian people, traditions, art, and history. Pysanka painting develops not only children's creativity but also their aesthetic tastes, forms a respectful attitude to work, folk crafts, and teaches them to be proud of ethnonational traditions. Ukrainian Easter egg painting of Dnieper Ukraine and Sloboda Ukraine has significant educational potential and is one of the means of preschoolers' national education.

**Prospects for further research.** The popularization of folk traditions of different ethnic groups on the territory of Ukraine in preschool institutions needs to be studied and requires further research.

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**Оксана Вашак, Олена Гнізділова, Наталія Манжелій**

### **ФОРМУВАННЯ ЗНАТЬ ДОШКІЛЬНИКІВ ПРО РЕГІОНАЛЬНІ ОСОБЛИВОСТІ УКРАЇНСЬКОЇ ПИСАННИКИ**

У статті схарактеризовано українське писанкарство як різновид декоративно-прикладного мистецтва, висвітлені його регіональні особливості Наддніпрянщини та Слобожанщини, здійснено класифікацію різновидів розпису, колористики, орнаментування писанок. Зосереджені уваге на виховному впливові писанкарства на формування особистості дошкільників, розвитку пізнавальних процесів, збагаченні знань та життєвого досвіду. Визначені критерії (когнітивний, народознавчо-регіональний, продуктивно-творчий), показники та рівні (низький, середній, високий) обізнаності дітей дошкільного віку з регіональними особливостями українського писанкарства. Представлено розроблену авторську методику ознайомлення з українським писанкарством, конкретизовані форми і методи роботи по формуванню уявлень дошкільників про регіональні особливості писанкарства та доведена їх ефективність.

**Ключові слова:** українське писанкарство; писанка; регіональні особливості; національне виховання; діти дошкільного віку; заклади дошкільної освіти.

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## **FOLK FESTIVALS ORGANIZATION IN THE CHILDREN'S INSTITUTION OF HEALTHCARE AND RECREATION**

*The article substantiates the expediency of using folk festivals in the educational work of children's institution of healthcare and recreation for children's personal development. The author reveals the process of folk festival organization and holding in the institution of children's healthcare and recreation.*

**Keywords:** *an institution of children's healthcare and recreation; a folk festival; preparation and holding; a working group.*

**Introduction.** Modern society is characterized by integrative processes, the interaction of different ethnic groups, and human activities. The similarity of historical destinies, ways of life, and peoples' ethnic consciousness lay strong foundations for their peaceful, tolerant coexistence and mutual development. Complex civilizational, socio-economic processes of urban society and radical life changes determine the search for ways of such integration. However, ethnic revival is relevant as one of the main features of human development in the XXI century. It should be noted that the process of self-identification as a nation involves the preservation and promotion of historical memory, Ukrainian national culture, and the national education system. This state encourages society to look for ways to preserve and promote its models. It is essential to involve the younger generation in the processes of national education. Devotion to the country, active citizenship and desire for change should become a priority in the educational process of educational institutions. Extracurricular educational institutions, in particular institutions of children's healthcare and recreation, have considerable potential to implement this area of youth education.

**Analysis of recent research and publications.** The issue of ethnography was studied by V. Antonovych, F. Vovk, V. Hnatyuk,

M. Hrushevsky, M. Drahomanov, P. Zhitetsky, M. Kostomarov, M. Maksimovich, O. Potebnya.

The question of Ukrainian national culture formation and development is the subject of research by many scholars in the past and nowadays. In recent decades, V. Borysenko, F. Vovk, T. Hontar, A. Danyliuk, T. Kosmina, L. Artiukh, V. Naulko, S. Makarchuk, S. Pavliuk, A. Ponomarov, O. Poshyvailo, H. Skrypnyk, S. Siavavko, O. Franko and many others presented textbooks and handbooks on ethnography, scientific research on various aspects of this issue. A significant component of national culture is the folk festival, different features of which are presented in the works of O. Voropai, V. Irkliienko, S. Kylymnyk, H. Makovii, V. Skurativskyi, and others.

**The purpose of the paper** is to highlight the process of preparing and holding a folk festival in the institutions of children's healthcare and recreation to show its impact on the youth's personality formation.

**Research methods.** The following general scientific methods were used: theoretical analysis of ethnographic and artistic and pedagogical literature; comparison of different views on the outlined issues; systematization of research material, which has allowed us to cover the process of folk festivals organization in the children's institution of healthcare and recreation, show its impact on the younger generation personality formation.

**Presentation of the main findings.** A children's health and recreation institution is an institution that carries out functions of healthcare, education, and socialization, which are aimed at personality development. Modern trends of the institution work require updating the content and introducing innovative technologies for organizing a comfortable environment and improving education and upbringing.

The modern child's interests and cultural and artistic priorities determine the search for engaging forms and methods of educational work. Attention to Ukrainian culture, children's acquaintance with national traditions, models of behavior and communication, and musical, choreographic folk art is relevant.

Folk festivals are an essential component of Ukrainian national culture, which have absorbed elements of material and spiritual culture and are one of the sources of knowledge about the external and

internal life of the people. They reveal geographical and climatic features of the country, the concept of various sciences, historical formation views, beliefs. Rituals and traditions were inviolable laws of existence, their spiritual and moral basis. Large ritual scenes with the intense participants' involvement took place on holidays on the occasion of significant events. All actions were held in accordance with particular rules, which, as a result of centuries of practice, grew into a detailed ritual practice, which became the foundation of various ceremonial holidays and festivals.

Folk festivals synthesize musical and fine arts, represented by amateur performances with songs, games, dances, interludes, with a well-thought-out subject environment, clothing, and symbols. The folk festival origin is associated with the desire and need of a human being to beautifully decorate the main events in their life, which were enshrined in the rites. Therefore, we can interpret the folk festival as a model of highly aesthetic life (Irkliienko, 2016). The usage of folk festivals in the institutions of children's healthcare and recreation provides an opportunity to involve groups of children of different ages in the process of their preparation and organization. Folk festivals organization also demonstrates the work of creative laboratories, art workshops, and clubs (music, choreography, theater, art, cinema, photography, etc.).

An educational event is an organized activity of a group, and it is aimed at achieving a determined goal. The role of a leisure organizer, a teacher, a counselor, and a head of the creative workshop (art workshop, creative group) is essential and requires appropriate training.

It should be noted that an educational event consists of certain interrelated stages, namely the organizational one (event planning, direct preparation), holding, and outcome of the event. We emphasize the importance of the organizational stage, which includes the possibility of using the latest technologies, methods, and techniques of pedagogical influence, arts, information material, types, and forms of activities for different age groups. The rich content of the folk festival gives the opportunity for the personality to realize through various activities.

In order to organize and hold a folk festival, a working group (organizing committee, headquarters) is created. The members of the



working group share plenty of responsibilities and create micro-groups according to the areas of training, in particular:

- the script micro-group, which directs its activities to the scriptwriting;

- the directorial and staging micro-group is responsible for the script production and, accordingly, the art workshops preparation (art groups, creative laboratories) for the synchronized work between them. They work out all the actions of *mise-en-scène* during rehearsals;

- the technical support micro-group prepares and provides high-quality functioning of all technical means (lighting, sound equipment, devices for mounting the necessary stage structures);

- the information micro-group prepares and gives relevant information about the folk festival, including advertising for guests, issue of a magazine, namely its paper or sound variant), etc.;

- the household micro-group (if necessary) takes care of the place for the celebration (if the festival takes place outside the territory of the children's healthcare and recreation institution), transport (if necessary), the required purchases;

- the order maintaining micro-group prepares children who are on duty to follow the rules at the venue of the event;

- the decoration micro-group designs and manufactures decorations, settings, clothes, and props in accordance with the theme of the event.

But firstly, the plan for the folk festival organization is prepared. It determines the content of work to be performed, finds the venue, appoints a person responsible for main objectives achievements, and sets deadlines. For example, the content of the work may include the following tasks: determine the title of the event, form micro-groups, distribute tasks for micro-groups, create estimates, create a script, schedule rehearsals, view and select performances of art workshops (clubs, creative laboratories), schedule performances viewing, and select musical material for the folk festival (Irkliienko, 2016), choose appropriate costumes for the festival participants, create light and sound scores, identify presenters, choose the main characters, etc. The developed detailed work plan makes it possible to solve situational and chaotic issues of the festival organization and holding, clearly

regulates the work of all micro-groups, and allows for adjustment and quick solutions to problems that arise during the preparation stage. When developing the tasks of the work plan, it is essential to take into account the facilities (material, technical, professional, and pedagogical) of the children's healthcare and recreation institution.

It should be noted that an essential aspect of the preparatory process is the interaction of art workshops, artistic groups, and teams when discussing the repertoire and choosing the theme of the folk festival. Each team can perform tasks that reveal the work of a particular group and, at the same time, supplement each other's work. The consistency of positions makes it possible to realize the professional abilities of the head of the art workshop and, simultaneously, the participant's creative and artistic potential.

In determining the content of educational material, we take into account the basic principles of the educational process organization, in particular: the principle of individual approach to the event participants; the principle of training accessibility; the principle of gradual acquisition of new pieces of ethnographic, musical, choreographic, theatrical, visual knowledge; the principle of participants' confidence formation in the process of folk festival organization and taking part in it; the principle of usage of game methods and forms of work; the principle of changing activities in order to prevent the participants' fatigue, etc.

Along with the coordinated actions of a leisure organizer, a teacher, a counselor, and heads of art workshops, attention should be paid to the organization of children's groups of different ages. The organizer distributes assignments among the folk festival participants, helps to fulfill them, and controls. Based on the children's initiative, the head promotes the children's organizational skills and abilities formation and teaches them to be independent and responsible.

The children's integration into groups according to certain criteria involves setting specific tasks and discussing the form of their accomplishments. Yet, the folk festival organizer should keep in mind that the division into groups is conditional, and children should never know about it. In addition, this work is carried out over a while gradually, with a cumulative effect. For example, it can be a scriptwriting group.

It should be noted that an essential aspect of the preparatory process is the interaction of art workshops, artistic groups, and teams when discussing the repertoire and choosing the theme of the folk festival. Each team can perform tasks that reveal the work of a particular group and, at the same time, supplement each other's work. This consistency of positions makes it possible to realize the professional abilities of the head of the art workshop and simultaneously the participants' creative and artistic potential.

It is crucial to point out that the script should not be considered only from the literature and art standpoint or as a simple organization of an ordinary event in human life. After all, we are talking about the organization of a factual event according to artistic laws. The scenario of a folk festival has two aspects, namely the artistic one and the psychological-pedagogical one. These aspects program not only the construction of the material but also the impact on participants, their reaction, and behavior. Leisure organizers (heads of art workshops, counselors) can work on it with the involvement of children. Older children can conduct this work themselves under the guidance of a teacher.

When creating a script, the folk festival organizer should keep in mind that the construction of dramatic action is created on the so-called growing principle, i.e. transmitted through the growth of emotional tension. The scripted drama of the folk festival should be based on the internal composition, which includes the exposition, connection, active development, culmination, denouement, and additional elements of the composition, namely prologue and epilogue.

It should be noted that the children's conscious participation in the folk festival preparation is crucial. In particular, they need to know the meaning of the festival, to be acquainted with the main characters, attributes, and symbols, so that the perception is deep and complete. For example, this is information about the material, spiritual culture, i.e. acquaintance with the subject environment of the festival, and, accordingly, ritual food, utensils, folk costumes, decoration of housing. The use of decorative and applied crafts in the folk festival design involves the presentation of ceramics, wicker, wood, embroidery, Ukrainian folk clothing, and folk cuisine in the interior design of the stage or artistic platform while creating settings. The

spiritual culture essence can be revealed through Ukrainian folklore, musical and choreographic arrangement of the festival, communication and behavior styles, cults, rites, and rituals. Dramatization of different festival stages requires knowledge of both spiritual and material components of its content. Active participation and presentation of art workshops are the keys to a remarkable event.

Analysis of the results of the folk festival organization and holding should be mandatory because only on the basis of what has been achieved, can we successfully move forward, consolidate better, and get rid of shortcomings. This analysis of results has two main functions, namely the organizational and the educational. The regular study contributes to better organization of work and encourages a more responsible attitude to task accomplishment. Thus, analysis results do not go unnoticed but can be evaluated. The analysis is also a good school of education for observation, self-criticism, demanding, the formation of public opinion, the right attitude to criticism, and improving skills. First of all, it is necessary to record positive results in order to indicate those methods, conditions, and methods that led to success and to find out the reasons for failures. Qualified summarizing creates the conditions for sound planning and improving the quality of all educational work in the future in the children's healthcare and recreation institution.

**Conclusions.** During Ukraine's independence, the tasks and directions of the children's healthcare and recreation institution functioning have expanded. It is essential to introduce educational activities in the educational process, which are aimed at acquainting young people with the Ukrainian national culture, in particular with folk festivals. Issues of preserving the ethnographic heritage of individual regions, and the traditional household culture introduction are on the agenda.

A crucial factor in successful work is to create appropriate conditions for children's self-realization and stimulate creative development and initiative. Educators and counselors need to be prepared to take plenty of measures to organize children's leisure pastimes. Providing the technical side of such work (manuals, phonograms, publications with scripts, games, competitions, etc.), greatly helps in training. Educators have to decide on the choice of

repertoire, and methods of working with the musical component of leisure in the children's healthcare and recreation institution. The student with professional music education has to deal with these issues in the condition of the absence of a full-time music group head.

The process of folk festival preparation and holding in a children's healthcare and recreation institution is characterized by an unconventional approach to the organization of educational and artistic activities. It is due to the material, pedagogical, artistic, and educational opportunities of the institution. It creates an environment that stimulates children's self-education and self-development regardless of their ages and place of residence but always takes into account their educational needs and interests. The process of folk festival organization in the children's healthcare and recreation institution is aimed at creating psychological comfort, as well as children's artistic talents development. Activities are diverse and give the opportunity to unite children, show them their individuality, believe in their abilities, and evoke feelings of friendliness and trust.

**Prospects for further research.** The study does not cover all aspects of the issue. The subject of further research may be the development and testing of methods of future professional training to organize and hold a folk festival in a children's institution of healthcare and recreation.

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#### ОРГАНІЗАЦІЯ НАРОДНИХ СВЯТ У ДИТЯЧИХ ЗАКЛАДАХ ОЗДОРОВЛЕННЯ ТА ВІДПОЧИНКУ

*У статті висвітлюється важливість процесу національної самоідентифікації особистості, що передбачає збереження і пропагування української національної культури, збереження та популяризацію її зразків. Підкреслюється важливість залучення молодого покоління до української національної культури, зокрема до народного свята як моделі високоестетизованого побуту, що синтезує музичне та*

образотворче мистецтво, де представлені самодіяльні виставами з піснями, іграми, танцями, інтермедіями, з продуманим предметним середовищем, одягом і символікою.

Констатовано, що дитячий заклад оздоровлення та відпочинку реалізує оздоровчу, освітню, соціалізуючу функції і його діяльність спрямована на розвиток особистості й розкриття її потенціалу. У виховній роботі закладу є можливість залучити до підготовки і проведення народного свята різновіковий колектив відпочивальників, продемонструвати роботу творчих лабораторій, арт-майстерень, мистецьких гуртків (музичного, хореографічного, театрального, образотворчого, кіно і фото тощо).

Визначено взаємопов'язані етапи проведення виховного заходу: організаційний (планування заходу, безпосередня підготовка), проведення, підсумок заходу. Організаційний етап передбачає використання новітніх технологій, методів і прийомів педагогічного впливу, різних мистецтв, інформаційного матеріалу, видів і форм діяльності різновікового колективу. Багатий зміст народного свята дає можливість реалізуватися особистості через різні види діяльності.

У ході підготовки і проведення народного свята створюється робоча група, члени якої розподіляють між собою обов'язки і відповідно до напрямів підготовки організують мікрогрупи: сценарну, режисерсько-постановочну, технічного забезпечення, інформації, господарську, підтримки, художнього оформлення тощо. У робочому плані підготовки та проведення народного свята визначають зміст роботи, яку треба виконати, місце проведення, відповідального за виконання того чи іншого завдання, терміни виконання. Підкреслюється важливість усвідомлення власної участі дітей у процесі підготовки народного свята.

Аналіз підсумків організації і проведення народного свята має бути обов'язковим, бо передбачає дві основні функції – організуючу й виховну. Участь у підготовці та проведенні народного свята в дитячому закладі оздоровлення та відпочинку стимулює самовиховання й саморозвиток дитини незалежно від її віку, місця проживання за умов обов'язкового урахування його освітніх потреб та інтересів.

**Ключові слова:** дитячий заклад оздоровлення та відпочинку; народне свято; підготовка і проведення народного свята; робоча група.

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## STYLISTIC FEATURES OF THE COMPOSER'S HANDWRITING OF THE TEACHER-ARTIST HRYHORII LEVCHENKO

*The article analyzes the musical heritage of Hryhorii Levchenko – a modern famous choral conductor, composer, teacher, scientist, folklorist, public figure, founder and artistic director of the folk choir «Kalyna» in Poltava V. H. Korolenko National Pedagogical University. The characteristic features of the arranging heritage and author's works of the teacher-artist are determined (reliance of author's songs on folk traditions, which are harmoniously combined with modern methods of thematics and symphony of musical thinking); the original genres of choral art on the basis of folklore (lyrical-dramatic poem, choral symphony, choral fantasy, choral triptych, Concerto for Ukrainian folk choir, orchestra of folk instruments and piano).*

**Keywords:** *Hryhorii Levchenko; musical heritage; arrangement; folk song processing; translation; genres of choral art.*

**Introduction.** Domestic pedagogical education is characterized by constant updating of methodological approaches to the professional training of future specialists, the results of program training of which would meet international standards. In this process, it is valuable not only to innovate, but also to preserve the best achievements of domestic system of teacher training, including music. In view of this, there is interest in talented representatives of Ukrainian music and pedagogical education, which is more than half a century form in student youth spiritual, cultural, moral values in their national sense.

A bright representative of the pleiad of ascetics of Ukrainian music and pedagogical education is honored worker of culture of Ukraine, Honored Worker of Arts of Ukraine, Professor, Head of the Department of Music of Poltava V. H. Korolenko National Pedagogical University (hereinafter referred to as the PNPU), Excellence Teacher in Education of Ukraine, choral conductor, composer, folklorist Hryhorii Levchenko. In a multi-colored palette of achievements of an

outstanding teacher-artist, his musical heritage deserves careful study, in which H. Levchenko's creative disposition is realized.

**Analysis of recent research and publications.** A thorough approach to determining the methodology and methods of analysis of musical works is covered in the works of D. Vechir, O. Klekovkin, I. Kokhanyk, V. Moskalenko, etc. (see O. Klekovkin, 2017). The life and creative path of H. Levchenko was revealed in scientific and popular articles of L. Vicenia, V. Haidamaka (2004), V. Hirchenko, T. Holoborodko, N. Demianko, O. Lobach, N. Sulaeva (2011, 2013), N. Pavlenko, T. Pruhlo, M. Shevchenko, etc. (see Yu. Komyshan, 2021); analysis of his musical creativity was carried out by L. Hnatiuk (2001), a holistic analysis of the musical and pedagogical activities of the choirmaster was first done by Yu. Komyshan (2021).

**The purpose of the article** is to represent the results of art analysis of H. Levchenko's musical heritage and summarize the stylistic features of the artist's composer's handwriting.

**Research methods:** general scientific (analysis, synthesis, comparison, generalization, abstraction) in order to summarize the directions of H. Levchenko's activities; art history – spiritual and historical, which made it possible to identify the spiritual and ideological guidelines of the teacher's musical heritage; culturally made it possible to clarify the sociocultural foundations of the artist's musical and creative activity; formal and structural-semiotic – in order to determine innovations of musical work of the composer and arranger.

**Presentation of the main material.** H. Levchenko began his creative and teaching career as an assistant to the Head of the student brass band at the craft school (Town Ladan), later continued it in the following positions: inspector of the district cultural department (Town Kamin-Kashyrsk); artistic director of the Poltava garment factory; teacher of theoretical disciplines in the children's music school; Head of folk choral groups «Reshetylivka embroiderers», «Horlytsia» «Barvinok», «Kant». Since 1979, Hrigorii Semenovych has been working at the Pedagogical Institute (now – PNPU named after V. H. Korolenko) as an Artistic Director of the Ukrainian folk choir «Kalyna», Senior Lecturer (1981-1987), Associate Professor (1987-1992), Professor (since 1992), Head of the Department of music and singing (1982-2004), Head of the Department of music



(since 2011). His name is listed in the book «Artists of Ukraine» (1994), the encyclopedic reference book «Pyriatyn region gave them wings» (2000), to the book «Names of Ukraine» (2002), to the biographical reference «Who's Who in Poltava Region. Outstanding Countrymen» (2004) and to the biographical directory «International Who's Who in Musicians' Directory» (Cambridge: The International Biographical Center, 1996), published in England since 1936 (Komyshan, 2020).

Hermeneutic analysis of the legacy of H. Levchenko testifies that his musical and creative activity can be divided into composer's and arrangemental. The composer's creative output is mostly author's songs. In each work the author pleases the listener with interesting discoveries. Thus, the author's inner need to sing about his native land prompted him to create the most famous song by H. Levchenko «Red Viburnum – Poltava Land»: «Native lands [for teacher] are steppes, boundless fields, this is a glorious harvest, flowering gardens, these are skillful strong hands of a worker» (H. Levchenko, 2000, p. 9). About the «conceptual significance of the work», as L. Hnatiuk says, it testifies, that the song gave its name to the entire collection of the artist's works, is a kind of musical «calling card» of Poltava region, which represents the most picturesque region of Ukraine at numerous concerts of the Ukrainian folk choir at home and abroad. The traditional couplet form begins with a chorus, not a chant; a kind of «hemiol» type of the ratio of the rhythm of the text and the melody of the beginning of the song; stylistic inertia is overcome in a harmonious language, where «the folklore character of melodies is naturally synthesized with a melodic-figurative variety of the multi-voiced texture of the choir and the accompaniment that ... paints the musical canvas with rainbow colors» (H. Levchenko, 2000, p. 9). Song «My native land» on the words of M. Boyko is close to the previous theme, content and musical vocabulary.

«Ballad of sons», created in co-authorship with the famous Ukrainian composer O. Chuhrai on the words of L. Vernyhora, is a deeply tragic work, written in the genre of socio-historical ballad as an eternal protest of a person against the war, which resonates with modern socio-political events in our long-suffering Ukraine. Folklore influences can be traced in this song through the association of sons

with ash trees. According to musical vocabulary, the ballad is close to epic folk works: epic theme, drama, dissonances, intonations of crying sighs, choral texture, choral instrumentation.

«Spinners-wonderlands» and «We are spinners-poltavky» to the words of A. Pashko has the opposite artistic image – optimism and joy of work, which the author embodies by original musical means: polyladovity, transmitting the game to light shade, the absence of «conflict» harmony, structural variability, a multi-voiced presentation as a characteristic of folklore and a parallel-variable system, which are combined with methods of professional elaboration of topicalism in instrumental accompaniment.

«Sowed bluebottles» on folk words and «From village to village» on the poems of T. Shevchenko represent dance, humorous in the content of the songs, where in a humorous musical picture skillfully reproduces a bright folk flavor. The author's deep knowledge of the rich folklore traditions of Poltava region is evidenced by the proximity of the type of melody of these works to folk dance songs, variability, traditional periodicity, simplicity of harmony, parallel-fretful variability, singing and singing structure, comparison of solo and choral presentation.

The song «I will wait to my lover» for the words of A. Pashko is close to lyrical folk songs and romances, as evidenced by the peculiarities of musical language: a variable number of voices, background voices, natural-fret harmony. The same genre includes one of the most popular songs of H. Levchenko on the folk words «Oh, grove, mother, grove», where he reverently preserves the original folk color and figurative-style nature: a typical romance texture, the use of ancient intonation sources, an insightful dialogue of the soloist and choir, characteristic of folk group singing.

Innovative are the choral works of a large form – «On the Cossack Adventure», «People's Symphony», «Ukrainian Fantasy», «Smear of Street Tricks», which represent the original genres on a folklore basis, started by H. Levchenko, where the features of different genre types are combined: lyrical-dramatic poem, choral symphony, choral fantasy, choral triptych. The musicologist concludes that these genres are characterized by «symphonism of musical thinking (seriousness of content, globality of ideological idea, end-to-

end development of themeism, the use of the principle of cyclicity in formation, the use of complex methods of processing thematic material), the author managed to synthesize with typical for folk polyphony compositional and performing principles» (H. Levchenko, 2000, p. 12).

The arrangemental activity of H. Levchenko has always been distinguished by a freer interpretation of musical works. It was caused by the need to diversify and update the choral repertoire of the Ukrainian folk choir «Kalyna» and its performing capabilities. Among the types of arrangement, the artist preferred translation, actual arrangement and processing:

translation – presentation of a musical work for another in comparison with the original instrument or composition of performers;

- arrangement – a) creation of instrumental accompaniment to the melody of the song for different compositions of the performers (the number of escorts depends on the complexity of the original texture, creative imagination and taste of the arranger), and it can also duplicate the melody, be independent or combined (Ovcharova, 2013, p. 37); b) a facilitated presentation of a musical work for the same composition of performers, which is carried out by transposing, moving average voices, simplifying or complicating the texture, as well as mixed (combined) way (Markhlevskyi, 1986, p. 14). In comparison with translation, the arrangement implies greater freedom in the processing of musical material;

- processing of folk songs is a kind of free interpretation of the original. This type of creative work depends on the level of the author's composer's skill, his artistic taste, the ability to create new variants of sub-voices, new musical images, having as a basis only the melody of a folk song (Ovcharova, 2013, p. 42).

In the arrangemental heritage of the artist to the translations, we attributed the choral version of the Concerto for Piano and Orchestra c-moll S. A. Shevchenko. Note that the translation process is a rather complex creative activity, which covers several stages: search, selection and determination of the artistic value of the selected musical material; analysis of the work (features of the composition, artistic and figurative and literary content, means of musical expressiveness); determination of means of processing and methods of development of musical material (relying on the laws of harmonization and features of

voice edging); translating a musical work in accordance with the characteristics of the collective (composition, range of the choir and each party, selection of tonality in order to preserve the natural sound of voices, etc.), but the «super-task» of the arranger is to express as vividly as possible the character and ideological and thematic content of the favorite work (Ovcharova, 2013, p. 42).

H. Levchenko did not have to look for the Concert of his teacher, it was offered by the teacher of the Department of Music and Singing I. Mostova, who found the archive, personally arranged by S. Shevchenko. The composer did not instrument his concerto for piano and orchestra c-moll for a symphony orchestra, but left as a clavier for two pianos (Levchenko, 2002). The author did not specify the date of its creation, probably the result of many years of creative work of his favorite teacher Hryhoriy Semenovych. The concert consists of three parts, epic in nature, technically virtuoso, with rich harmony, complex and diverse texture. H. Levchenko in the process of translating the work for the choir was based on the fact that the main party of his First part quotes the famous Ukrainian folk song «Oh in the meadow and even at the shore». In the choral version of the Professor there is a dialogue between a duo of soloists, a choir, a piano and a folk orchestra (the orchestration was fully prepared by Hrihorii Semenovych). Despite the fact that the professor modestly called the work a «choral version», we are consonant with N. Sulaieva that his genre novelty lies in «combining folk choral singing with a classical instrumental concerto» (Levchenko (Ed.), 2020, p. 207). Moreover, the artist created a new genre – Concerto for the Ukrainian Folk Choir, Orchestra of Folk Instruments and Piano. For the first time the work was performed at the Regional Interuniversity Festival «Student Spring-2003», and later decorated the program of the art report of the region «Spiritual Ode of Poltava Region» in Kiev on the main stage of the country in the Palace «Ukraine». The piano part was performed by Senior Lecturer of the Department of Music and Singing S. Hlushkova, and the future Honored Artists of Ukraine N. Sulaieva and N. Mizieva were performing solo (Levchenko (Ed.), 2020, p. 253). An active participant of the choir «Kalyna» V. Haydamaka characterizes this work figuratively and sublimely: «The concert is written on the basis of Ukrainian folk songs. It is a stormy sea of

music and feelings, a fusion of longing, despair, protest and obsession, a besieged, suffering and yet immortal soul of the people» (Haidamaka, 2004, p. 26).

Choral processing of folk song is the most popular genre of domestic professional art, because it is difficult to name a composer who would remain indifferent to him. For some, processing is only an episode of creative biography; for others – a significant work along with opera and symphonic works (M. Lysenko, S. Ludkevych, L. Revutskyi), and there are composers for whom the processing of folk song covers virtually all the work (M. Leontovych, O. Koshyts).

In musicology literature there are two trends in the processing of folk melody. The first requires to limit itself during processing to the possibilities that the song has in itself, being wary of the use of folk melody processing techniques not inherent in it (M. Lysenko, K. Kvitka). It dominated the 19th and early 20th centuries, when a national composer's school was formed and musical language required a clear fixation of national characteristics. The other is based on the need to enrich the song by using various means in its essence and expression capabilities (L. Revutskyi). It is typical for the further development of Ukrainian art, when the problems of the formation of the national style were solved (Hnatiuk, 2001).

It was believed that the first trend has exhausted itself and can not have a groundbreaking continuation in modern musical creativity. However, H. Levchenko, developing the principles of M. Lysenko, was able to creatively use the opportunities of careful attitude to the folk melody. The composer reached a significantly complicated means of modern compositional technique of musical language through the in-depth development of the performing traditions of folk choral art, a detailed study of the stylistic features of song folklore, awareness of the practice of its existence, the involvement of an extramusical performing context, taking into account the pedagogical, historical, everyday, philosophical and ideological aspects of the functioning of songs.

The genre of choral processing of folk song is the main one in the work of H. Levchenko. Based on the compositional and technical achievements of his famous predecessors, H. Levchenko created a number of wonderful musical pearls: «Wedding», a wreath of Ukrainian

folk songs «At the party», «Willows make noise at the end of the dam», «Green grove», «Gone oxen from the oak», «Cossack went for the Danube», «Near the mill, near the ford», «Do not cry, Rachel», «Oh for the grove of green», «Oh under the cherry», «Oh in the meadow cuckoo forged», «Oh in the meadow and even near the birch», «Pavlenkyvsky festivities», «There is a high mountain», «But there is no one worse», «Run, run, because I will styre», etc.

The processing of the folk song of his authorship by the maestro is often called an «intervention» and emphasizes that he always tries to preserve the «nationality» of the song, does not overload it with a variety of composer's techniques, but, on the contrary, prefers a deep penetration into the essence of the content of the songs. The ability to draw artistic images by modest musical means demonstrates the high composer's skill of H. Levchenko. The artist manages to preserve and convey the most important thing in processing – the soul of Ukrainian song, as evidenced by performances for foreign listeners. They, not understanding the Ukrainian language, not knowing the content of the works, experience the same emotions as the performers – crying, laughing, cheering, sympathizing, etc. Below we consider two characteristic for the composer processing folk songs.

The ballad «The mother seeing off her son sent to the soldiers» is recorded by H. Levchenko in the village of Rashivka, Hadiach district, Poltava region. As Hnatiuk thinks, the innovations of the work do not fit into the narrow boundaries of processing: «The author significantly dramatizes the song, builds it as a oratorical-opera scene with a role-playing painting of vocal parts» (Levchenko, 2000, p. 14). Here interact, firstly, the image of the mother-in-law (the original theme of a recitative nature, accented, chanted, rhythmically homogeneous melody, the party is devoid of developed instrumental support, dominated by the emotion of hatred); secondly, dramatically related musical portraits of the son and daughter-in-law (anxious questions-appeals and mournful vocalisms). The climax combines all thematic components (chorale, themes of mother-in-law, daughter-in-law and son), which skillfully depict the terrible consequences of crazy passions. The pedagogical and educational potential of the ballad lies in the fact that the family-household tragic situation in H. Levchenko acquires a social sound, because through the fate of the characters,

vital philosophical, traditional, social factors are revealed – war, the inability to protect his beloved wife from the arbitrariness of loved ones, «because according to the popular «moral code» the crime against a person connected by close family relations is an unheard of, exceptional crime» (Levchenko, 2000, p. 13).

The second work of H. Levchenko is a processing of the legendary Ukrainian folk song «Cossack rode for the Danube». The romance song has more than two hundred and fifty years of history. The song of the XVIII century gained great popularity not only in Ukraine, but also abroad, focused on ethnically different grounds. The author of the song is called Kharkov Cossack S. Klimovskiy, whom M. Karamzin put on a par with S. Polotskiy, F. Prokopovich, M. Lomonosov (Levchenko, 2000, p. 15). Numerous variations were created on the theme of the song: the Italian composer Tommaso Traetta (late eighteenth century); S. Davydov (1777-1826) used the melody of the song in the opera of the Viennese composer F. Cower «Das Donauweibchen» (1803); it became the leitmotif of the vaudeville opera by K. Kavos – A. Shakhovskiy «Cossack-poet» (1812); the song was processed for voice, violin cello and piano by L. Beethoven; well-known instrumental variances (S. Aksenov, O. Aliabiev, F. Baio, I. Berezovskiy, K. M. Weber, M. Vysotskiy, J. Hummel, M. Dalvimar, F. Lassel, O. Lyzohub, L. Meier, H. A. Preher, J. Fodor, F. Frenzel, D. Shteibelt, etc.). X. A. Tidhe made a free poetic translation of the song into German (1808) and under the name «Shone Minke» it became popular in Germany. The song was published in Italian, Polish, English, American and other song collections of the 19th century.

Despite the huge number of musical versions of the song «Cossack went for the Danube», H. Levchenko created a wonderful musical pearl. Without changing either the melody or the words of the song, the artist rethought the interpretation of its content. Usually, previous authors have emphasized the patriotic aspect of the plot, turning it into a bravura march. L. Hnatyuk emphasizes: «G. Levchenko is attracted by the other side of the plot: the separation of a Cossack warrior from his beloved girl, her longing for love, mourning his fate, even protesting against loneliness. The conflict between public and personal interests, contrary to tradition, is resolved in favor of the latter» (Levchenko, 2000, p. 16). Innovative are not only the interpretation of the meaning of the work, but its musical embodiment: the original quote from the song «Winds are blowing, wild winds» in the words of

I. Kotliarevskyi in the introduction, dialogical presentation of musical material, ostinato leitmotif singing based on «cavalry» rhythm throughout the work the use of undertones, repetition of the theme of the introduction at the end of the work, which gives it integrity and completeness. The art critic comes to a conceptual conclusion: «H. Levchenko managed to free the song from many years of layers of bravura and marching and present it to the audience in its original beauty and skillful and natural decoration. The tragic concept of processing is due to the author's worldview principles, which, in turn, are based on folk philosophical principles. Considering human life to be of the highest value, the artist cannot accept the circumstances under which it is worthless – war» (Levchenko, 2000, p. 17).

**Conclusions.** Thus, the works of H. Levchenko are characterized by sincerity of feelings, chanting humane and national values (love for their native land, patriotism, courage, peace, beauty, goodness, joy of work, true love); the influence of author's songs on folk traditions (a natural combination of epic-majestic, lyrical and dance-humorous intonations of folklore samples, variability, polygladity, folklore character of melodics, folk polyphony, etc.), which are harmoniously combined with modern methods professional elaboration of the theme and symphonism of musical thinking; creation on folklore basis of original genres of choral art – lyrical-dramatic poem, choral symphony, choral fantasy, choral triptych.

The following features are characteristic of H. Levchenko's arrangements: dominance of arrangements of Ukrainian folk songs in the artist's work; continuation of the principles of processing folklore material initiated by M. Lysenko; complication of musical language by deepening the development of the performing traditions of folk choral art; creation of a new genre of choral music – Concerto for Ukrainian folk choir, orchestra of folk instruments and piano; taking into account the pedagogical potential and philosophical and ideological meaning of the song during its choice for arrangement.

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**Олена Лобач, Юлія Комишан, Володимир Яковлев**

### **СТИЛІСТИЧНІ ОСОБЛИВОСТІ КОМПОЗИТОРСЬКОГО ПОЧЕРКУ ПЕДАГОГА-МИТЦЯ ГРИГОРІЯ ЛЕВЧЕНКА**

У статті проаналізовано музичну творчість Григорія Левченка – сучасного хорового диригента, композитора, педагога, науковця, фольклориста, громадського діяча, засновника і художнього керівника українського народного хору «Калина» Полтавського національного педагогічного університету імені В. Г. Короленка. Грунтуючись на дослідженнях його спадщини (В. Гайдамака, Н. Дем'янка, Ю. Комишан, Н. Сулаєва та ін.), зокрема й результатах мистецтвознавчого аналізу композиторського спадку митця Л. Гнатюк, узагальнено стилістичні особливості його композиторського почерку.

Автори доходять висновку, що творам Г. Левченка притаманні щирість почуттів, оспівування гуманних і національних цінностей (любов до рідного краю, патріотизм, мужність, мир, краса, добро, радість праці, вірне кохання); опертя авторських пісень на народні традиції (природне поєднання епічно-величальних, ліричних і танцювально-жартівливих інтонацій фольклорних зразків, варіативність, поліладовість, фольклорний характер мелодики, народне багатоголосся тощо), які гармонічно поєднуються із сучасними методами професійного опрацювання тематизму та симфонізмом музичного мислення; а також створення на фольклорній основі оригінальних жанрів хорового мистецтва – лірико-драматична поема, хорова симфонія, хорова фантазія, хоровий триптих. Аранжування педагога-митця вирізняються такими властивостями: домінування обробок українських народних пісень; продовження принципів опрацювання фольклорного матеріалу, започаткованих М. Лисенком; ускладнення музичної мови шляхом поглибленого розвитку виконавських традицій народного хорового мистецтва; створення нового жанру хорової музики – Концерту для українського народного хору, оркестру народних інструментів та фортепіано; урахування філософсько-світоглядного смислу пісні під час її вибору для аранжування, її педагогічного потенціалу та можливостей хорового колективу, очолюваного ним.

**Ключові слова:** Григорій Левченко; музична спадщина; аранжування; обробка народної пісні; перекладення; жанри хорового мистецтва.

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# **ART EDUCATION: THEORY, HISTORY, METHODS**

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## **CONTINUITY AS A LEADING TREND IN THE DEVELOPMENT OF CHOREOGRAPHIC EDUCATION IN UKRAINE**

*The article describes the reveals signs of its continuity as a leading trend of development, actualizes the strategic directions of modernization of choreographic education in Ukraine and ways to overcome the crisis phenomena of its development at different educational levels.*

**Keywords:** *choreographic education; continuing professional education; structure of choreographic education; vertical integration of choreographic education; horizontal integration of choreographic education.*

**Introduction.** In today's conditions, choreographic education in Ukraine is an independent branch of art education and is implemented in various organizational forms of different degrees and directions. Subject to the general laws of development of the educational sector, it at the same time has its own goals and its specific content and function characteristics, due to the methodology of pedagogy of art, provides the formation of both narrow-profile competencies and aesthetic experience, spiritual, moral, ethical qualities of the individual, value orientations, behavioral social norms. It is also a kind of repeater of sociocultural dynamics, accumulating cultural, artistic, ethnic, ideological, aesthetic and pedagogical guidelines. We determine that the core characteristics of education in the field of choreography are the multilevel and multivariate professional and additional educational institutions, the parallelism of the implementation of various types of education (formal, informal and informational) (Благова, 2014, p. 393). Therefore, the priority of the development of modern choreographic education is the implementation of the concept of its *continuity*.

**Analysis of recent research and publications.** The objective need to pay more attention to the problems of lifelong learning is due primarily to dynamic changes in the information technology society, the requirements of the labor market to the competence of specialists in various fields of production. Accordingly, the concept of continuing education has become relevant since the beginning of the XXI century. Its strategic objectives and main areas of reform are declared in a number of legal documents: the Law of Ukraine «On Education», the State National Program «Education» (Ukraine for the XXI century), the National Strategy for Education in Ukraine for 2012-2021.

In general, during the years of Ukraine's independence, many different strategic directions and educational concepts have appeared, aimed at training an innovative person, a self-sufficient person, and forming a system of his personal values. In particular, the Institute of Vocational Education of the National Academy of Pedagogical Sciences of Ukraine has developed concepts that ensure continuity and continuity in ensuring quality training in various types of educational institutions and in the system of non-formal education. The concept of adult education development was also developed by the Institute of Pedagogical Education and Adult Education of the National Academy of Pedagogical Sciences of Ukraine (Ничкало, 2014, pp. 7–8).

Theoretical and methodological issues of continuing education, continuity of general education and training are covered in the scientific works of Ukrainian scientists H. Vasianovych, R. Hurevych, S. Honcharenko, H. Hrebenuk, H. Kostiuk, V. Kremin, N. Nychkalo, I. Ziazun, V. Rybalka, O. Romanovskii, S. Sysoieva and others. Various aspects of the functioning of the system of continuing education, its structural levels and degrees, formal, non-formal and informal types, directly in the field of vocational education, trends and prospects for its development are detailed in the works of O. Aleksyiuk, I. Bekh, V. Bondar, V. Haluzinsky, L. Khomych, L. Lukiianova, other scientists. Understanding the strategic provisions of these studies suggests that the creative use of progressive ideas, awareness of effective pedagogical experience is an important condition for modernizing the system of vocational education and lifelong learning. As N. Nychkalo notes, in the process of

implementing continuous education programs, the functionality of the concept of «continuous education» should be taken into account. In particular, in scientific research, its definition has different approaches, according to which «continuous education» is: 1) a philosophical and pedagogical concept that interprets education as a process that covers the whole life of a person; 2) an important principle of implementation of state policy in the field of education at its various stages, which represents education as a purposeful development of the sociocultural experience of different generations by a person; 3) the principle of organization of the education system at the national and regional levels; 4) paradigm of scientific and pedagogical thinking (Ничкало, 2001, р. 12).

**The purpose of the publication** is to analyze the structure of continuing choreographic education in Ukraine in horizontal and vertical integration areas, defining goals and objectives of choreographic training in each of its forms of organization, in various degrees and levels, outlining current directions of modernization of national choreographic education.

**Research methods.** Theoretical study of the problem involved the use of a set of methods-structural analysis became the basis for a holistic review of choreographic education in vertical and horizontal integration systems; comparative analysis made it possible to compare the goals and objectives of specialized training in different parts of continuing choreographic education; pedagogical analysis used to identify current trends in the development of the content of continuing choreographic education; the method of theoretical generalization allowed to formulate research conclusions and prospects for the development of continuing choreographic education in Ukraine based on the results of research work.

**Presenting main material.** The system-forming factor of continuous choreographic education determines its integrity and itself and also deep integration of all educational subsystems. This factor of systematic organizing of educational structures that ensure the implementation of the goals and objectives of choreographic education at each of its stages, make it possible to form general and professional choreographic competencies, improve skills throughout life. Subject to the general principles and laws of development of choreographic pedagogy, each link of choreographic training has its own goals,

content characteristics, provides for the acquisition and improvement of special (choreographic) knowledge and skills both in various types of educational institutions (general education and specialized) and through self-education.

The realization of the continuity of choreographic education in general is based on its vertical and horizontal integration. *Vertical* integration involves the continuity of all degrees of formal education, where each educational level makes it possible to move to the next. *Horizontal* – provides professional training outside the formal educational system and specially organized educational programs. Horizontal integration also provides for the correlation of additional education with education provided by different types of educational institutions. These two integration spheres are determined by the basis of the functioning of the structure of continuous education, where the interaction of its components is of key importance. Thus, the basis of continuous choreographic education is based on an active correlation of narrowly professional and general choreographic training at different levels of a single structure (Благова, 2021а, р. 23).

*Vertical integration* of choreographic education is implemented in various forms of organization of professional and pre-professional (propedeutic) training, specialized primary, pre-higher and higher professional education. Each of this stage has different characteristics and era supplied by different educational programmes. So the first degree of choreographic education is mainly amateur in nature, it is implemented in the system of general education (as its variable component), also covering segments of additional education for children and adolescents (in after-school or primary specialized art educational institutions) (Благова, 2021b, р. 414).

The initial link of choreographic education also has signs of *horizontal integration*, since it implements the expansion of basic choreographic knowledge by moving from initial professional choreographic training to secondary education in the conditions of additional educational structures (creative associations, author's schools, children's studios of professional choreographic groups, dance and artistic and aesthetic centers). They contribute to the formation of the basis for further professional choreographic training of student youth in specialized institutions of secondary and higher education.

The active correlation of general (amateur) and professional choreographic training is provided in today's conditions by integrated educational complexes *of the pre-professional level of education*, which may include both an ordinary secondary school (with profiling of training) and a specialized educational institution of artistic and aesthetic profile (school of arts, college, etc.). Resumed model of organizing the choreographic education is the most effective from the integration of the beginners professional and additional choreographic education of children and teenagers as it organically combines the resource capabilities of both types of education. In addition, it is in the infrastructure of educational complexes that conditions are created to meet the various personal needs of pupils, in particular for their professional self-determination. At the same time, they may not be considered as the basis for joining the future profession, but only as an additional resource of general geographic training, which contributes to the realization of individual creative needs of children and adolescents, ensuring their self-development (Благова, 2021b, р р. 414–415).

Taking into account the specifics of choreographic activity, in particular, its early professionalization, we also consider the actual strategy to strengthen pedagogical attention to the development of children's choreographic performance as an integral initial component of continuous choreographic education. In the modern conditions this trend is characterized by massiveness, many genres as well as a high level of organization and practical training. The popularity of choreographic art among children and adolescents leads to an active quantitative growth of children's dance groups, an increase in the number of their pupils. As a popular genre of unprofessional artistic activity, children's choreographic creativity is aimed primarily at self-realization, self-improvement and general cultural development of its participants, the formation of a worldview among children and students, value orientations, aesthetic attitude to reality.

The analysis of modern trends in the development of children's choreographic amateurism allows us to state the growing interest of teachers-choreographers in modern foreign choreographic trends and, accordingly, the intensification of the creation of choreographic groups that present various directions of modern art of the movement. We think that the main trend of development of the children

choreographic a meter art must be the promotion of dance teams which work in genre of folk choreography and care about preserving and popularization of national artistic traditions, development of Ukrainian folk-stage choreography, education of the younger generation on the best examples of dance art.

*The pre-higher* professional choreographic education in Ukraine is represented by specialized educational institutions, including: choreographic schools and colleges, choreographic departments of cultural schools, variety and circus art, theater schools. Covering different ranges of professional activities in the choreographic field (artistic, choreographic, teaching), institutions focused on the formation of performing competencies in students, emphasize the importance of professional and practical training. *Higher* choreographic education provides multidimensional specialized training (artistic, choreographic and choreographic-pedagogical) in cultural and art institutions, pedagogical and theatrical universities, covers a range of specialties: performers, teachers, choreographers, directors, heads of dance groups (Благова, 2021 b, p. 415).

The development of innovative directions in choreographic art, diversification of organizational forms of training in professional dance at different educational levels determine the dynamics of changes in approaches to the professional training of future choreographers in the structure of higher education institutions. Modern conditions of professional activity of a highly qualified specialist-choreographer, open to innovation, creativity, dynamic solutions, require him to possess general (cultural, art, pedagogical, managerial) and special (choreographic) competencies. So the modern definition of «choreographer» is not narrow-minded, includes wide opportunities for its application in various fields of culture, art, education, sports. Accordingly, the competence for all specialists-choreographers – possession of the art of dance – includes various types of choreographic activity, methods, technologies, and the nature of the action on the object of professional activity in order to change and transform it.

Training of students of choreographic specialties in higher education institutions on the basis of a competently oriented approach requires, in our opinion, improving the quality of educational



programs of specialties 024 Choreography and 014 Secondary education (Choreography); expanding the capabilities of specialized departments in increasing the number of professionally oriented disciplines, forming an individual educational trajectory of students, organizing their external and internal mobility, acquiring soft skills in choreographic activities; stimulating student choreographic creativity in formal and informal forms of organization; intensification of the use of innovative information resources in the educational process (educational manuals, programs) (Благова, 2021 а, pp. 29–30).

Continuity and continuity of development of personal potential of the choreographer are provided by retraining courses, internships, scientific and practical conferences, seminars and webinars, master classes of leading figures of choreographic art, competitive, concert events. Modern scientists in the field of choreographic education detail practical and theoretical components in the structure of improving the qualification level of choreographers, where the practical training of choreographers is characterized as a system of internship activities, and theoretical – involves training in graduate school and doctoral studies (Касьянова, 2010). Each of the designated organizational forms has different content characteristics, is provided by different programs of choreographic training, but is aimed at the implementation of a common task – professional self-improvement, the formation of an individual style (performing, choreographic, pedagogical), creative handwriting, professional image.

*Horizontal integration* of choreographic education is realized in a variety of informal organizational forms (diverse artistic associations), provides for self-realization, self-improvement of amateur dancers. As an integral component of the cultural and artistic life of society, amateur choreography is also an important link between general and professional choreographic education in today's conditions. Branching and mass, high level of practical training proves the importance of this structure of continuous choreographic education and allows it to be considered the mandatory stage, which also makes it possible to further study in specialized educational institutions (secondary and higher).

Despite the progressive tendencies of continuity of choreographic education, we note that modern challenges in the development of various links and forms of its organization (lack of educational

discipline «Choreography» as an invariant component in the content of general educational institutions; discreteness of support (legislative, economic, organizational and methodological) pre-professional forms of choreographic training in the structure of out-of-school and primary art education at the state and regional levels; insufficient normative and methodological regulation of the development of amateur and professional choreographic education; lack of state programs of national choreographic education of children and students; tendentiousness regarding the professional training of a choreography teacher in higher pedagogical education institutions) determine the intensification of the efforts of the professional community of choreographers to critically comprehend and overcome existing crisis phenomena in the sphere (Благова, 2021 b, p. 416).

In particular, one of the priority tasks of the implementation of continuous choreographic training is the introduction of the discipline «Choreography» as an invariant component in the content of secondary schools. It should be noted that the problem of school choreographic training in the State Standard of Basic and Complete Secondary Education (2004) has been updated. However, the status of variability and the lack of a systematic approach in the organization of school choreography made it impossible to define it as a mandatory component of the educational process, so the partial introduction of the discipline «Choreography» into school curricula was an affirmation of fragmentation rather than mandatory (Благова, 2021 b, p. 416).

The approval of the State Standard of Primary Education (2018) opened up new prospects for teaching choreographic art, as it led to progressive changes in determining its status in the system of general secondary education. In the «Typical Educational Programs of the New Ukrainian School», «the formation of cultural and other competencies, values in the process of knowledge of art» is provided in the «artistic educational sector» (Типові освітні програми для закладів загальної середньої освіти, 2019, p. 9). Normative initiatives in general made it possible to «get acquainted with the varieties of choreography», «reproduction of elementary dance elements» through integrated courses or subjects of study on certain types of art (Типові освітні програми для закладів загальної середньої освіти, 2019, pp. 310, 313, 317). Then the preschool choreography education is registered in «Instructive and methodic recommendations for learning in the institutions of general secondary

education educational subjects and organization of the educational process in 2018-2019 academic year» (03.07.2018), which, in particular, states that part of the educational load on physical culture (up to 1 hour per week) can be used to study certain subjects that ensure the motor activity of students (choreography, rhythmic), if there are appropriate conditions for pedagogical personnel and curricula stamped by the Ministry of Education and Science of Ukraine.

The modern content diversification of non-formal choreographic education programs indicates that each of them was formed into an independent dance school, personifies the uniqueness of aesthetic and stylistic ideas, principles, language of plastic expressiveness, training technologies. The spread of alternative dance trends since the beginning of the XXI century, based on foreign practice-oriented theories in the field of movement art, is an effective content direction of modern amateur choreography, significantly expands its aesthetic and educational resources. Their popularity and demand in society leads to a high demand of the modern field of choreographic education in qualified specialists-choreographers, representatives of various Western European theories and choreographic practices. At the same time we will note, that in the period of modern transformations in socio-economic and spiritual spheres of life, it is the national choreography that should become the core of dance amateurism. Promising directions of creative and staged work of dance groups determine the preservation and further development of Ukrainian folk-stage choreography; introduction of state programs of national choreographic education of children and students, strengthening of normative and methodological regulation of the development of amateur and professional choreographic education of adults (Благова, 2021 b, p. 418).

Since the beginning of the XXI century the tendency of correlation of the content, strategies, tasks of professional and amateur choreography is spreading. This greatly emphasizes the close relationship between vertical and horizontal integration systems in the field of choreographic education. Leading artistic associations are actively involved in choreographic education, significantly strengthening the horizontal integration of choreographic education in informal organizational structures. In particular, the National Honored Academic Dance Ensemble of Ukraine named after P. Virsky provides systematic educational and methodological assistance to amateur choreographic

groups and individual performers. Since 2002 he has been directing the educational activity of the team Association – All-Ukrainian Choreographic Union of Ukraine, which since 2004 has received the status of national (Resolution of the Cabinet of Ministers of Ukraine № 1648 of 13.12.2004) (*Про надання статусу національної Всеукраїнській хореографічній спілці*). Under the chairmanship of M. Vantukh (initiator of the organization) the National Choreographic Union of Ukraine [*hereinafter* – NCUU] united on a voluntary basis professional artists, choreographers, teachers, creating centers in 15 regions of Ukraine and covering educational work about 20 thousand dance groups from different departments and genre areas. The priority of creative activity of artists was the preservation of national traditions and achievements in the field of choreographic culture of Ukraine, coordination of creative efforts to support all types of dance art. In order to further develop the national performing choreographic school, identify talented youth and spread choreographic education in Ukraine, the leadership of the NHSU launched a number of competitive cultural and artistic projects, including the International Festival-Competition «Rainbow Terpsichore», International Festival «Folklore Wonderland», All Ukrainian folk choreography contest named after P. Virsky (Вадясова, Чернець, & Шульгіна, 2012, р.р. 58–60). As you can see, the functioning of the creative association is focused on supporting all socially significant initiatives in the development of national choreography in different regions of Ukraine. This generally confirms the importance of his mission as a subject of creative activity in the field of choreographic culture and education.

**Conclusions and prospects for further research.** Thus, the implementation of modern continuous choreographic education is based on two integration spheres – vertical and horizontal. They denote its functioning and provide heritage of all levels of the formal education where each educational level has possibility of coming to the next level and informal forms of organizing complete professional education over formal educational system and special educational programs. Choreographic training at each of the defined levels has signs of interdisciplinary and end-to-end continuity in mastering professional competencies. Actual trends and at the same time prospects for the further development of continuous choreographic education determine its active integration (vertical and horizontal) at different organizational levels.

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### НЕПЕРЕРВНІСТЬ ЯК ПРО ВІДНА ТЕНДЕНЦІЯ РОЗВ ИТКУ ХОРЕОГРАФІЧНОЇ ОСВІТ И В УКРАЇНІ

У статті схарактеризовано структуру сучасної хореографічної освіти в Україні, виявлено ознаки її неперервності як провідної тенденції розвитку, актуалізовано стратегічні напрями модернізації національної хореографічної освіти та шляхи подолання кризових явищ її розвитку на різних освітніх рівнях. Уточнено, що реалізація неперервної хореографічної освіти спирається на дві інтеграційні сфери – вертикальну і горизонтальну, – які загалом визначають її функціонування, забезпечують спадкоємність усіх ступенів формальної освіти, де кожний освітній рівень дає можливість переходу на наступний, а неформальні форми організації доповнюють професійну підготовку поза формальною освітньою системою і спеціальних освітніх програм. Підпорядковуючись загальним принципам і закономірностям розвитку хореографічної педагогіки, кожна ланка хореографічної підготовки має свої стратегії, цілі, змістові характеристики, передбачає набуття та вдосконалення спеціальних (хореографічних) знань і вмінь як у різних типах навчальних закладів (загальноосвітніх та спеціалізованих), так і шляхом самоосвіти. Доведено, що в основі неперервної хореографічної освіти закладено активну кореляцію вузькопрофесійної та загальної хореографічної підготовки на різних рівнях єдиної структури. На кожному з визначених рівнів вона має ознаки міждисциплінарності та наскрізної наступності в оволодінні професійними компетентностями. Встановлено також, що сучасні виклики в розвитку різних ланок і форм організації хореографічної освіти (відсутність навчальної дисципліни «Хореографія» як інваріантного складника у змісті загальноосвітніх закладів, дискретність законодавчої підтримки допрофесійних форм хореографічної підготовки у структурі позашкільної та початкової мистецької освіти, недостатня нормативно-методична регламентація розвитку аматорської та

професійної хореографічної освіти, відсутність загальнодержавних програм національного хореографічного виховання дітей та учнівської молоді, тенденційності щодо професійної підготовки вчителя хореографії в закладах вищої педагогічної освіти) зумовлюють активізацію зусиль професійної спільноти хореографів щодо критичного осмислення і подолання наявних кризових явищ у галузі. Актуальними тенденціями й водночас перспективами подальшого розвитку неперервної хореографічної освіти визначено її цілісність та глибоку інтеграцію (вертикальну і горизонтальну) всіх освітніх підсистем у різних організаційних формах.

**Ключові слова:** хореографічна освіта; неперервна професійна освіта; структура хореографічної освіти; вертикальна інтеграція хореографічної освіти; горизонтальна інтеграція хореографічної освіти.

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## **FUTURE FINE ARTS TEACHERS' PROFESSIONALISM FORMATION IN THE DEPARTMENT CULTURAL AND EDUCATIONAL SPACE**

*The article defines and characterizes the pedagogical conditions for the future fine arts teachers' professionalism formation in cultural and educational space of the department. These conditions are the following: compliance of lecturers' basic education with department profile; organization lecturers' artistic and creative activity and the process of motivating students to perform the above-mentioned activity; lecturers' scientific activity and involvement of students in research and innovation activities. It is proved that teaching, scientific and artistic activity of the lecturers of the Department of Fine Arts of Poltava V. G. Korolenko National Pedagogical University is the basis of the department cultural and educational space. It is carried out at the level of modern higher education and allows carrying out professional training of specialists in the educational-professional program 'Secondary Education (Fine Arts).*

**Keywords:** department; cultural and educational space; future fine arts teachers; professionalism; formation; pedagogical conditions.

**Issue statement:** At the current stage of social development, the education system needs new approaches to specialists in fine arts training, which is reflected in the Law of Ukraine 'On Education,' the National Doctrine of Education Development.

In recent years, the issue of forming future fine arts teachers' professionalism in the cultural and educational space of pedagogical universities has become especially relevant in this aspect. The relevance, theoretical and practical significance of the outlined issue in the system of higher professional education, its insufficient theoretical and methodological development, as well as the needs of today have necessitated our research.

**Analysis of recent research and publications.** The issue of future specialists' vocational training is given due attention in the

works of Ukrainian researchers. In particular, such aspects as the modern philosophy of education were studied by V. Andrushchenko, I. Ziazun, V. Kremen, V. Skotnyi, N. Skotna, and V. Ohneviuk. Theoretical and methodological principles of university education were researched by the following scholars: V. Bezklubenko, V. Bitaiiev, H. Vasianovych, S. Honcharenko, V. Kurylo, M. Lukashevych, V. Lutai, O. Meshchaninov, and S. Sysoieva. A. Aleksyuk, M. Yevtukh, and V. Kushnir investigated the development of modern pedagogical technologies and their introduction into the process of vocational training. V. Bykov, T. Koval, P. Stefanenko, and M. Chepil analyzed general pedagogical principles of organization of the educational process in universities.

The study of scientific and pedagogical sources has shown that the theoretical and practical principles of art pedagogy were studied by S. Konovets, N. Myropolska, V. Orlov, H. Padalka, O. Rudnytska, and others. The issue of future fine arts teachers' creative and artistic development was the subject of research made by O. Kaidanovska, O. Muzyka, O. Piddubna, M. Stas, O. Stashchuk, A. Marchenko, Yu. Mokhirieva, I. Pastyr, V. Shcherbyna, etc. The influence of the environment on the person's creative potential development was studied by Sh. Amonashvili, O. Anokhin, Yu. Brodsky, A. Helmont, V. Sukhomlynskyi. Scientists A. Trosheva and N. Romanchenko studied the influence of the cultural environment. The educational environment was studied by O. Voronin, S. Deriabo, V. Slobodchykov, and V. Levin, whereas the environment one was studied by V. Afanasiev, H. Taraskina.

**The paper aims** to highlight the conditions for future fine arts teachers' professionalism formation in the cultural and educational space of the graduating department.

**The research methods** are the following: theoretical analysis, which has been used to clarify the essence of the category 'future fine arts teachers' professionalism,' 'cultural and educational space of the graduating department;' systematization has been used to determine the ways of forming future fine arts teachers' professionalism in Poltava V. G. Korolenko National Pedagogical University; prognostic analysis – to determine the prospects for improving the quality of future fine arts teachers' professionalism.



**Presenting the main ideas.** Globalization, innovations in the information society, changes in cultural and educational paradigms, and technologies necessitate research on the impact of the cultural and educational space of the graduating department on future fine arts teachers' professionalism formation. The idea of cultural and educational space in the pedagogical university, in line with culturological concepts of space, is a complex synthesis of ideas about a heterogeneous, multifunctional object. It can be considered as a separate unit and as a whole, and as a result of interaction with coexisting spaces (personality space, city space, educational space), or they fit together (the space of the pedagogical profession, the space of science, the space of myth, the space of creativity) (Smolynska, 2015).

According to many researchers, the cultural and educational space of the pedagogical university should be a significant factor that determines such a quality as future teachers' professionalism in general, which, in turn, is determined by a number of internal qualities determining them. That is, pedagogical professionalism, being derived from the cultural and educational space of the university, is gradually developing through the accumulation of experience, involvement in professional activities of other crucial factors of its consolidation, namely people, organizations, and institutions.

There are different approaches to the cultural and educational space of a pedagogical university. But they agree on the point of defining it as a cause and effect of symbolizing the interactions of subjects that take place in a particular physical and intellectual landscape, creating a new cultural and temporal reality that may be different (professional, pedagogical, social, cultural, scientific, etc.).

We agree with the definition of the cultural and educational space of a pedagogical university made by Ye. Smolynska.

The cultural and educational space of the pedagogical university is a specific type of local chronotope, which arose as a result of the individual (lecturers, students, managers) and collective (university) entities to develop value-oriented applied and symbolic professional-pedagogical reality, in turn, determines the parameters both this reality and the activity of the subjects concerning its development and organization (Smolinska, 2015, p. 394).

In our opinion, the cultural and educational space of the Department of Fine Arts of Poltava V. G. Korolenko National Pedagogical University is the environment that, according to V. Sukhomlynsky, is the key to spiritual life richness, the fullness of interests, mutual exchange of spiritual heritage between students and lecturers, their professionalism formation (Sukhomlynsky, 2002, pp. 11-16).

Future teacher vocational training is provided by lecturers of the Department of Fine Arts. They conduct fruitful research and creative work in various fields of art; take an active part in different types of conferences, seminars, exhibitions, and competitions, namely university ones, interuniversity ones, international scientific and scientific-practical ones. The department staff has connections with foreign scientists and artists and publishes their works in scientific and artistic publications (Saienko, Chornoshchokov, Muzhykova, 2018, pp. 240-271).

Lecturers of the department provide future fine arts teachers and lecturers with university education, which, according to K. Jaspers, must fulfill four objectives, namely ‘... The first one is research, training, and acquisition of certain professions; the second one is education and upbringing; the third one is communication-based spiritual life; the fourth one is the space of sciences’ (Zubrytska, 2002, pp. 113-114).

Currently, the department is headed by Tetiana Saienko, who is a Candidate of Pedagogical Sciences, an Associate Professor, and a Member of the National Union of Masters of Folk Art of Ukraine. She graduated from Poltava V. G. Korolenko State Pedagogical Institute and obtained a qualification as a teacher of primary school and fine arts in secondary school in 1988.

Tetiana Saienko also graduated from the Research Institute of Pedagogy of Ukraine (2001). She defended her dissertation at the National M. P. Dragomanov Pedagogical University, specialty 13.00.02 Theory, and Methods of Teaching Fine Arts (2002). She studied for a doctorate at Poltava V. G. Korolenko National Pedagogical University, specialty 13.00.04 Theory and Methods of Vocational Education from 2007 to 2010.

Yuliia Mokhirieva is a Candidate of Pedagogical Sciences, Associate Professor, and Member of the National Union of Artists of Ukraine. She graduated from Kharkiv Art and Industrial Institute in 1991 and obtained a qualification as a graphic designer.

She graduated from Kharkiv Art and Industrial Institute (2001). Yuliia Mokhirieva defended her candidate's dissertation in the specialty 13.00.04 Theory and Methods of Vocational Education at the Institute of Pedagogy and Psychology of Vocational Education of the Academy of Pedagogical Sciences of Ukraine in 2007.

Tetiana Batievska is a Candidate of Pedagogical Sciences. She graduated from Poltava V. G. Korolenko State Pedagogical University in 2006. She qualified as a teacher of physics and the basics of computer science. In 2007 she graduated from the Poltava V. G. Korolenko State Pedagogical University with a degree in 010103 Pedagogy and Methods of Secondary Education and Physics. In 2015 she graduated from Poltava V. G. Korolenko National Pedagogical University with a degree in 7.02020501 Fine Arts.

Tetiana Batievska defended her candidate's dissertation in the specialty 13.00.04 Theory and Methods of Vocational Education at H. S. Skovoroda Kharkiv National Pedagogical University in 2014.

Yurii Samoilenko is an Associate Professor, a Chairman of the Board of the Poltava Regional Organization of the National Union of Artists of Ukraine, and an Honored Artist of Ukraine. In 1971 he graduated from Kursk State Pedagogical Institute. He obtained the qualification as a teacher of drawing, sketching, and labor.

Viktor Babenko is a senior lecturer. In 1986 he graduated from Kharkiv Art and Industrial Institute. He obtained the qualification as a decorative artist.

The classical direction of future specialist training is provided by major disciplines, namely 'Drawing,' 'Painting' (V. Babenko, Yu. Samoilenko, T. Saienko, Yu. Mokhirieva), 'Fundamentals of Composition,' 'Fundamentals of Perspective,' and 'Fundamentals of Color Studies' (Yu. Mokhireva, V. Babenko).

Future teacher methodical training to manage pupils' art activities is provided by means of teaching the courses 'Methods of Teaching Art Activities' and 'Pedagogical Drawing' (T. Saienko, V. Babenko).

The optional component is formed by disciplines of general training, namely 'Materials Studies' (V. Babenko), 'Fine Arts of Poltava' (Yu. Mokhirieva), 'Methods of Organizing Art Activities in

Out-of-School Education,' 'Methods of Teaching Art and Exhibition Activities in Educational Institutions' (T. Batiavska), "Theory and Methods of Special Art Education" (T. Saienko) and vocational training, namely 'Decorative Composition,' 'Ornament,' 'History of Decorative and Applied Arts' (Yu. Mokhirieva), 'Decorative and Applied Arts,' 'World Decorative Art,' 'Carpet Weaving' (T. Saienko), 'Easter Egg Painting' (Yu. Samoilenko).

The lecturers' scientific research is reflected in the following disciplines: 'Computer Design of Art Products' (T. Batiavska), 'Traditional Ukrainian Painting,' "Painting of Traditional Household Goods," 'Modern Applied Art' (Yu. Mokhirieva), 'Puppetry,' 'Traditions of Ukrainian Puppetry,' 'Traditions of Ukrainian National Costume,' 'Intangible Cultural Heritage of Ukraine' (T. Saienko), 'Practice of Art Exhibitions' (V. Babenko).

Future fine arts teacher practical training is carried out during educational (Plein air) and pedagogical practices in the institutions of general secondary, out-of-school education, and higher educational institutions in Poltava city and region, and different regions of Ukraine.

The next condition of future fine arts teachers' professionalism formation is lecturers' artistic and creative activity and the process of motivating students to perform the above-mentioned activity.

The category 'artistic and creative activity' has a synthetic meaning; it is divided into two sub-categories, namely artistic activity and creative activity.

Creativity or creative activity is the human activity aimed at creating spiritual and material values (new works of art, scientific discoveries, engineering, technological, managerial, or other innovations, etc.). This definition is found in the Universal Dictionary of the Ukrainian Language by Zoriana Kunch (2007, p. 741).

Artistic activity is an activity related to art and involves the reproduction of reality in images. The definition is derived from the adjective 'artistic' (Kunch, 2007, p. 814).

Thus, artistic and creative activity refers to a specific type of aesthetic activity, the results of which are works of art addressed to a person.

The lecturer's artistic and creative activity is an accomplishment of various pedagogical objectives, successful emotionally rich organization of the educational process, and obtaining desired results. Moreover, its content is largely revealed through certain professional and personal qualities that generate this activity and ensure its effectiveness.

The lecturer's creative activity includes works of different types and genres of fine and decorative arts, namely projects of restoration of temples and artistic solutions of public buildings, painting, graphics, carpet weaving, ceramics, decorative painting, glass painting, and puppetry. The best of them have been repeatedly exhibited at prestigious international, national, and regional exhibitions. They have decorated halls in state and cultural institutions and are stored in museums and private collections.

Yuliia Mokhirieva is the author of works in the field of painting, graphics, and Poltava painting, which have been exhibited at international and national exhibitions in Dnipro, Kyiv, Khmelnytsky, and Poltava.

Tetiana Saienko is the author of works in the field of Ukrainian puppetry and author's dolls, which have been exhibited at national and international exhibitions in Kyiv, Poltava, Warsaw, and London. The master is the initiator of a series of exhibitions in Poltava that promote the art of Ukrainian traditional puppetry.

Yurii Samoilenko is the organizer of the artistic and creative life in Poltava region, the initiator of artistic actions, which are systematically held in the Poltava Mykola Yaroshenko Art Museum (art gallery). He is the compiler of catalogs of Poltava artists' artistic works, in particular catalogs of the above-mentioned art events. He is the author of tapestries, stained glass, and paintings, which have been exhibited at international and national exhibitions.

Viktor Babenko is an artist of decorative art, a designer, and an author of monumental paintings, works in the field of painting, graphics, sculpture, and printing design. He set up the following projects: the project of Exaltation of the Cross Church of the Exaltation of the Cross Monastery interior recreation in Poltava (co-authored with O. Petrov and O. Riasny) in 1989-1991; the project of

iconostasis reconstruction for the Exaltation of the Cross Monastery (co-authored with R. Ruhlov) in 1991-1993. Together with a group of students, he created the design of the V. O. Sukhomlynsky University Museums, the V. M. Verkhovynets University Museums, and the Museum of the Faculty of Psychology and Pedagogy History. The memorial plaque to Yuriy Kondratiuk was made according to his sketches. The artist is the author of the painting in honor of the 1100th anniversary of Poltava in the lobby of PNPU building № 1, bust of V. G. Korolenko, sketches of the flag and coat of arms of the university, and the emblem of the Faculty of Psychology and Pedagogy.

In 2011, a large-scale exhibition of works by lecturers of the Department of Fine Arts was held in the large exhibition hall of the Poltava Mykola Yaroshenko Art Museum, where 91 lecturers' works were exhibited.

2021, on the occasion of the fortieth anniversary of the Department of Fine Arts of the Faculty of Psychology and Pedagogy of Poltava V. G. Korolenko National Pedagogical University, lecturers presented their work at art exhibition 'The Department Spiritual Progress' in the exhibition hall of Poltava Vasil Krychevski Museum of Local Lore. The exposition presented a wide range of achievements and results of artistic activity of the department staff and their students during this period. The works of prominent luminaries of Ukrainian art in Poltava region were presented in organic combination with the latest creative achievements of graduates, namely bachelor and masters of the Department of Fine Arts. Along with the works by Valerii Mozok, Ivan Vitko, Yuriy Samoilenko, Anatolii Chornoshchokov, Oleksandr Babenko, Liubov Bychkova, Oleksandr Tarasenko, Yuliia Mokhirieva, Tatiana Saienko, there were works by young talented masters of folk art, painters, graphic artists Olena Perepelytsia, Maryna Rozhniatovska, Yuliia Leheida, Nataliia Piliuhina-Dmytrenko, Tetiana Vatsenko, Alla Tymoshenko, Ihor Shypulin and other promising artists-teachers who were graduates of the department.

The artistic and creative achievements of the department include a number of lecturers' and students' personal exhibitions.

Among the various means of activating students' artistic and creative activity, such a form of artistic and creative activity

organization as a masterclass should be noted. It allows combining the perception of works of art with direct participation in the creative process, mastering certain techniques of artistic or artistic and pedagogical activities. In terms of the educational process, the department staff implements such types of masterclasses as a lecturer's masterclass, an artist's masterclass, and a student's masterclass.

Under the influence of such cooperation with artists, students re-evaluate the value of personal art. They have opportunities for their own realization in the art field, as well as such an important component of art and pedagogical education as the formation of the art connoisseur.

The creative activity of the lecturers of the department is presented in Vol. 9 of the encyclopedic edition 'Poltavika,' and their works are published in 30 catalogs. The creative activity of students of the departments is presented in 5 catalogs of art exhibitions.

It should be noted that the artistic and creative activity of the staff of the Department of Fine Arts with students is organized in such a way that it has a productive continuation in the post-student years. Among the graduates of the department, there are talented teachers, teachers of fine arts in secondary schools, heads of clubs and art studios, artists, and masters of folk art.

Alla Tymoshenko, Maryna Rozhniatovska, Viktor and Yurii Panchenko, Olena Pushkariyeva, and Yuliia Storozheva are active participants in the artistic life of Poltava region, Ukraine, and abroad, members of the National Union of Artists of Ukraine.

Members of the National Union of Masters of Folk Art of Ukraine are Nataliia Dmytrenko, Tetiana Vatsenko, Nataliia Dihtiar, Dmytro Korol, Tetiana Kobzar, Tetiana Saienko, Svitlana Soroka.

The next condition for future fine arts teacher professionalism formation is the lecturers' scientific activity and the involvement of students in it.

The lecturers' scientific research aimed at art education is united by the common theme 'Theory and methods of forming the artistic culture of the individual at different stages of its development.' It is implemented by the department staff in theoretical, methodological, artistic, and creative aspects. The result of lecturers' scientific

research was the defense of Ph.D. theses dedicated to the various artistic and pedagogical aspects.

The scientific and professional image of the department staff is evidenced by their involvement in dissertation writing. Lecturers of the department actively participate in the international and all-Ukrainian scientific-practical conferences on pedagogical and art education.

The annual all-Ukrainian scientific-practical conference 'Art in the Realities of Modern Education' held by the department staff and dedicated to the issues of art education and artistic creativity is traditional. It was launched in 2013.

Lecturers of the department involve students in research and innovation through work in problem groups; writing individual and joint scientific publications; participation in international, all-Ukrainian scientific-practical conferences and seminars; participation in All-Ukrainian student Olympiads and competitions of scientific works.

**Conclusion.** Thus, the teaching, scientific and artistic activities of lecturers of the Department of Fine Arts are the basis of the cultural and educational space of the department, carried out at the level of modern higher education and allow proper training of professionals in the educational program 'Secondary Education (Fine Arts).'

**Prospects for further research.** Further research should highlight the pedagogical conditions for future fine arts teachers' professionalism formation through art and exhibition activities and professional development of young fine arts teachers in the modern cultural and educational space.

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Тетяна Саснко, Тетяна Батієвська, Юлія Мохірева

## ФОРМУВАННЯ ПРОФЕСІОНАЛІЗМУ МАЙБУТНІХ УЧИТЕЛІВ ОБРАЗОТВОРЧОГО МИСТЕЦТВА В КУЛЬТУРНО-ОСВІТНЬОМУ ПРОСТОРИ ВИПУСКОВОЇ КАФЕДРИ

Статтю присвячено проблемам професійної підготовки майбутніх учителів образотворчого мистецтва в культурно-освітньому просторі випускової кафедри педагогічного університету. Висвітлено різні підходи до визначення понять «професіоналізм майбутніх учителів образотворчого мистецтва», «культурно-освітній простір педагогічного університету», «культурно-освітній простір випускової кафедри».

Визначено та схарактеризовано педагогічні умови формування професіоналізму майбутніх учителів образотворчого мистецтва в культурно-освітньому просторі випускової кафедри. Такими умовами є: відповідність базової освіти викладачів профілю випускової кафедри; організація художньо-творчої діяльності викладачів випускової кафедри та мотивація до неї студентів; наукова діяльність викладачів випускової кафедри та залучення студентів до науково-дослідницької та інноваційної діяльності.

Доведено, що викладацька, наукова та художньо-творча діяльність викладачів кафедри образотворчого мистецтва Полтавського національного педагогічного університету імені В. Г. Короленка є основою культурно-освітнього простору випускової кафедри, здійснюється на рівні вимог сучасної вищої освіти і дозволяє належно здійснювати професійну підготовку фахівців за освітньо-професійною програмою «Середня освіта (Образотворче мистецтво)».

Подальшої дослідницької уваги потребує висвітлення питання професійного становлення молодих учителів образотворчого мистецтва в сучасному культурно-освітньому просторі.

**Ключові слова:** культурно-освітній простір, педагогічний університет, випускова кафедра, майбутні вчителі образотворчого мистецтва, професіоналізм, формування, педагогічні умови.

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## **MUSIC TEACHER AND PRIMARY SCHOOL TEACHER TRAINING WITHIN ONE EDUCATIONAL PROGRAM**

*The article reveals the legal and substantive components of music teacher and primary school teacher training, which is within one educational and professional program «Secondary Education (Music). Primary education». Its characteristic features are analyzed. The combination of general and professional competencies, and program results of training, which are formed by its educational components are defined.*

**Keywords:** *educational program, music art, primary education, competencies; program learning outcomes.*

**Introduction.** In the current conditions of reforming all spheres of life of Ukrainian society, socio-economic, cultural, and political development of the state, entering the European educational space, the issues of ensuring the quality of higher education are of paramount importance. The problem of teacher training in two specialties, including music and primary school, is much more relevant as it is related to the reform of the national education sector, certain socio-economic conditions of Ukrainian society, and valuable pedagogical traditions. Teacher training in two specialties significantly expands its functionality in general secondary education, makes it competitive in today's labor market, and opens up prospects for the endless professional development and development of individual abilities.

Teacher training in two specialties significantly expands its functionality in general secondary education, makes it competitive in today's labor market, and opens up prospects for endless professional development and development of individual abilities.

Poltava V. G. Korolenko National Pedagogical University (PNPU) has historically developed and long-lasting practice of training specialists in two specialties, one specialty with an additional specialization, which combined philology and music, mathematics, and computer science, choreography and foreign language. The Department of Music has many years of experience in such training,

where for forty years (since 1981), teachers have been trained in the following specialties: «Pedagogy and methods of primary education. Music» (1981-1996), «Primary education. Pedagogy and methods of secondary education, music» (1996-2003), «Primary education. Music education» (1998-1999), «Pedagogy and methods of secondary education. Music. Social pedagogy» (2000-2016), «Music. Culturology» (2002-2010), «Pedagogy and methods of secondary education. Music. Psychology» (2007-2012), etc. And today, the problem of teacher training in two specialties remains relevant.

**Analysis of recent research and publications.** Issues of pedagogical and music-pedagogical education in Ukraine, academic traditions of music pedagogy, and features of professional training of music teachers were studied by scholars. O. Lobach analyzed the development of musical traditions and the professional education of music teachers at PNP (Lobach, 2014). N. Kalita considered the structural and semantic model of primary school teacher training in the context of modern educational paradigms (Kalita, 2015). E. Provorova identified ways to form music teachers' communicative competence, methodological training on the basis of praxeological approach (Provorova, 2010). L. Sbitneva studied aspects of training future music teachers for music and aesthetic education of students (Sbitneva, 2015). S. Strelets revealed features of primary school teacher training by means of innovative technologies (Strelets, 2012). N. Sulaieva motivated the need for the convergent combination of formal pedagogical education with non-formal art education and highlighted its potential in enriching the professional competence of future teachers (Sulaieva, 2013). O. Fediy studied theoretical and practical aspects of teacher training by means of aesthetic therapy (Fediy, 2009), etc. However, the problem of training teachers in two specialties within one educational program, including music teachers and primary school teachers, needs further research.

**The purpose of the paper** is to reveal the legal and substantive components of the training of music teachers and primary school within one educational and professional program «Secondary Education (Music). Primary education».

**Presenting the main findings.** Music teachers and primary school teacher training within one educational program has been carried out in PNP since 1981. The expediency and demand for the double specialty are evidenced by many years of pedagogical experience

and significant scientific achievements of the Department of Music and other departments of the University involved in the educational process. Among the graduates are doctors of pedagogical sciences (V. Berezan, O. Lavrinenko, O. Otych, N. Sulaieva, O. Fediy), teachers-methodologists (O. Mostova, O. Shikhalkina, etc.), winners of professional competitions (L. Rzheko, L. Khaletska, J. Yasko), Honored Workers of Culture of Ukraine (V. Shevchenko), Honored Artists of Ukraine (N. Mizeva, R. Pochev, V. Sokolyk, N. Sulaieva).

The educational and professional program «Secondary education (Music). Primary education» of the first (bachelor's) level of higher education in specialty 014 Secondary education / subject specialty 014.13 Secondary education (Musical art) in the field of knowledge 01 Education / Pedagogy was started by the teaching staff of the Department of Music PNPU in 2018 meeting the modern educational needs of the region and society's demands for the training of highly qualified, competitive teachers of music and primary school with the prospect of their further employment and successful performance of their professional duties in educational and cultural institutions. The working group responsible for its creation included candidates of pedagogical sciences, associate professors, and applicants for higher education in the specialty, and employers, heads of general secondary education. Stakeholders, namely headmasters and teachers of educational and cultural institutions, who took part in improving the program and expressed their suggestions, joined the educational program review.

When creating and updating the educational program, the developers were guided by the Order of the Ministry of Education and Science of Ukraine № 506 of 12.05.2016 (version of 31.05.2019). It states that higher education institutions that train applicants for higher education in specialty 014 «Secondary education» (By subject specialties), have the right to carry out educational activities under educational programs that provide for the acquisition of a second specialty, in particular, 013 «Primary Education». Editors of the educational program «Secondary Education (Music). Primary education» 2018, 2019, 2020 were created in the absence of Standards for specialties 014.13 Secondary education (Music) and 013 Primary education and relied on the Law of Ukraine «On Higher Education» of 01.07.2014, the resolution of the Cabinet of Ministers of Ukraine «On approval of licensing conditions for educational activities of

educational institutions» of 30.12.2015, «On approval of the National Qualifications Framework» of 29.04.2015 6 266 and from 25.06.2020 № 519, «Methodical recommendations for the development of higher education standards», approved by the higher education sector of the Scientific and Methodological Council of the Ministry of Education and Science of Ukraine (protocol № 3 from 29.03.2016) and amendments to order № 584 of 30.04.2020), Temporary standard of higher education of the first (bachelor's) level of education in the specialty 014 Secondary education (Music), approved by the Order of the Ministry of Education and Science of Ukraine № 375 from 06.04.2016, Letter from the Ministry of Education and Science of Ukraine № 1 / 9-239 from 28.04.2017 with recommendations approximate sample of educational programs. Adoption of the Standard of Higher Education in the specialty 013 Primary education for the first (bachelor's) level of higher education, approved by the order of the Ministry of Education and Science of Ukraine № 357 of 23.03.2021, as well as taking into account the Professional Standard for Professions «Primary School Teacher», «Primary School Teacher (with a diploma of junior specialist)» (Order of the Ministry of Economy № 2736 of 23.12.2020) contributed to optimizing and balancing the content of the educational program 2021 year in both specialties.

Educational and professional program «Secondary education (Music). Primary education» ([https://drive.google.com/file/d/10RMzkLSBe8MHXLTZm4WgoDj\\_1y8im4\\_K/view](https://drive.google.com/file/d/10RMzkLSBe8MHXLTZm4WgoDj_1y8im4_K/view)) has no analogues in Ukraine, because its specificity lies in the combination of music teacher and primary school teacher professional training, which is carried out in the conditions of formal and non-formal music-educational activities. The aim of the program is to form students' general and professional competencies for the successful implementation of music and pedagogical activities in institutions of general secondary and extracurricular education, professional activities in primary school. It fully corresponds to the mission, directions and conceptual principles of development of PNPU, which is reflected in his Strategy for 2020-2025 (<http://pnpu.edu.ua/wp-content/uploads/2020/02/strategiya.pdf>) and the Charter ([http://pnpu.edu.ua/wp-content/uploads/2020/02/statut\\_pnpu.pdf](http://pnpu.edu.ua/wp-content/uploads/2020/02/statut_pnpu.pdf)). They are the following: human-centeredness, personal orientation, and student-centered educational process, creation of equal opportunities for applicants for the full realization of abilities, talents, comprehensive

development; formation of national and universal values; systematic improvement of the quality of education through updating its content and improving the organization of the educational process; fundamentality of education, integration of science and practice in the educational process, ensuring variability and alternatives, etc.

At the end of four years of study (3 years 10 months), the graduate gains the qualification of Bachelor of Secondary Education (Music). Music teacher. Bachelor of Primary Education. Primary school teacher. According to the current version of the National Classification of Ukraine (Classifier of Professions DK 003: 2010 as amended by the order of the Ministry of Economic Development and Trade of Ukraine dated February 15, 2019, № 259), the graduate may hold the positions of a secondary school teacher, head of a group studio, collective (by types of art and folk art), a choir director, a music director, an artistic director, a primary school teacher (a teacher of secondary school) in the institutions of general secondary and extracurricular education of various forms of ownership, subordinated to the Ministry of Education and Science of Ukraine, Ministry of Culture of Ukraine.

The content of the educational program corresponds to the subject area of the specialties defined for it, namely 01 Education / Pedagogy, 014 Secondary education, 014.13 Secondary education (Music), and 013 Primary education. Its theoretical content consists of the following basic knowledge: history; theory of musical art and methods of its teaching; basics of instrumental, vocal, conducting, and choral techniques; pedagogy; psychology; pedagogical skills; methods of primary education, and general disciplines that will ensure students' basic and subject musical competencies formation. The object of study is the process of music and primary education in comprehensive secondary and out-of-school education institutions.

The scope of the educational program and individual educational components (in loans of the European Credit Transfer and Accumulation System) is determined in accordance with the requirements of the legislation on workload for the first (bachelor's) level of higher education and the relevant Standard of Higher Education. It is 240 credits evenly distributed between the two specialties – 84 credits for each (excluding the block of sample components, for which 60 credits are allocated).

Mandatory components of the professional education program (180 ECTS credits) include the disciplines of the general training

cycle and the disciplines of the vocational training cycle in two specialties. They are a coherent, logical, interconnected system and provide the formation of general and professional competencies, and the achievement of program learning outcomes.

Educational components of general training in «Foreign Language (for professional purposes)», «History of Ukrainian Statehood and National Culture», «University Education and Academic Writing» develop, in particular, the following general competencies: the ability to exercise their rights and responsibilities as a member of society, to be aware of the values of civil (free democratic) society and the need for its sustainable development, the rule of law, human and civil rights and freedoms in Ukraine; to preserve and increase moral, cultural, scientific values and achievements of society on the basis of understanding the history and patterns of development of the subject area, its place in the general system of knowledge about nature and society; act socially responsibly, consciously, on the basis of ethical considerations. Professional competencies are the following: to use in professional activities knowledge of the history of Ukrainian statehood and national culture, Ukrainian and foreign languages, university education and academic writing; communicate in state and foreign languages orally and in writing. Among the program results of training in general training there is knowledge of the history of Ukrainian statehood and national culture; normative-legal, organizational, semantic components of university education; management in the practice of the norms of academic integrity; ability to communicate orally and in writing on professional issues in Ukrainian and foreign languages, to organize monological, dialogical and polylogical forms of communication with younger students, other participants in the educational process, respecting human rights and social values; to integrate and use academic subject knowledge as a basis for the content of educational branches of the State Standard of Primary Education.

Educational components of professional training «Psychology» and «Fundamentals of Inclusive Education» form the necessary general competencies for teachers of music art and primary school: the ability to identify, pose and solve problems; act on the basis of ethical considerations (motives); professional competencies: the ability to solve professional and pedagogical issues based on knowledge of pedagogy, psychology, the basics of inclusive education and conduct

research; to organize the educational process in primary school taking into account the age and individual characteristics of younger students, the development of critical thinking and the formation of value orientations. The program outcomes of the teaching and learning process are the following: knowledge of peculiarities of development and functioning of psychological phenomena for solving professional tasks, skills of taking into consideration features of the organization of inclusive education in teacher's work, planning and implementation of the educational process considering age and individual characteristics of elementary school children, fulfillment of prophylactical measures as for the safety of the students and their physical and psychological health.

The leading competencies of a music teacher are formed by the educational components of the training cycle, which include: «A basic Musical Instrument with a Workshop on School Repertoire», «Theory of Music and Solfeggio», «Voice Production», «Choral Conducting», «Choral Conducting», «History of Music», «Methods of Teaching Musical Art and Integrated Course «Art», «Information and Communication Technologies in Education and Art». Common competencies include the ability to preserve and enhance moral, cultural, scientific values and the achievements of society based on an understanding of history and patterns development of the subject area; evaluate and ensure the quality of work performed; among professionals – the ability to freely use and reveal the essence of music-theoretical concepts, to analyze the elements of musical language and individual means of expression in their interaction; to use information and communication technologies in the process of music-pedagogical activity; demonstrate instrumental, vocal, conducting and choral techniques and artistic and performing skills; work with the choir; to plan and organize various forms of general music and art education, to choose methods, means and art-pedagogical technologies of formation key and subject competencies of students, to record and control the results of artistic and educational activities, to transfer the system of professional knowledge and skills in the field of education «Art». According to the defined competencies, the program results of training in the specialty 014 Secondary Education (Music Art) are knowledge of the elements of musical language, thesaurus, rules of literacy and analysis of musical text, the role of harmony, and other means of musical expression in creating an artistic image; information and communication technologies; stories development of domestic, in



particular regional and world music art, its styles, genres, forms, identification of values and its introduction into music-pedagogical practice; demonstration of instrumental, vocal, conducting and choral performance techniques; knowledge of goals, objectives, content, organizational forms, tools, methods, artistic and pedagogical technologies for the formation of key and subject competencies of students, types, and methods of planning, diagnosis and control of general music and art education, their implementation in professional activities.

According to the Standard of Higher Education in specialty 013 Primary education for the first (bachelor's) level of higher education (order of the Ministry of Education and Science of Ukraine № 357 of 23.03.2021) professional training of higher education in the second specialty is provided by «Mandatory Pedagogy of Primary Education», «Modern Ukrainian Language with Methods of Teaching Ukrainian Language and Literature», «Workshop of Oral and Written Speech with Methods of Foreign Language Education», «Mathematics with Methods of Teaching Mathematics Education», «Methods of Teaching Technology Education», «Fundamentals of Natural Sciences and Social Sciences with Methods of Teaching Natural, Historical and Civic Education», «Fundamentals of Computer Science with Programming Elements and Methods of Teaching Computer Science Education», «Fundamentals of Safety with Methods of Teaching Social and Health, Physical Education», «Methods of Teaching Art Education. In the process of their study, applicants form general competencies, including: the ability to follow a healthy lifestyle; work in a team; select, process and analyze information from various sources; and professional competencies: ability to solve professional and pedagogical tasks based on knowledge of pedagogy, psychology, basics of inclusive education; communication in state and foreign languages orally and in writing; integration and implementation of subject knowledge as the basis of content educational branches of the State Standard of Primary Education (linguistic-literary, mathematical, natural, technological, informational, social and health-preserving, civil and historical, artistic, physical culture); modeling the content in accordance with the expected learning outcomes, selection of optimal forms, methods, technologies and means of forming key and subject competencies of junior students; organization of the educational process in primary school taking into account the age and individual characteristics of

primary school students, their development critical thinking and the formation of value orientations; implementation of preventive measures to preserve the life and health of primary school students, combating and preventing bullying, various forms of violence; bringing to specialists and non-specialists information, ideas, problems, solutions, own experience and their argumentation on the basis of partnership in the conditions of primary school. Among the program learning outcomes of future primary school teachers: critically assess the reliability of informational sources, adhere to legal and ethical requirements for the use of information and communication and digital technologies in the course of pedagogical activities in primary school; to organize the educational process with the usage of digital technologies and distance learning technologies of junior schoolchildren; to integrate and use academic subject knowledge as a basis for the content of educational branches of the State Standard of Primary Education; apply methods and techniques of teaching, innovation, interdisciplinary links and integrate the content of educational areas in standard and non-standard situations of professional activities; to plan and carry out the educational process taking into account the age and individual characteristics of junior students, to ensure the development of cognitive activity of students, to form in them motivation to learn on the basis of partner pedagogy; take preventive measures to preserve the life and physical and mental health of primary school students, provide them with home care (if necessary), plan and implement measures to prevent and combat bullying and various forms of violence or any form of discrimination among primary school students and other participants in the educational process; objectively evaluate their own activities as a subject of pedagogical work on worldviews, spiritual, ethical, aesthetic norms and beliefs in order to self-education, self-development, self-improvement throughout life; to argue and defend their own views on strategic directions of education development in Ukraine; to protect and affirm democratic, humanistic and national ideals, values and traditions in professional activity.

Training applicants for higher education in two specialties 014 Secondary Education (Music Art) and 013 Primary Education involves the implementation of the following two-course works: on methods of teaching musical art and integrated course «Art» and on methods of primary education. In the process of their implementation, the

formation of general and professional competencies is provided, in particular the ability to identify, pose and solve problems; the ability to search, process, and analyze information from various sources; the ability to act on the basis of ethical considerations (motives); the ability to solve professional and pedagogical problems based on knowledge of pedagogy, psychology, basics of inclusive education and conduct research; the ability to navigate in the information space, use open resources, information and communication, and digital technologies, operate them in professional activities. The program learning outcomes determine possession of skills and abilities of research work; management in the practice of the norms of academic integrity; critical assessment of the reliability and reliability of informational sources, compliance with legal and ethical requirements for the use of information and communication and digital technologies in the course pedagogical activity in primary school; objective assessment of one's own activity as a subject of pedagogical work from the worldview, spiritual, ethical, aesthetic norms and beliefs for the purpose of self-education, self-development, self-improvement during life; argumentation and defense of one's own views on strategic directions of education development in Ukraine; protection and affirmation of democratic, humanistic and national ideals, values and traditions in professional activity.

A significant amount of the educational program by the number of credits (39) is devoted to the practical training of applicants. It occurs through «Educational psychological and pedagogical practice in GEI (institution of secondary education)», «Industrial pedagogical practice (summer)», «Industrial pedagogical practice» in general secondary educational institutions, out-of-school educational and cultural institutions. Internships provide the formation of almost the entire complex of general and professional competencies and program learning outcomes that contribute to achieving a high level of training for modern music teachers and primary school teachers.

Teaching and training of higher education students in the educational-professional program «Secondary Education (Music). Primary education» is carried out on the basis of modern theoretical and methodological approaches, the implementation of which contributes to the formation of competencies sufficient to produce new ideas, and solve complex problems in the field of art (music) and primary education.

Development and implementation of the educational and professional training program for applicants for the first (bachelor's) level of higher education «Secondary education (Music). «Primary education» is driven by labor market demands and regional educational needs for qualified teachers, as 90 percent of entrants are from the rural community, and rural schools especially need qualified teachers who have two specialties – «Music» and «Primary Education». Teacher training in two specialties significantly expands its functionality in GEI (institution of secondary education), makes it competitive in today's labor market, and opens up prospects for endless professional development and development of individual abilities. It is confirmed by reviews of employers and stakeholders, statistics of the Department of Education and Science of the Poltava Regional State Administration (№ 1737/0201-13 from 22.06.2020), and significant demand for applicants for the dual specialty.

**Conclusions.** Poltava V. G. Korolenko National Pedagogical University has many years of successful experience in training teachers in two specialties, including 014.13 Secondary Education (Music) and 013 Primary Education. Educational and professional training program for applicants for the first (bachelor's) level of higher education «Secondary education (Music). Primary education» is unique, and balanced; it implements the goals, namely training highly qualified music teachers and primary school teachers with the prospect of their further employment and successful solution of complex specialized tasks and professional responsibilities in educational and cultural institutions. Its development and implementation in modern conditions is an urgent educational need of the region.

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## **ПІДГОТОВКА ВЧИТЕЛЯ МУЗИЧНОГО МИСТЕЦТВА ТА ПОЧАТКОВОЇ ШКОЛИ В МЕЖАХ ОДНІЄЇ ОСВІТНЬОЇ ПРОГРАМИ**

*У статті розкрито нормативно-правовий і змістовий складники підготовки вчителя музичного мистецтва та початкової школи в межах однієї освітньо-професійної програми «Середня освіта (Музичне мистецтво). Початкова освіта». Висвітлено традиції підготовки вчителів за двома спеціальностями в Полтавському національному педагогічному університеті імені В. Г. Короленка. Обґрунтовано необхідність розробки та впровадження освітньо-професійної програми в сучасних умовах: задоволення освітніх потреб регіону і запитів суспільства щодо підготовки висококваліфікованих учителів музичного мистецтва та початкової школи, підвищення їх конкурентоспроможності на ринку праці, значний попит абітурієнтів на подвійну спеціальність, збереження кращих педагогічних традицій університету. Визначено нормативно-правову базу створення програми, зокрема: Наказ МОН України № 506 від 12.05.2016 р. (редакція від 31.05.2019 р.), Тимчасовий стандарт вищої освіти першого (бакалаврського) рівня освіти зі спеціальності 014 Середня освіта (Музичне мистецтво), затверджений Наказом МОН України № 375 від 06.04.2016 р., Стандарт вищої освіти за спеціальністю 013 Початкова освіта для першого (бакалаврського) рівня вищої освіти, затвердженого наказом МОН України*

№ 357 від 23.03.2021 р., Професійний стандарт за професіями «Вчитель початкових класів закладу загальної середньої освіти», «Вчитель з початкової освіти (з дипломом молодшого спеціаліста)» (наказ Мінекономіки № 2736 від 23.12.2020 р.). Висвітлено унікальність і мету освітньої програми, умови навчання та працевлаштування випускників. Схарактеризовано обсяг та теоретичний зміст програми, який становлять базові знання з історії, теорії музичного мистецтва та методики його викладання, основ інструментально-виконавської, вокальної, диригентсько-хорової технік, педагогіки, психології, педагогічної майстерності, методик початкової освіти, дисциплін загальної підготовки, які забезпечать готовність учителя до формування в школярів ключових і предметних компетентностей. Визначено перелік обов'язкових освітніх компонентів програми, які розподілено рівномірно між обома спеціальностями та поділено на блоки загальної підготовки та професійної підготовки за спеціальністю 014.13 Середня освіта (Музичне мистецтво) та спеціальністю 013 Початкова освіта. Означено загальні та фахові компетентності, які формуються у здобувачів вищої освіти в процесі засвоєння освітніх компонентів та відповідні програмні результати навчання. Розкрито особливості практичної підготовки здобувачів подвійної спеціальності в межах однієї освітньої програми.

**Ключові слова:** освітня програма; вчитель музичного мистецтва; вчитель початкової освіти; компетентності; програмні результати навчання.

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## NON-FORMAL MUSIC EDUCATION ORGANIZATION IN OUT-OF-SCHOOL INSTITUTIONS

*The article reveals the importance of non-formal music education in out-of-school institutions. It is noted that non-formal music education is a certain artistic movement and a socially organized community of people who are united by common artistic interests, goals, and joint musical activities.*

*The use of different forms of organization of non-formal art education in extracurricular institutions is conditioned by the type of art, namely non-formal musical educational activity is carried out in choral groups (folk, chamber), vocal ensembles (folk, vocal and instrumental), in individual vocal performance, instrumental duets, trios, ensembles or orchestras (folk instruments, bandura players, etc.) and various temporary creative music groups.*

*The advantages of using informal music education in an extracurricular institution are its mobility, flexibility, the use of alternative forms of learning, and the formation of additional skills.*

**Keywords:** *informal music education; extracurricular institution; music circle.*

**Introduction.** In modern conditions of increased attention of society and the state to the pedagogical development of personal creative abilities of the young generation, many fundamentally new pedagogical concepts, systems, and educational technologies are produced and implemented. All over the world, there is a search for new strategies and directions of scientific and pedagogical activity, which would simultaneously correspond to scientific postulates and promote the development of new research. The Accomplishment of new pedagogical and artistic objectives is carried out in the conditions of fast dynamic social processes. Scientists are developing the latest technologies, actively working with them, modernizing the music and pedagogical industry, and studying the prospects for further development of art, including music education.

Global transformations taking place on the world stage are the cause of reform changes in the field of both formal and non-formal education, including music education.



Reforming the education sector in Ukraine involves finding new approaches and models of non-formal music education. Such a model as non-formal education has become an essential element of the modern educational dimension. It expands the spheres of its existence. Non-formal music education is becoming a crucial factor in a personality's formation and development.

Holistic theoretical analysis of scientific research shows that Ukrainians are looking for perspectives and ways to raise the issue of non-formal art education.

**Analysis of recent research and publications.** Ukrainian scientists conduct research that can be classified as follows: research that reveals and substantiates modern educational paradigms, concepts, methodological approaches to future music teacher vocational training (O. Kozyr, O. Hluzman, L. Masol, O. Oleksiuk, H. Padalka, T. Reizenkind, A. Rostovskyi, O. Shchelokova); research that analyzes the influence of art on the individual (I. Ziazium, L. Koval, O. Otych, O. Rudnytska); research that covers future music teacher's professional and personal qualities formation in the process of vocational training (O. Kuznichenko, I. Levytska, K. Melnychenko, O. Plokhotniuk, P. Kharchenko, M. Falko).

Art pedagogy has accumulated significant positive experiences reflected in the progressive ideas of non-formal music education. There are scholars who try to create the newest conditions, directions, and technologies of music art development. Thus, Ukrainian scholars M. Leshchenko, L. Pukhovska, and N. Sulaieva made a significant contribution to non-formal art education. E. Huseinova, Yu. Lukianova, L. Sihaieva covered the issues of the latest pedagogical systems of non-formal art education; N. Vyshnevskaya, L. Volynets, V. Irkliienko revealed the distinctive and common features of traditional and non-formal education.

Ukraine is successfully integrating into the European educational dimension. Scientists study foreign experience in non-formal art and music education, improve the quality of teacher education, introduce new, non-standard teaching systems, and explore ways of music education innovative transformations in the concept of competence approach.

**The purpose of the paper** is to investigate the process of organizing non-formal music education in out-of-school educational institutions.

**Research methods** were the following: theoretical methods that make up the analysis of the scientific sources; empirical methods were used to study scientific sources dedicated to formal and non-formal education development; the deductive method involved the course of research from general (education system) to special (non-formal art education) and specific (non-formal music education in out-of-school education).

**Presenting the main findings.** The development of non-formal music education in out-of-school educational institutions has been and remains one of the leading topics for modern education. Non-formal music education is a specific artistic movement, in a way. It is a socially organized community of people united by common artistic interests, goals, and integrated musical activities.

Currently, the issue of organizing non-formal music activities in out-of-school educational institutions to create conditions for quality music education is relevant for teachers. After all, non-formal art groups are a universal means of involving a child in active artistic activities, socialization, individualization, and acquisition of professional musical abilities.

The use of various forms of non-formal art education in out-of-school educational institutions is determined by the type of art. Thus, non-formal music educational activities are carried out in choirs (folk, chamber), vocal ensembles (folklore, vocal-instrumental), individual vocal performance, instrumental duets, trios, ensembles or orchestras (folk instruments, chamber one, wind, bandura players, bagpipers, etc.) and various temporary creative music groups, etc. (Sulaieva, 2013).

Non-formal music groups can be called a social environment, a circle of communication. Therefore, the reasons for the development revival of out-of-school non-formal music groups, studios, and associations can be described as follows:

- the desire to study something unusual, especially modern art;
- the failure at school and alienation from the school staff;
- the lack of interest in something, inaction, indifference to learning;
- the need for emotional impressions;

- the lack of individual approach in school;
- inattention to adolescents in the family, neglect, loneliness, insecurity;
- originality of impressions received by teenagers in non-formal groups, inner freedom;
- the opportunity to protest against the situation of young people in modern conditions.

Non-formal music groups are, in fact, a whole system; it is not only music or artistic and aesthetic education. It is also a kind of social education aimed at socialization and individualization by means of music art. In order to implement non-formal music education, future teachers should be prepared to implement the following areas of educational work:

- the dynamic side of communication development, namely ease of contact, initiative, willingness to communicate;
- development of empathy, emotionality, and expressiveness of non-verbal means of communication;
- stimulating the child's imagination;
- development of positive self-esteem, which is associated with a state of looseness, self-confidence, a sense of emotional well-being;
- development of personality significance in the children's group, formation of positive self-esteem;
- improving the ability to creatively convey the musical image, using their experience and various means of musical expression;
- renewal of the subject-spatial environment, which contributes to children's aesthetic development and emotional well-being;
- creating conditions for involving children and adults in musical culture and organizing joint musical activities.

It might be stated that the purpose of the non-formal music (vocal) group is to develop children's musical abilities and interests, in particular giving gifted children the opportunity to show their abilities; teaching children to sing correctly and intonationally; instilling and deepening a love for a song; cultivating taste, high performing culture; taking part in non-formal out-of-school activities. The non-formal music group head's work should be focused on the development of musical memory, basic skills of harmonious pitch,

creative thinking, musical pitch and intonation, singing skills, singing breathing, and expanding the range of voice.

Enriching children's theoretical knowledge and forming their vocal and instrumental skills, we teach them through music to express emotional states, attitudes toward another person, tell a whole story and create an image that corresponds to a piece of music.

By attending a non-formal music group or studio, teachers involve children to gain knowledge about the surrounding art world, thus provoking their initial socialization in music. It contributes to the accumulation and understanding of knowledge about the art of music, the formation of socially oriented motives, and creative mastery of the diversity of social roles, which enriches the individual's social experience.

The work of the non-formal out-of-school music group is concert and performance. Participants of the non-formal vocal group participate in concerts, competitions, and performances. Therefore, the music group head should pay attention to preparing students to perform in front of an audience, which helps to increase self-esteem.

To organize non-formal music education, attention should be paid to musical abilities development in the non-formal out-of-school educational institution. Fundamental and specific musical abilities are developed during the visit to the non-formal music group. The development of children's musical abilities is displayed in musical activity. An example is the usage of modern information and computer technology, which can accompany different types of children's musical activities, namely vocal and choral singing, listening, musical and rhythmic movements, staging, improvisational and vocal, instrumental, rhythmic, playing musical instruments, conducting, musical and didactic games. Modern information and computer technologies are presented by the following items: music players; musical games; software for karaoke singing; music encyclopedias; curricula, textbooks; music designers, and software for composing music.

Teaching music should be close to the game. However, it is necessary to teach children to observe musical phenomena, compare them, and find and correctly name musical patterns.

Rhythmic education should be based on the transfer of the rhythm of the music in a variety of simple movements made by children. The rhythm lesson itself is the easiest to present in the form of a game:

- the usage of rhythmic elements ('step,' 'running,' 'don, deli,' 'ta-titi');
- visual images of rhythmic phrases (Drawings of birds);
- rhythmic accompaniment composition;
- rhythmic exercises (clapping, tripping);
- singing with a roll call (performed alternately by the teacher and children).

The key objectives of modern non-formal music education are musical discoveries and musical talent development. Among modern technologies, improvisation can be called a specific type of children's creative musical activity. Its result is achieved while improvising, without prior training. For example, for a child to come up with a melody, they need to master the rhythmic and intonation experience, which is developed during music lessons hence constant practice. Besides, it is necessary to get acquainted with the proposed text, its rhythm, and its melody structure.

Creative tasks and productions are also effective means of musical and creative activities development. Theatrical activity is the basis of children's interaction with adults, which influences creative, musical skills, and abilities formation. The teacher encourages children to be creative by designing appropriate scenarios and situational pictures. Performance is easy, and children can interpret music freely. Though, the rules of the game and the plot sometimes help children improvise. The gradual complication of the game conditions, fairy tales, productions, musicals, and their scripts contributes to musical experience and creative abilities enrichment. Thus, children's independence develops. Creativity allows teachers to develop, direct and control children's musical thinking. The difficulties that arise in the process of singing (lack of coordination of pitch and voice) are gradually eliminated. 'Non-singing' children can show their creativity through movements while playing children's musical instruments.

**Conclusions.** In out-of-school institutions, non-formal music education is provided in parallel with formal education. It is realized

mostly in artistic and creative groups, art associations, etc. Non-formal music education is free from compulsory curricula, coordination with various authorities, and strict adherence. Such freedom makes it possible to build a curriculum every time, focusing on the audience's needs and implementing innovations.

On the other hand, the same freedom also means greater responsibility for developing and adhering to internal quality standards and constantly developing innovations. The advantages of using non-formal music education in out-of-school education are its mobility, flexibility, alternative forms of teaching, and the formation of additional skills. It creates a wide field for the individual's artistic potential realization and creative development.

**Prospects for further research.** The study does not cover all aspects of the issue. The methodological support development for the music group (association) functioning in an out-of-school institution is considered promising.

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#### ОРГАНІЗАЦІЯ НЕФОРМАЛЬНОЇ МУЗИЧНОЇ ОСВІТИ У ПОЗАШКІЛЬНИХ ЗАКЛАДАХ

*У статті розкривається важливість неформальної музичної освіти в сучасному суспільстві. Глобальні перетворення, які відбуваються на світовій арені, є причиною реформаційних змін у сфері як формальної, так і неформальної музичної освіти. Зазначається, що неформальна музична освіта є певним мистецьким рухом – соціально організованою спільнотою людей, які об'єднані спільними мистецькими інтересами, цілями та спільною музичною діяльністю.*

*У ході неформальної музичної освіти реалізуються різні напрями виховної роботи, зокрема комунікативний (розвиток динамічної сторони спілкування – легкість контактування, ініціативність, готовність до спілкування); соціальний (формування відчуття значущості в дитячому колективі, сформованої позитивної самооцінки); психологічний (розвиток позитивного самовідчуття, що пов'язано зі станом розкнутості, впевненості в собі, відчуттям власного емоційного благополуччя); естетичний (створення умов для залучення дітей і дорослих до музичної культури та організація спільної музичної діяльності; творче вираження музичного образу; поповнення предметно-просторового середовища) тощо.*

*Використання різних форм організації неформальної мистецької освіти в позашкільних закладах обумовлюється певним видом мистецтва: неформальна музична освітня діяльність здійснюється в хорових колективах (народних, камерних),*

вокальних ансамблях (фольклорних, вокально-інструментальних), в індивідуальному вокальному виконавстві, інструментальних дуетах, тріо, квартетах, ансамблях чи оркестрах (народних інструментів, камерних, духових, бандуристів, сопілкарів та ін.) і різноманітних тимчасових творчих музичних групах.

Метою роботи неформального музичного гуртка є розвиток музичних здібностей та інтересів дітей, а саме: надання можливості обдарованим дітям проявити свої здібності, музичну пам'ять, гармонічний слух, творче мислення; виховувати смак, високу виконавську культуру під час участі в заходах позашкільного закладу. Робота музичного керівника неформального музичного (вокального) гуртка має бути скерована на розвиток музичного слуху та чистоти інтонації, формування вокальних навичок (співочого дихання, звукоутворення, дикції, артикуляції тощо), розширення діапазону голосу, поглиблення любові до пісні. Запропоновано ігрові ритмічні завдання, виконання яких має базуватися на передачі ритму музики в простих різноманітних рухах, зокрема використання ритмічних елементів («крок», «біг», «дон, ділі», «та-ті-ті»); наочні зображення ритмічних фраз; виконання музичних творів із ритмічним акомпанементом тощо. Переваги використання неформальної музичної освіти в позашкільному закладі полягають у її мобільності, гнучкості, застосуванні альтернативних форм навчання та формуванні додаткових навичок. Це створює широке поле для реалізації художнього потенціалу особистості та її творчого розвитку.

**Ключові слова:** неформальна музична освіта; позашкільний заклад; музичний гурток.

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# ***INNOVATIONS IN ARTS AND PEDAGOGICAL EDUCATION***

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## **PRELIMINARY REMARKS ON WRITING FOR INCLUSION: EUROPEAN COOPERATIVE WORK BETWEEN PRIMARY SCHOOLS WITH ETWINNING AND DIGITAL STORIES**

*The article deals with European Cooperative Work between Primary Schools with eTwinning and Digital Stories. The author characterizes The Key Action 2 Erasmus project 'Writing for Inclusion' (WIN) is to focus on rising awareness, changing perceptions and providing resources to implement inclusion through the concept of Care in Education.*

*The main purpose of this project is to empathize with the feelings and emotions felt by those kids entering the group for the first time or those others being different from the standardized group. Opening their minds and broadening pupils' boundaries may be a solid tool to create a more inclusive and fair society to all.*

*The article includes detailed description of background and goals of the project, it names all the project partners, project target groups, specific aims.*

**Keywords:** *Writing; Inclusion; European Cooperative Work; Primary Schools; Digital Stories.*

**Background & Main goals.** attempt to stimulate students' willingness to work creatively and collaboratively (Waters

The Key Action 2 Erasmus project "Writing for Inclusion" (WIN) focuses on rising awareness, changing perceptions and providing resources to implement inclusion through the concept of Care in Education. At this point, the project's conceptualization of Care needs to be explained. It is understood as an epistemic category



that epitomizes the yearning of the individual to be "accompanied" in the performance of experiences. In contemporary educational research, the concept of Care is shaped by three lines of interpretation and operation: Self-care; Care for others; and Care for the world. These three different perspectives are not just a theoretical framework of an educational model, but rather they represent a real "operative model" that is usually applied in the care professions: teaching, specialized educators, social workers, among others as an umbrella term that encompasses every practice of inclusion (Canals-Botines and Raluy Alonso, 2022).

Indeed, the main purpose of this project was for primary pupils to empathize with the feelings and emotions felt by those kids entering the group for the first time or those others being different from the standardized group. Opening their minds and broadening pupils' boundaries may be a solid tool to create a more inclusive and fair society to all.

As for the project background, a needs analysis was carried out to examine the beliefs and perceptions of university teachers, pre-service and in-service teachers regarding inclusiveness and care in education in the participating countries. The findings from the online survey suggested that diversity was seen as an asset, but language teachers struggled to facilitate integration. As for the main reasons, many educators expressed their willingness to be trained in diversity and, more particularly, to use new technologies and resources to implement the principles of "Care in Education".

In order to mainstream inclusive practices and tackle the effective use of digital storytelling to foster Care in childhood education, a four-country consortium was created. It is composed of four universities: University of Vic-Central University of Catalonia (UVic-UCC) from Spain, Università di Firenze from Italy (UNIFI), Eötvös-Loránd University (ELTE) from Hungary, and Poltava V.G. Korolenko National Pedagogical University (PNPU) from Ukraine; and four schools: Les Pinediques, from Spain, Istituto Comprensivo Le Cure, from Italy, Erzsébetvárosi Két Tanítási Nyelvű Általános Iskola és Szakgimnázium, from Hungary and Poltava Comprehensive school of I-III degree # 18, from Ukraine.

**Project target groups, Specific Aims and Outputs.** Regarding the Project target groups, they are in-service teachers, young language learners, and more marginally pre-service teachers:

- School Teachers: In-service teachers play a crucial role in this initiative because they need to be trained to gain deeper understanding of “care” and also, they need to be given resources and support to implement the project in their classrooms.

- Pupils: Children are undoubtedly the main target of our project and all the project outcomes are meant to finally converge in helping them develop positive attitudes towards inclusion in the class.

- Universities & Pre-service teachers: Pre-service teachers are involved within the framework of the university modules since two students from the four universities will carry out their practicum in a project partner school to observe the development of the activities.

WIN is focused on seven outcomes during the project and upon its completion:

- An open-access learning platform. It gathers practices and transfers experiences among the participating universities and schools in the areas of Inclusion and Care.

- Online modules. Their main goal is to reappraise the teachers’ attitude towards diversity and to sensitize them to the teaching styles suitable for spreading our view of "Care" and Inclusion.

- Learning-focused animations. They are a bank of digital resources that children can use to develop their stories on inclusion in peer-to-peer scenarios.

- A school toolkit. It is developed to aid participants (teachers and students) through all the steps that are to be followed to create a digital story.

- A training activity. It combines e-learning modules (20h) that different partners can choose according to their teaching needs, and synchronic face-to-face sessions following a blended methodology (20h).

- A multiplier event. Its main aim is to disseminate the project outcomes and reach out to the local community.

- eTwinning and Digital tales. School students will elaborate inclusive stories that are to be shared in an eTwinning project among partner schools.

### **Where are we so far?**

Due to the war in Ukraine, the Consortium decided to extend the project for six months and delay the training activity in Budapest and the multiplier event in Vic as much as possible. Meanwhile, pupils from the school partners have created drawings and digital books for their peers in Poltava School. Also, they have sung a common song that has been edited and compounded in a unique YouTube channel for private sharing. WIN is also grown up as a real European family helping colleagues abroad in any need the Consortium can help in. The schools in Budapest, Florence, Taradell and Poltava have been organizing activities since the beginning of the project. This understanding has overcome all possible outer disruptions until today. The eTwinning, the digital stories and the videos with songs and drawings are proof of it.

### **eTwinning**

**Introduction.** The European Project Writing for Inclusion (WIN) formed by the 4 Universities, the 4 schools of the 4 European countries already mentioned in previous sections, started in September 2020, sharing the children's work done in the project through an eTwinning platform. The platform let them communicate, collaborate, develop the project, and feel part of the European learning community.

The eTwinning Project **We all Win** is thought to be the meeting point of the schools participating in the WIN (Writing for INclusion) KA02 Erasmus+ Project led by the University of Vic. "Writing for Inclusion" focuses on raising awareness, changing perceptions, and providing resources to implement inclusion through the concept of care in education.

**About the Project.** The WIN project is designed to tackle the effective use of digital storytelling to foster

care in childhood education. The pupils forming part of the project come from very diverse cultural, economic, and social backgrounds and this diversity is an asset for the children's involvement. Children will fully participate by exchanging their animations with all the school partners and they will thus become familiarized with cultural and social diversity in the other countries. The Universities cannot take part in the eTwinning, only the schools

can. The eTwinning rules establish that the teacher only forms part of the eTwinning if he/she forms part of the school. If/When the teacher leaves the school, the platform stays at the school and this teacher no longer forms part of the eTwinning. To start using the platform, two schools must start to construct the platform and then invite the others.

From September 2020 to June 2021 the eTwinning platform helped to create bounds among the participating schools. All the activities included in this eTwinning project are thought to allow pupils and teachers in the different schools to get to know each other, to get familiarized with cultural and geographical aspects of the other countries. Sharing all these aspects will lead us to see similarities that bring us together and differences that enrich each other. It will be the meeting point of the schools as the basis for a better understanding.

**Aims.** The first set of aims are shared with the Erasmus+ WIN Project:

- To share knowledge and best practices.
- To broaden teachers' understanding of inclusive educational policies across Europe.
- To develop more inclusive attitudes towards diversity through creativity in digital storytelling and the use of technology as part of the emerging literacy process.
- To help pupils develop positive attitudes towards inclusion in the class.

The following are the specific aims of the eTwinning project:

- To learn about other countries and cultures and infer their own.
- To create a better cultural understanding.
- To create a European identity.
- To develop oral and written skills in English.
- To improve students ICT skills.

### **Work Process**

OCTOBER 2020: Logo contest. The four schools asked each of their pupils to create a logo. All the schools made an exhibition out of which each school chose the 5 best pictures. When they had the best five, they created a paddle with the 20 best pictures from the 4 schools. The children voted for the 4 best ones and out of them the one with the highest punctuation was the winner.

<https://padlet.com/europeanproject/win>



The winner became the logo for both the Erasmus+ and eTwinning projects.

NOVEMBER 2020: Who is Who activity with personal introductions using avatars, pictures, or videos.

They created a Children's padlet, called *Let's know each other*, in which they made a short description of themselves and talked about their hobbies. They also added their pictures and put them together with the text all scrambled up on the same wall. The task was to guess "*Who is Who?*" and try to match the picture to the description. The same was done in another paddled with the teacher's pictures and descriptions.

It was an interesting and challenging way to know each other.

DECEMBER 2020: How does each country celebrate Christmas? Activity to

find similarities and differences between the participants.

<https://read.bookcreator.com/5orw9GETTWVeaobZniFpAuMnVVn2/Japsq9cNTIOSzDSIC2O4UA>

A. JANUARY-FEBRUARY: Guided tour through the schools.

B. MARCH-APRIL: Cities, regions, and countries multimedia presentations.

C. MAY-JUNE: Let's talk about food sharing recipes!!

D. ALL YEAR ROUND: Did you know that we celebrate... ?  
Activity to share a specific tradition that only one of the countries has.  
It was done on the specific date of each celebration.

**Expected Results.** A non-tangible result is a wider cultural understanding, improved ICT skills and better English. A tangible result is the digital collection of traditions of the four participating

countries. A more European outlook to our school and enrich our pupils' minds.

**Digital Stories.** The core of the Erasmus+ WIN Project is writing stories by the school children to create awareness among students of what inclusion means. One of the aims of the project is to develop inclusive attitudes towards diversity through creativity in digital storytelling and the use of technology as part of the emerging literacy process.

When the schools started creating the stories, they made some brainstorming with the children to know what topics they were going to tackle. Out of this brainstorming came key words like *hospitality, citizenship, democracy, difference empathy*.

The schoolteachers shared the activities created by ELTE University in Hungary with the school children. All the activities contained videos and stories showing the different topics, to make children aware of care in education.

Once the children were acquainted with them, they were asked to create their own stories dealing with the different topics, related to their own situations. The children used their own L1, to make writing and expressing themselves better. The schools created several stories: Hungary and Ukraine created 5 stories each school, Italy created 10 stories and Spain 15 stories. Once they had created the stories, they sent them to the respective Universities for them to translate them into English, to be shared with all the school members.

Poltava University in Ukraine created a digital platform to be used by children at school. This platform had a selection of different characters to be used to create the animation of the written stories. The fact of making these stories animated digitally motivated the pupils because they could visualize their written version.

The next step will be joining the animation with the subtitles the Universities will create to match the animation. We are now in this process that will, hopefully be ready by the end of the school year 2021-22.

### **Videos**

This Erasmus+ project had to face the COVID breakout during the year 2020, but we never thought that something even worse would come out: a war in one of the countries of a partner in the project. The war in Ukraine was a shock to all of us, that made us create stronger bundles within the group.

Apart from trying to help out all the partners from the Ukraine, the school teachers and school children of the other member countries decided to make some drawings and sing a song of peace to be sent to Poltava Comprehensive school of I-III degree # 18, from Ukraine to make them feel that we are with them and we have them in our hearts.

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**ПОПЕРЕДНІ ЗАУВАЖЕННЯ ЩОДО ПИСЬМА В ІНКЛЮЗІЇ:  
ЄВРОПЕЙСЬКА РОБОТА В КООПЕРАЦІЇ МІЖ ПОЧАТКОВИМИ ШКОЛАМИ  
З eTWINNING ТА ЦИФРОВИМИ ТВОРАМИ**

*У статті йдеться про європейську співпрацю між початковими школами з eTwinning та Digital Stories у контексті використання електронного навчання. Автор характеризує К 2 проєкт Erasmus «Письмо в інклюзивній освіті» (WIN), який спрямований на підвищення обізнаності, зміну сприйняття та надання ресурсів для впровадження інклюзії як системи повноцінного догляду та допомоги. Серед партнерів проєкту – Полтавський національний педагогічний університет імені В. К. Короленка та Полтавська загальноосвітня школа I-III ступенів № 18 (нині – Гімназія № 18 Полтавської міської ради).*

*Основна мета цього проєкту – уможливити співпереживання почуттям та емоціям, які відчувають діти, що вперше вступають до групи, або ті, що відрізняються від однолітків. Сприяння повноцінному ментальному їх розвитку та нівеляція перешкод може стати надійним інструментом для створення більш толерантного та справедливого суспільства.*

*Стаття містить детальний опис передумов та мети проєкту, в ній названі всі партнери проєкту, цільові групи проєкту, конкретні завдання. Останніми є:*

- обмін знаннями та передовим досвідом;
- розширення розуміння вчителями інклюзивної освітньої політики Європи;
- розвиток більш інклюзивного ставлення до різноманітності через творчість під час створення цифрового оповідання і використання технологій як складника розвитку грамотності;
- допомога учням у розвитку позитивного ставлення до включення до класу.

*Деталізовано конкретні пріоритети проєкту:*

- дізнатися про інші країни й культури та зробити висновки про власні;
- створити уявлення про культуру;
- творення європейської ідентичності;
- розвиток усних та письмових навичок з англійської мови;
- удосконалення навичок роботи з цифровими ресурсами.

*Одним із результатів проєкту є створення у школі цифрової платформи для дітей. Ця платформа пропонує набір різних персонажів, які будуть використані для створення анімації до написаних історій. Наступний крок – поєднання анімації з субтитрами, які роблять діти, щоб доповнити анімацію. Зараз автори статті працюють над вирішенням саме цього завдання, який, на їхню думку, буде завершено до кінця 2021-2022 навчального року.*

**Ключові слова:** *письмо; інклюзія; Європейська робота в кооперації; початкова школа; електронний ресурс.*

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## TECHNOLOGICALLY ENHANCED ONLINE OPPORTUNITIES FOR LANGUAGE LEARNING IN INCLUSIVE EDUCATION

*The article deals with the technologically enhanced online opportunities for language learning in inclusive education. The author supposes the theoretical background of the issue to be processes of globalization and digitalization, and as the result - learners need to be additionally aware of human rights and to act as cultural agents, contributing to a more peaceful and tolerant cultural existence.*

*The author stresses, that overall objectives of global education overlap with the goals of an inclusive and diverse education: being a global citizen means being an advocate of tolerating the individuality of people on different dimensions of cultural exchange. This joined perspective on sameness and difference is crucial to understand the necessity of inclusion and by following the objectives of global education, the EFL classroom can provide learners with the mindset and attitudes to achieve this view on a changing world. He also gives the description of online course, consisting of 6 compulsory modules. The module structure pattern (goals, theoretical background, practice, EFL application, reflection) is given. It is stated, that other teaching resources such as sample units of secondary school materials or teacher guidelines have also been elaborated.*

**Keywords:** *online language learning; inclusive education; literature; teacher education.*

**Theoretical Background.** As early as 1994, the *Salamanca Statement* proclaimed that every person has “the fundamental right to education, and must be given the opportunity to achieve and maintain an acceptable level of learning” regardless of this person’s “unique characteristics, interests, abilities and learning need” (UN 1994: VIII). The *UNESCO Guidelines for Inclusion* (2005) furthermore state, schools and other educational institutions need to “creat[e] an environment [...] in which children are both able and enabled to learn” (UNESCO 2005: 10), so that young individuals can grow up to freely develop their own identities and ideas and, in the process, become themselves advocates for making an increasingly interconnected world a place of non-discrimination and acceptance.

Fostering diversity and inclusion is an objective which concerns all school subjects alike and the EFL classroom offers the potential to negotiate and reflect upon diversity and inclusion from two perspectives: 1) examine *cultural* forms of diversity (e.g., diversity based on gender, religious beliefs or ethnicity) and 2) discuss the central role *language* plays in the representation and active construction of diversity (Byram & Kramersch 2008). Indeed, the contemporary EFL classroom becomes an ideal educational space in which learners can get to know and reflect upon individual differences resulting from dynamic processes of cultural categorization and negotiation. In the European context, Byram shaped the idea of *intercultural communicative competence* as an overarching goal of teaching English (Byram 1997). His concept is based on the idea that speakers of different languages also belong to different cultures. These cultures are seen as relatively stable entities, which differ from each other in terms of the values, rituals, lifestyles or beliefs they represent. Given these basic differences between cultures, EFL learners are supposed to not only know about the culture-related differences between different speakers of English, but also develop specific communicative competences that allow them to negotiate with and understand the ‘other’ (Byram, 1997).

In recent years, however, the intercultural paradigm has been repeatedly criticized for its strictly binary understanding of culture, centred around the clear-cut distinction between the self and the other (cf. Blell/Doff 2014). Thus, critics have voiced the opinion that a belief in fixed cultural boundaries can no longer be maintained in a highly globalised world. As a result, several researchers have argued for a *transcultural* approach to understanding culture, which replaces the notion of culture as fixed entities with an image of cultures. Cultures are conceived of as hybrid networks of ever-changing cultural practices (Freitag-Hild 2018) in which individuals are no longer representatives of a fixed cultural collective but become “floating identities” (Grünewald, Küster & Lüning 2011: 69). This transnational approach considers cultures as complex processes, and seeks to enable learners to perceive diversity as being deeply embedded in a constant exchange of different cultural influences.

Finally, the more recent processes of globalisation and digitalisation have increasingly triggered interest in the approach of *global education*. According to Gaudelli (2016), global education aims at making learners *global citizens*, who act on both a local and a global level. In this context, as Osler and Starkey (2003; 2018) point out, learners need to be additionally aware of the role human rights play in the global sphere, which turns them into cultural agents contributing to a more peaceful and tolerant cultural existence on various levels of personal action (cf. Jackson 2019). At this point, the overall objectives of global education overlap with the goals of an inclusive and diverse education: being a global citizen means being an advocate of tolerating the individuality of people on different dimensions of cultural exchange. This joined perspective on sameness and difference is crucial to understand the necessity of inclusion and by following the objectives of global education, the EFL classroom can provide learners with the mindset and attitudes to achieve this view on a changing world.

**Project.** The Erasmus KA2+TOOLS project (Technologically enhanced online opportunities for language learning in inclusive education) aims at supporting the development of such educational environments by examining how inclusive learning settings in schools can be further established, improved and enhanced with the help of digital technologies. In this context, the project follows a broad understanding of *diversity* as a concept, which is used to describe the different and idiosyncratic dispositions and identities of individuals within a society in terms of “race, colour, sex, language, religion, political or other opinion, national, ethnic, indigenous or social origin, property, birth, age or other status” (UN 2008: 2) and *Inclusion*, which is understood as the foundational principle and practice concerned with the acceptance, protection and non-discrimination of these individual dispositions on a social, cultural, political, and economic level of society. The Project stems from the belief that foreign languages, English in particular, form a very powerful platform for enhanced education and personal development for learners with different individual needs. However, EFL educators must have

effective awareness of a variety of needs and cope with them in their lessons. The project main goals are:

- Raise awareness of the necessity of dealing with mixed ability
- Enhance the quality of teacher training in social, digital and cultural inclusion
- Promote ICT as an instrument to favour inclusion
- Organize seminars and activities to advocate for non-discriminatory attitudes in teaching
- Set up a debate platform to share ideas regarding inclusion in the EFL

The partnership consists of seven organisations from five countries and is coordinated by the University of Opole, Poland. The rest of the consortium is composed by:

- The University of Vic-Central University of Catalonia (Spain)
- Kaye Academic College of Education (Israel)
- The Zentrum für Lehrerbildung der Universität Münster (Germany)
- The University of Cyprus SEIT Lab (Cyprus)
- The Municipal In-service Teacher Training Centre (MODN) in Poland
- The Zentrum für schupraktische Lehrerausbildung Münster (ZFL) in Germany.

More specifically, this project is concerned with the development of concrete teaching materials that can assist future teachers of English in implementing a more inclusive approach to teaching and learning in their own English as a foreign language (EFL) classroom. For that purpose, an online platform has been created, which does not only allow English teachers from all over the world to easily access all the materials and units designed in the course of this project but also, in doing so, can start a conversation on what diversity and inclusion mean in the context of foreign language education today.

**Online Modules.** The course consists of a number of modules that have been placed on the project Moodle platform. They may be used for online, hybrid, or face to face teaching and they aim to promote technology use and inclusive education in the area of language learning. In addition, the course endeavours to enhance

international collaboration among pre-service students. The course is planned for 30 hours / 5 ECTS and its implementation may be carried within the framework of university courses. They could also be adapted in such a way that they can be offered in other languages. As for the online course structure it consists of 6 compulsory modules, namely:

1. Introduction
2. Social diversity in education and accent bias
3. Cultural Diversity
4. Digital Citizenship in language education
5. Gender Inequality
6. Universal design for learning

The module structure follows a pattern for all the units:

- Goals: what participants will learn and be able to do by the end of the module
- Theoretical background: key concepts and knowledge or research related to the topic
- Practice: activities meant to reinforce the theory and help participants progress in their understanding of the concept
- EFL application: tasks that connect the topic with the EFL classroom practice and suggest activities for students
- Reflection: students are asked to self-assess themselves and reflect upon their own practice

In addition, other teaching resources such a sample units of secondary school materials or teacher guidelines have also been elaborated to guarantee its sustainability and use by EFL teachers.

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*Анхель Ралуї*

## **РОЗШИРЕННЯ ТЕХНІЧНИХ МОЖЛИВОСТЕЙ ОНЛАЙН-РОБОТИ У ХОДІ ВИВЧЕННЯ МОВИ В ІНКЛЮЗИВНІЙ ОСВІТІ**

У статті йдеться про технологічне розширення можливостей цифрових ресурсів для вивчення мови в інклюзивній освіті. Передумовою дослідження цього питання автор вважає посилення процесів глобалізації та цифровізації, результатом яких є необхідність додаткового знання прав людини аби виступати в ролі культурних агентів, сприяючи більш мирному та толерантному існуванню світової культури.

Підкреслено, що загальні пріоритети глобальної освіти збігаються з цілями інклюзивної та полікультурної освіти: бути громадянином світу – означає бути прихильником толерантного ставлення до індивідуальності людей у різних вимірах культурного обміну. Такий суспільний погляд на однаковість і відмінність має вирішальне значення для розуміння необхідності інклюзії. Дотримуючись мети глобальної освіти, інклюзивний клас допоможе створити підґрунтя для формування саме такого погляду на світ, що змінюється.

Сформульовано основні завдання проекту, як-от:

- підвищити усвідомлення педагогами необхідності працювати зі змішаними здібностями;
- удосконалити якість підготовки вчителів із соціальної, цифрової та культурної інклюзії;
- пропагувати ІКТ як інструмент сприяння інклюзії;
- організувати семінари та заходи для пропаганди недискримінаційного ставлення в навчанні;
- створити дискусійну платформу для обміну ідеями.

Автор наводить опис онлайн-курсу, що складається з шести обов'язкових модулів:

1. Вступ.
2. Соціальне розмаїття в освіті та акцентне упередження.
3. Культурне розмаїття.
4. Цифрове громадянство в мовній освіті.
5. Гендерна нерівність.
6. Універсальний дизайн навчання.

Пропонується шаблон структури модуля, який включає цілі, теоретичну базу, практику, застосування інклюзії, рефлексію.

Зазначається, що розроблено й інші навчальні ресурси, наприклад, зразки демонстраційних шкільних матеріалів, рекомендації для вчителів.

**Ключові слова:** вивчення мови онлайн; інклюзивна освіта; педагогічна освіта; література.

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## THE USE OF DIGITAL TECHNOLOGIES IN THE TRAINING OF SOCIONOMIC SPECIALTIES FOR WORK IN INCLUSIVE EDUCATIONAL CONDITIONS

*The article considers and analyzes the problem of using digital technologies in the preparation of specialists in socionomic specialties to work in an inclusive educational environment. The essences of inclusive education, the regulatory framework of inclusive education in Ukraine, and socio-pedagogical and correctional work with children with special educational needs are revealed. The role of a social pedagogue, speech pathologist, and speech therapist in working with children with special educational needs in inclusive education is determined. The article considers the possibilities of using digital technologies in the work of specialists in socionomic specialties in the context of inclusive education and ways to improve the system of their training.*

*The authors present an analysis of experimental research to determine the readiness of future specialists in socionomic specialties to use digital technologies in educational and professional activities. Positive and negative factors of digital technology use are determined.*

**Keywords:** *inclusive education; a social pedagogue; a defectologist; a speech therapist; a child with special educational needs; a specialists; digital technologies.*

**Introduction.** Today it is determined that the main goal of social development is to create a “society for all”. It opens the way to the realization of rights and opportunities for every member of society, as well as provides equal access to quality education. The concept of modernization of Ukrainian education states the principle of equal access of children and young people to full life and education in accordance with their interests and preferences, regardless of family wealth, place of residence, and health.

The development and functioning of both special and inclusive education in modern conditions is considered a reflection of progressive change and a manifestation of care for children with special educational needs. Thus, the introduction of inclusive education as a modern model that provides quality education for children with psychophysical development and opens the way to the rights and opportunities of everyone, provides not only equal access to education, upbringing, and rehabilitation, but also requires qualified teachers.

The main tasks of inclusive education, which should be solved by educational institutions are the following: to ensure the diverse development of children and the realization of their abilities; to create an educational-correctional and rehabilitation environment to meet the educational needs of students with special needs; to create positive microclimate in an institution with inclusive education; to form active interpersonal communication of children in an inclusive educational space; to provide differentiated psychological and pedagogical, medical, social and correctional support for such children; to provide counseling and educational assistance to families raising children with special needs (psychological, pedagogical, medical, social and legal aspects), involving parents in the development of individual plans and programs for development, training, and social adaptation, etc.

In the context of the complex challenges of the modern world, which have taken place in our country (pandemic, war), the training of socionomic specialties, namely social educators, social workers, correctional educators, speech therapists, teacher assistants to work in an inclusive educational environment becomes relevant possession of not only innovative pedagogical, but also modern digital technologies, which is a consequence (result) of scientific and technological progress.

Therefore, there is a necessity for the formation of digital competence, which involves the possession of theoretical knowledge and practical skills in the use of specific digital technologies as a means of communication and providing content and procedural side of learning, education, and personal development in limited interpersonal interaction.

**Analysis of recent research and publications.** The problem of life of children with special educational needs is the subject of



research by theorists and practitioners of many branches of science: medicine, special (correctional) pedagogy, psychology, sociology, social work, social pedagogy and others. Problems of attracting children with special educational needs to study in secondary schools, their rehabilitation and adaptation to social norms are thoroughly considered in the works of scientists in social pedagogy I. Zvereva, A. Kapska, M. Reynolds, N. Sabat, O. Kholostova, etc. The basics and principles of implementing inclusive education in Ukraine are revealed by scientists S. Yefimova, A. Kolupaeva, A. Krykun, O. Martynchuk, O. Taranchenko and others. The issues of professional training on the basis of the competence approach of social and correctional teachers and their readiness to work in an inclusive educational space are the subject of research V. Berezan, V. Bondar, M. Galaguzova, A. Kapska, L. Mishchyk, S. Mironova, N. Pakhomova, V. Polishchuk, V. Synyova, E. Sinyova, D. Suprun, M. Sheremet and others. However, the issues of the possibility of using digital technologies in the work of socio-economic specialists in inclusive education, and the conditions and forms of training future professionals for such activities are studied, in our opinion, insufficiently, and some aspects were not the subject of scientific research.

Therefore, **the purpose of the article** is to highlight the legal framework and main areas of work of specialists in socio-economic specialties in an inclusive educational space; to determine the main advantages and disadvantages of using digital technologies in working with children with special educational needs in an inclusive educational environment; to outline the possibilities of using digital technologies in the work of specialists and ways to improve the preparation of students of socio-economic specialties to work in an institution with inclusive education.

**Presenting main material.** Modern science uses the term “inclusion” to describe the process of education of children and young people with special needs. In the general sense, inclusion is the process of increasing the degree of participation of all citizens in society, especially those with developmental disabilities. In foreign countries (Belgium, Great Britain, Denmark, Canada, Cyprus, Spain, USA, Sweden, South Africa), which have more than 30-40 years of

experience in the social integration of atypical children, the concept of “inclusion” replaces the concept of “integration”. Uniting (integrating) children with special educational needs and normal development in one class does not mean their full participation in the life of the team. “The purpose of an inclusive school is to give all children the opportunity for a full social life, active participation in the team, thus ensuring the fullest interaction and care for each other as members of society” (Сабат, 2008, p. 43).

Since the 1990s, the concept of “integration” in our country has been replaced by the term “inclusion”, which has a broader context, namely integration reflects an attempt to attract students with special educational needs to secondary schools, and inclusion involves adapting schools, their general philosophy to needs of all students. Inclusion needs to change at all levels of education, as it is a special system of education that covers the entire diverse contingent of students and differentiates the educational process, taking into account the needs of children of all groups and categories.

Most scholars and educators (N. Kvitka, L. Koval, A. Kolupaeva, N. Kompanets, A. Lapin, I. Lutsenko, O. Martynchuk, N. Sofiy, O. Taranchenko, etc.) note that inclusive education is an approach that helps to adapt the educational program, the learning environment to the needs of students with special educational needs that differ in their capabilities. Thus, one of the main tasks of inclusive education is to meet the educational needs in the school environment and beyond. Therefore, in order to implement the task, there is a need for professional training to work in an inclusive educational environment.

In order to prepare future pedagogues to work in an inclusive space, by Order of the Ministry of Education and Science of Ukraine “On creating conditions for ensuring the right to education of persons with disabilities” from 02.12.2005 № 691, introduced the discipline “Fundamentals of Correctional Pedagogy” (from 01.09.2006) in higher education institutions, which trained specialists in the direction of “Pedagogical Education”.

During 2009–2022, there were active positive changes in the implementation and realization of inclusive education in our country. It is reflected in the relevant legal documents and guidelines (Order of

the Cabinet of Ministers of Ukraine “On approval of the action plan for the introduction of inclusive and integrated education in secondary schools for the period up to 2012” from 03.12.2009 № 1482-р, Law of Ukraine “On Amendments to Legislative Acts on General Secondary and Preschool Education on the Organization of the Educational Process” from 06.07.2010 № 2442-VI, Resolution of the Cabinet of Ministers of Ukraine “On approval of the Procedure for the organization of inclusive education in secondary schools” from 15.08.2011 № 872, Resolution of the Cabinet of Ministers of Ukraine “On approval of the Procedure for the organization of inclusive education in general secondary education” from 15.09.2021 № 957 etc.).

In order to implement the state policy on ensuring the rights of children with special educational needs to receive a quality education, their integration into society in Ukraine, the Concept for the Development of Inclusive Education has been developed and approved (Order of the Ministry of Education and Science of Ukraine “On approval of the concept of inclusive education” from 01.10.2010 № 912). This document defines the legal and methodological basis for the implementation of inclusive education.

According to these changes, educational institutions could fully create special and inclusive classes and groups for education and upbringing of children with special educational needs; the government approved the “Procedure for organizing inclusive education in secondary schools”.

Therefore, in order to improve the system of teacher training and ensure quality education of children with special educational needs in general educational institutions, the Ministry of Education and Science of Ukraine recommended from 2012–2013 academic year to introduce higher education institutions that train teachers in areas (specialties) “Preschool education”, “Primary education”, “Social pedagogy” academic discipline “Fundamentals of Inclusive Education” in accordance with the program “Fundamentals of Inclusive Education”, developed by the Institute of Special Pedagogy of the National Academy of Pedagogical Sciences of Ukraine.

The inclusive environment provides psychological and pedagogical support for children with special educational needs. The

importance and functioning of the educational process for them have changed due to changes in the paradigm of learning and the introduction of a functional approach to social and educational services in Ukraine.

If until recently psychological and pedagogical support was considered as a systematic activity of a practical psychologist and correctional pedagogue (defectologist), and the work of a social pedagogue as a separate aid, today in accordance with the Model Statute on the team of psychological and pedagogical support of a child with special educational needs in the institution of general secondary and preschool education (Order of the Ministry of Education and Science from 08.06.2018 № 609), psychological and pedagogical support is a comprehensive system of measures for the organization of the educational process and child development, provided by the individual development program. It provides for the provision of psychological, pedagogical and correctional, and developmental services.

Accordingly, psychological and pedagogical services are a complex system of measures for the organization of the educational process and development of a person with special educational needs, provided by the individual development program and provided by the support team, which includes (taking into account the educational needs of the child with special educational needs) regular participants (employees of the educational institution) and involved specialists (medical worker of the educational institution, doctor, child assistant, specialists of the social protection system, children's services, etc.).

A social pedagogue in an inclusive environment provides social and pedagogical patronage of a child with special educational needs and his parents; identifies social problems that need to be addressed immediately, if necessary, sent to the appropriate specialists for assistance; studies the social conditions of development of a child with special educational needs; promotes the process of socialization of the child with special educational needs, its adaptation in the new team; informs the child with special educational needs and its parents about the network of out-of-school educational institutions, involves the child in clubs, sections, taking

into account its capabilities; provides recommendations to participants in the educational process on ways to effectively integrate a child with special educational needs into peers, the formation of a positive microclimate in the children's team, overcoming personal, interpersonal conflicts; protects the rights of the child with special educational needs, on behalf of the relevant authority may represent its interests in relevant bodies and services.

Besides, the social pedagogue promotes the development of social skills of students, as well as provides appropriate moral support to children's families, their relatives and teachers, helps to overcome difficult life situations. Today, a social pedagogue is a leading specialist in social education, a specialist in educational work with children and youth with special educational needs, designed to create favorable social, educational and educational conditions for their development and socialization.

A teacher-speech therapist and a teacher-defectologist in an inclusive environment provide correctional and developmental services to a child with special educational needs in accordance with an individual development program; monitors achievements in the relevant field of child development in accordance with the individual development program; provide recommendations to pedagogues on the peculiarities of the organization of the educational process, the implementation of correctional and developmental goals in the learning process, technology to achieve the ultimate goals of learning, defined in the individual program of development and application of adaptations (modifications); conducts consultative work with the parents of such children.

It should be remembered that each child is unique; it has a certain speed of socialization and adaptation, and it has its own characteristics of speech and intellectual development, its own learning style, and its strengths and weaknesses.

Thus, the complexity and versatility of educational activities in an inclusive education require specialists in socionomic specialties with strong integrative theoretical knowledge and practical skills to analyze pathological phenomena of psychophysical development, psychological and pedagogical features of mental and speech

development, to conduct correctional and developmental classes taking into account the potential of a particular child, a participant in the inclusive space, which will increase the efficiency and effectiveness of diagnostic, rehabilitation, propaedeutic, corrective and advisory and educational work (Пахомова, 2013, p. 45; Pakhomova, N., Baranets, Pakhomova, V., Scherban, & Boryak, 2021, p. 126). Therefore, there is a necessity to find innovative forms and methods of training to ensure the successful learning and socialization of such a child.

Achievements of scientific and technological progress require the transformation of the educational process in the direction of digital technology. The use of distance learning technologies has become extremely important during the COVID-19 pandemic and martial law. The implementation of the educational process became possible only with the use of digital technologies in education. Today's realities have made it possible to assess the importance and effectiveness of digital technologies as a basis for ensuring the education system at its various levels, in particular: for the educational process in educational institutions at different levels of education (preschool, primary, etc.) and training competitive staff for various fields and activities. At the same time, it highlighted the necessity to rethink and reorient all areas of activity to the use of advanced technologies, educational programs, methods, tools and forms of educational activities, evaluation procedures, etc. Despite the complexity and multifaceted nature of the correctional educational process for children with special educational needs, the use of digital technologies has become one of the main means of supporting such children and their parents. Thus, one of the ways to ensure the correctional educational process in the context of inclusion at the present stage is the use of digital technologies in working with children with special educational needs, their families, and the staff of the educational institution.

The study of the problem of application of computer innovative technologies and appropriate teaching methods in the correctional and pedagogical process is not new. In the initial stages of the introduction of information and communication technologies in the educational process, correctional and social educators, and speech therapists began to actively use them as an auxiliary and alternative means of teaching,

education and communication when working with children with mental and physical disabilities. During this time, a significant database of theoretical and empirical data has been accumulated, which became the basis for the study of the process of digitalization of the modern system of special education. In order to ensure comprehensive rehabilitation, create preconditions for the socialization of children in the conditions of inclusion, computer programs of correctional and developmental direction are developed and implemented in the educational environment (Мартиненко, Базима, Качуровська, Коломієць, 2018, р. 41).

But the experience gained in the analysis of digitalization of education still needs to be generalized, the positive and negative consequences of this process need to be highlighted, and the most promising areas of digital technology need to be clarified.

During 2020–2022, we conducted an experimental study with 140 students of socio-economic specialties (future correctional pedagogues, social pedagogues, social workers, speech therapists) studying at the Faculty of Psychology and Pedagogy of Poltava V. G. Korolenko National Pedagogical University to determine the place and importance of digital technologies in the structure of professional training and in future professional activities, the attitude of future professionals to understand the need for such knowledge in professional activities and their willingness to actively use such knowledge and skills.

To find out the importance of digital technologies in educational and professional activities, indicating the strengths and weaknesses of digital technologies, respondents were asked to answer the questionnaire.

Analysis of the results of the survey revealed that 126 (90 %) respondents before the COVID-19 pandemic were not ready to use digital technologies in education and professional activities. Respondents listed the positive features of the introduction of digital technologies in the educational process, among which the majority noted: individual approach to each student (pupil), taking into account his abilities; student (pupil) can take an active part in the learning process regardless of location; mobility in the learning process; devotion of considerable time to independent cognitive activity, etc.

Among the main shortcomings, almost all respondents noted: the lack of direct “live” communication, which is a key component of the success of the correctional educational process in interaction with a child with special educational needs; low digital competence of students and specialists in socio-economic specialties; possible technical risks associated with failures in the operation of programs and equipment; a large number of computer programs and various services, which requires appropriate knowledge and awareness of their technical capabilities, etc.

In this regard, teachers of the Department of Special Education and Social Work of Poltava V. G. Korolenko National Pedagogical University together with students, who are majoring in 231 “Social Work” and 016.1 “Special Education (Speech Therapy)”, have created and constantly update the catalog of webliographic and bibliographic materials. They call for resources that allow students, pedagogues, practitioners of socio-economic specialties to get acquainted with the latest regulations on inclusive education, correctional and socio-pedagogical work with children with special educational needs, enrich knowledge in relevant disciplines, and improve their professional competencies within network pedagogical societies, etc. (Berezan, 2019).

Thus, it should be noted that the digitalization of education helps to improve its quality, as today there is a trend to increase the number of virtual educational platforms, digital tools, and electronic resources for online and offline learning (especially in the pandemic of March 2020 and martial law in February 2022). It significantly facilitates the process of socialization and access to the educational process of children with special needs, people with disabilities, people with musculo-skeletal problems, etc. Digital technologies allow such people to develop their abilities and talents, acquire a profession, and communicate with like-minded people, etc. (Lyons, Thompson, Timmons, 2016). Thanks to digital technologies, they overcome socio-psychological barriers in communication, learning, gain access to a variety of informational, legislative, didactic materials in an acceptable format, as well as have the opportunity to demonstrate their educational achievements in other fields (Запорожченко, 2013; Морзе, Барна, Вембер, 2013).



Depending on the task of psychological and pedagogical support of a child with special educational needs, specialists in socioeconomic specialties use universal or special digital technologies. Universal digital educational technologies include: electronic social networks, multimedia presentations, educational and game platforms, video and computer games, video conferencing, digital narratives (storytelling), chat, guest books, blogs, forums, e-mail, text, photos-, audio-, video editors, resources for creating crosswords, puzzles, augmented reality, spreadsheets, databases, tools for online search, analysis and data collection, online tools and applications that design digital or printed graphics of time intervals (time tapes), etc.

Thus, these are general-purpose technologies for socioeconomics specialists working with the Internet resources to communicate with colleagues, medical and rehabilitation centers, etc., communicate and cooperate with parents, specialists, and like-minded people, prepare and maintain documentation, and create interactive exercises, educational work, etc.).

Special digital technologies include:

diagnostic computer programs that allow multi-level diagnostics, fill out electronic diagnostic cards, get an individual development profile, make a support route or develop an individual development program, track development dynamics, generate reporting documentation in the form of summary tables, charts, protocols, maintain a database;

correctional and pedagogical digital technologies represented by computer software complexes, professional simulators, therapeutic, multimedia programs, design programs, computer, video, and audio games;

digital reference and information technologies – special websites that provide professional information, where you can get special advice online and offline, find the necessary professional materials, participate in chat discussions, etc.

The impact of digital technology on a child's development is determined by the content of a particular program. However, there are some common features, namely: increase motivation; quick establishment of emotional contact with the child; effective interactive communication; involvement of the emotional sphere; activation of

cognitive activity; increasing the child's ability to work; creating a favorable psychological climate (Ткачук, 2015, p. 91).

Therefore, today it is impossible to imagine the educational space without digital technologies that open fundamentally different opportunities for socialization, education, and communication of children with special educational needs and have significant pedagogical potential.

**Conclusions.** Inclusive education in Ukraine is actively developing and improving its regulatory framework. Thus, the specifics of the activities of specialists in secondary schools with inclusive education require them to continuous self-improvement, broad awareness of innovative methods and forms of teaching and education, and organization of the educational environment, awareness, erudition, deep specific knowledge, and practical skills in various fields of knowledge.

Digital transformation in the field of education should begin with teachers, because only a teacher who has digital educational technologies and “digital” thinking, is able to provide quality training for future specialists in socio-economic specialties. The teacher and future specialist must have not only general technical and technological competence but also modern digital technologies that are necessary for the technical implementation of the distance form of education when working with children with special educational needs.

The future specialist must be able to use in their professional activity not only special software and hardware for working with children with mental and physical disabilities, but also have skills in working in an electronic environment, learning programs for audio and video conferencing, and programs for creating electronic educational materials. It determines their readiness to provide correctional and pedagogical, and socio-pedagogical assistance in the distance educational and correctional-rehabilitation process (design of graphic, audio, and video information for diagnostic and correctional work). These requirements must be taken into account in the training of future professionals and in advanced training courses for specialists in socio-economic specialties.

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### **ВИКОРИСТАННЯ ЦИФРОВИХ ТЕХНОЛОГІЙ У ПІДГОТОВЦІ ФАХІВЦІВ СОЦІОНОМІЧНИХ СПЕЦІАЛЬНОСТЕЙ ДО РОБОТИ В УМОВАХ ІНКЛЮЗИВНОГО ОСВІТНЬОГО ПРОСТОРУ**

У статті розглянуто та проаналізовано проблему використання цифрових технологій при підготовці фахівців соціономічних спеціальностей до роботи в умовах інклюзивного освітнього середовища. Розкрито сутність інклюзивної освіти, нормативно-правова база інклюзивної освіти в Україні та соціально-педагогічної та корекційно-виховної роботи з дітьми з особливими освітніми потребами, визначається роль соціального педагога, дефектолога і логопеда в роботі з дітьми з особливими освітніми потребами в умовах інклюзивної освіти. Розглядаються можливості використання цифрових технологій у роботі фахівців соціономічних спеціальностей в умовах інклюзивної освіти та шляхи вдосконалення системи їхньої професійної підготовки.

Представлено аналіз експериментального дослідження з метою визначення готовності майбутніх фахівців соціономічних спеціальностей до використання цифрових технологій у навчальній та професійній діяльності, визначено позитивні та негативні фактори використання цифрових технологій. Встановлено, що майбутній фахівець має вміння використовувати у своїй професійній діяльності не лише

спеціальне програмне забезпечення та технічні засоби для роботи з дітьми з порушеннями психофізичного розвитку, але й володіти навичками роботи в електронному середовищі навчання, програмами для здійснення аудіо- та відео-конференцій, а також програмами для створення електронних навчальних матеріалів, що визначає його готовність до надання корекційно-педагогічної та соціально-педагогічної допомоги в дистанційному освітньому та корекційно-реабілітаційному процесах.

**Ключові слова:** інклюзивна освіта; соціальний педагог; дефектолог; логопед; дитина з особливими освітніми потребами; фахівці; цифрові технології.

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## MODERN TECHNIQUES OF DIGITAL VISUAL DIDACTIC CONTENT OF MATHEMATICAL, INFORMATIC AND NATURAL EDUCATIONAL BRANCHES IN ELEMENTARY SCHOOL

*The article clarifies the concept and features of the visual thinking development of primary school students. The effectiveness of visualization of didactic content in the primary school educational space is theoretically substantiated. Modern techniques of digital visualization of educational material in mathematics, computer science, and natural sciences are characterized. They are the following: scribing, infographics, intelligence cards, comics, crosswords, memes, book trailers, word clouds, etc. The basic principles of creation and presentation of didactic content in the format of digital visualization are singled out, in particular, principles of system quantization and cognitive visualization.*

**Keywords:** *visual thinking; digital visualization; didactic content; primary school students; mathematics education; computer science education; natural education.*

**Introduction.** There is a tendency among primary school students to form ‘clip thinking’, which is characterized by simplified processing of visual information, the predominance of images or multimedia text objects. The creation of an educational and methodological complex should saturate the illustrative blocks of additional cognitive and productive information aimed at generating new knowledge, stimulating analysis, establishing cause-and-effect relationships, seeing trends, and forecasting the development of the educational situation. Visualization of educational material is a fast

and accurate way to convey verbal information through visual images. They are more understandable and ergonomic compared to text and numerical data. The advantage of visual aids is the ability to compactly present a large array of the same or different types of information, structure, and summarize it, which allows you to present educational material in a concise form.

The information content of modern didactic content requires special preparation of educational material before its presentation in the educational space. The teacher must have modern techniques for creating digital didactic content that will contribute to the effective teaching of mathematics, computer science, and natural science.

**Analysis of recent research and publications.** In psychological and pedagogical sources, much attention is paid to highlighting the importance of the usage of visualization in the educational process, the study of issues of application, and the creation of visual teaching aids. Psychologists (C. Jung, 1966; R. Mayer, 2001) emphasize that the effectiveness of such tools is due to the psycho-physiological features of the processes of perception and assimilation of information, their ability to provide logical and semantic support for the implementation of basic operations of mental and educational-cognitive activities.

In research by V. Bykov et al. (2017), L. Bilousova & N. Zhitenyova (2019), N. Gibalova & L. Protsai (2018), practical issues and technological aspects of training teachers to create visual teaching aids are considered. Many publications that contain practical recommendations for developers of visual aids for pedagogical purposes, focused on a certain type of such tools, such as presentations (Гібалова & Процай, 2021; Файда, 2019), mental maps (Шахіна & Медведєв, 2015), infographics (Логвіненко, 2018, Морзе & Буйницка, 2017), scribing (Моргунова, 2019, Білоусова & Життєнєва, 2018) etc. or to use a specific visualization tool (easel.ly, infogr.am, pictochart.com). At the same time, the urgent need to prepare teachers for the independent creation of digital didactic visual aids actualizes the development of technology for their design. It is effective for different types of such tools and various tools that can be used for their digital implementation.

**The purpose of the article.** To characterize modern techniques of digital visualization of didactic content and the principles of their creation and presentation in the educational space of the primary school, to highlight the effectiveness of their use in teaching mathematics, science, and computer science education.

**Presenting main material.** In today's world, there is a trend of visualization, and interest in ways of processing and presenting the information. Well-known American futurist John Naisbitt has devoted his new book 'Megatrends' to the analysis of the present and forecasts of the upcoming development of education, noting that visual culture captures the world. After all, everyone knows that the human brain is arranged so that most of the processed external information is visual. In other words, we perceive the world around us with more than 90% of our eyes, and the other senses play only a supporting role.

Common in pedagogy is the term 'visual thinking', which is defined as a human activity, the product of which is the creation of new images, the creation of new visual forms that carry a certain semantic load and make meaning visible. Interest in the formation of visual thinking is growing due to the rapid development of various forms of information presentation and their combination. The main function of visual thinking, according to R. Arnheim, there is the function of ordering the meaning of images. No information about the subject can be passed on to the observer until the subject is presented in a structurally understandable form. It is the manipulation of the elements of the visible world that creates a new image and is the essence of visual thinking. It performs specific cognitive functions, dialectically complementing the conceptual study of the object, has a synthetic character: it arises on the basis of verbal thinking, but due to the connection with the transformed sensory material loses its verbal character.

Theoretical analysis of existing psychological and pedagogical approaches to defining the concept of visual thinking allowed us to identify the main components of its components, presented in Figure 1.

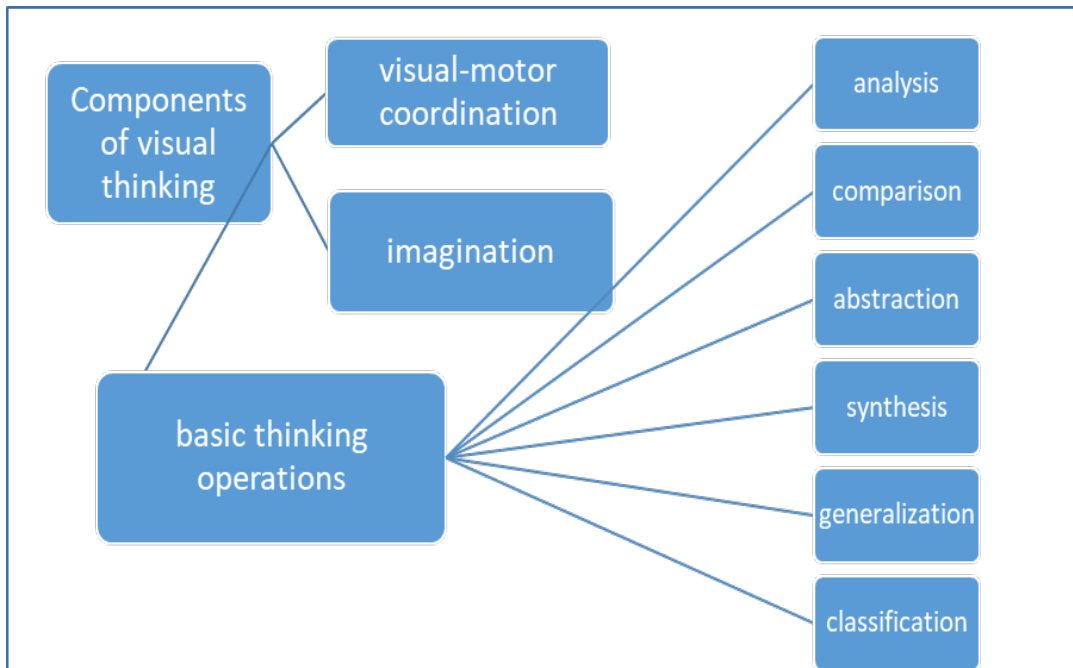


Fig.1. Components of visual thinking.

The specificity of the thinking of younger students is the age of perception and little visual experience. Providing generalized and dynamic ideas about the world around us, children’s visual thinking is a process of modeling objects and phenomena of the surrounding reality, search and cognitive activity. The formation of students’ visual thinking in learning has a number of advantages (Figure 2):

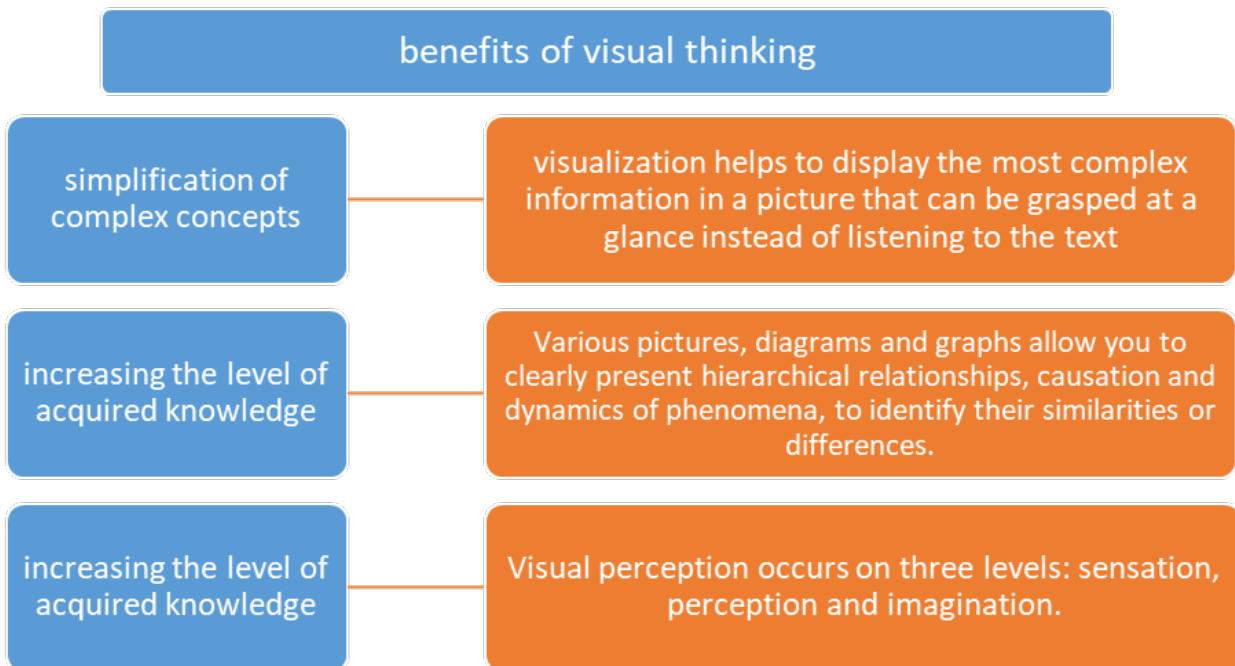


Fig. 2. Advantages of visual thinking



Researching the problem of information visualization in integration with the problem of digitalization of education can not do without the term 'content'. Content means information content (text or visual), site content, books, etc. It can be text, video, audio, infographics, photos (or some other images). In the pedagogical literature, the term 'didactic content' occurs in the sense of an electronic educational tool. In our study, didactic content will be understood as information of any form, the content of which is educational in nature. The concept of digital visualization is interpreted by us as a didactic product (tool) created by using digital applications and saved in digital format or other formats. Digital didactic content can be stored locally or remotely via computer networks.

The technology of digital visualization of didactic content significantly expands the scope of their application in the educational process: facilitates the perception of educational information by students, presenting it taking into account their cognitive characteristics; promotes the formation of correct ideas of students about the object of study, eliminating the need to further correct the initial misconceptions; gives students the opportunity to focus on the main semantic elements of the educational material, highlighting them in the visual image and at the same time filtering out secondary and unnecessary details; allows to intensify the educational process by using the economic volume and time of presentation of educational material in figurative form; activates different types of thinking and memory of students; promotes better integration of new knowledge into the system of previously acquired, as well as their assimilation and memorization by students; develops students' cognitive interest; gives the opportunity to create a positive emotional background in the lesson; facilitates the implementation of interdisciplinary links in learning.

The methodological foundation of the technology of digital visualization of didactic content is the principles of information visualization, the principles of system quantization, and cognitive visualization.

1. The principle of system quantization: large amounts of educational material are difficult to remember; educational material

presented compactly in a certain system is better remembered; effective memorization involves the selection of semantic reference units in the educational material.

2. The principle of cognitive visualization: the assimilation of educational material will be effective if the clarity in learning performs not only illustrative but also cognitive function, i.e. the principle of cognitive visualization involves the use of cognitive graphic didactic elements.

The functions of digital visualization of didactic content for the intensification of the educational process include:

1) compact presentation of educational material, which allows increasing the information content of the educational process;

2) concentrated presentation of educational material in a comprehensible form while preserving its semantic completeness;

3) ensuring the adequacy of the presentation of educational material to the psychophysiological characteristics of the student; 'Making knowledge visible', visualization helps to reduce the cost of time and energy of the student to perceive and understand a large amount of educational material;

4) maintaining a high pace of learning by reducing its inefficient or low-effective phases;

5) promoting the rational organization of educational and cognitive activities of students in the classroom through its algorithmization.

Types of digital visualization of didactic content: interactive – allows the user to analyze content while direct interaction with him; dynamic – time-line, which illustrates the dynamics of a particular event in time and space; static – the finished product is saved as an image file, after which it can be easily distributed online or printed on paper;

The use of techniques for visualization of didactic content is effective in terms of systematic use in the educational space of visual models of one species or a combination of species. We have singled out the following popular techniques of digital visualization of didactic content – didactic infographics, intelligence maps, comics, crossword puzzles, scribing, word clouds, and memes.

**Didactic infographics** is a graphic method of presenting didactic information in the format of instructions (fig. 3), explanation of the process or algorithm of action, display of dynamics, development of a specific process or activity, or in the format of video infographics.



Fig. 3. Infographics-instruction in the field of information education

The educational and developmental potential of using didactic infographics in computer science lessons is an effective visual means of presenting educational material to younger students, it promotes its assimilation, trains visual memory, develops imagination and thinking; helps the teacher to present didactic content in an organized form, easy to understand; review and summarize the key concepts of educational material on the topic. Didactic infographics are also means of pointing to action during a lesson. The development of visual thinking of primary school students through infographics allows primary school teachers to carry out the educational process in accordance with the requirements of modern visual and communication space. There are many services for creating infographics, such as Canva, Piktochart, Infogram, Visual.ly, Easel.ly, etc.

**An intelligence card** (mind map) is a complex diagram with a tree-like structure based on associations; the way of depicting the process of thinking with the help of schemes and images; an effective method for processing large arrays of information (Силкова & Лобач, 2018, p.182). Ideas are presented in a schematic format with the

addition of drawings and other auxiliary graphic elements (fig.4) (keywords on the theme, graphics, and arrows).

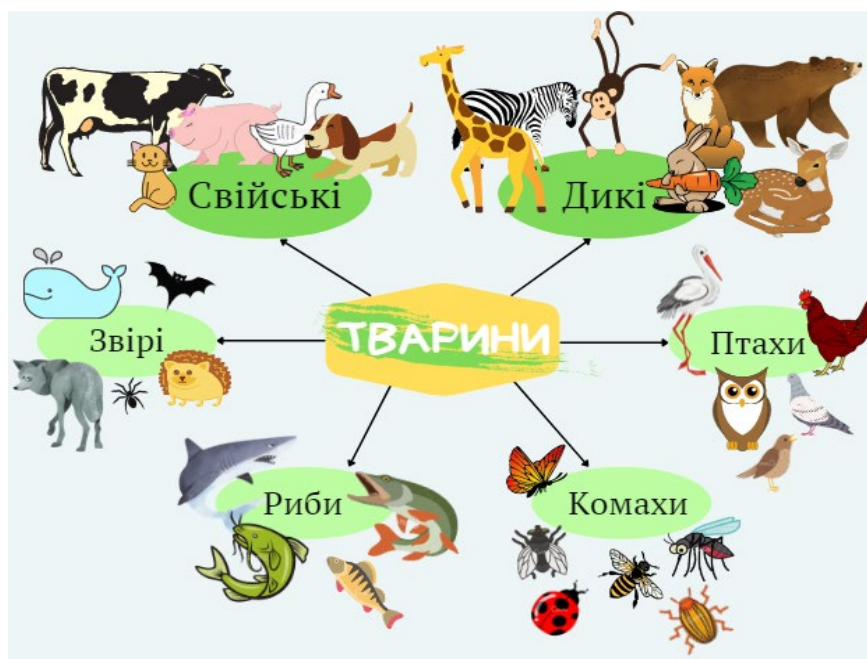


Fig. 4. Intelligence map of natural education

The educational and developmental potential of intelligence maps in science lessons are effective for the organization of the project, blended and distance learning, promote deep and intensive learning, and effective for systematization and generalization of knowledge. Technology teaches thinking, involves both hemispheres of the brain in active work, and forms an intuitive perception of information.

When building a mental map, different types of thinking are activated: figurative, associative, critical, creative, which increases the activation of students' learning activities, the ability to analyze, synthesize, the ability to work conclusions; form creativity, imagination, the level of formation of communicative skills increases; friendly relations are formed when working in groups. Smart cards can be developed by yourself with the help of markers, applications, as well as with the assistance of special computer programs: Freemind, Cacao, Mindmeister; Mapmyself; Bubbl; Mindomo, Text2mindmap, Dabbleboard, Lucidchart, Flowchart, Mind42, etc.

Comics are effective for working with younger students. It is a literary genre, which is a series of illustrations combined with history, unity of story, and visual action; easily reflects the complexity and

problems of the environment. The use of comics allows students to perceive and memorize learning material better. Comics, as a form of graphic art and digital creativity, can make a lesson interesting and exciting. Working with comics helps intensify cognitive processes, and develop logical thinking and speech, motivating students in educational and cognitive activities. Didactic possibilities of comics: to tell a complex story in several images; provide commentary on any drawing on various topics; use symbols that are easy to identify for all students; the comic script simulates the culture of communication, life situations (adolescence, family relationships, tolerance, etc.). To create comics, there are services such as Pixton, Storyboard, Canva, etc.

Crosses is a puzzle based on the principle of associations, a collage of pictures connected by logical connections; a modern methodical method of visualization of educational material. The crossword structure contains nine images that are arranged so that each image is related to the previous and next. The central image can combine several images in meaning. There are two types of connections in crossword puzzles: superficial and semantic (deeper). It is advisable to use crosses in both the combined lesson and the test. Solving the crossword puzzle develops the ability to build deductive inferences, skills of working with information, increases the level of curiosity, and develops speech, and critical and creative thinking. Canva and LearningApps are well-known tools for digital visualization.

Scribing is the process of visualizing information in real-time, using a set of fonts, simple drawings, and graphic symbols.

Types of scribing: 1) static scribing (created on paper or graphics tablet during the lesson), 2) dynamic scribing (video scribing) – a dynamic video sequence with the voice of the speaker.

Didactic scribing reflects the teacher's language in graphic form, with the main points and keywords highlighted from the flow of information; the student simultaneously activates two channels of perception: audio and visual (Моргунова, 2019). Simple drawings, supplemented by text, evoke emotions, interest in the subject, and, hence cognitive activity. GoAnimate, PowToon, and Moovly are digital scribing visualization tools.

Word clouds are a visual representation of a list of words, labels, or categories in a single shared image (fig. 5). Using the technique of ‘brainstorming’, you can visualize the terminology of the educational topic of any educational field in a more visual way. The colored cloud of words catches the eye of the object and forces you to focus on specific conceptual categories. The cloud contains both visual information and content load – the text itself. This contributes to more efficient work with information.

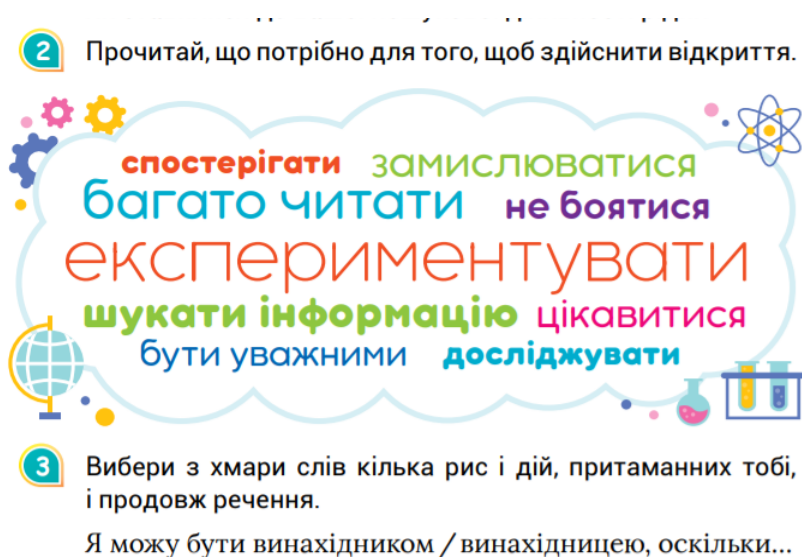


Fig. 5. Infographics – a cloud of words

Meme technology is a short witty phrase, image, or video of an ironic nature (Figure 6). Meme technology is easy to create and versatile; it can complement didactic content in any field of education. Used properly, memes can be an effective and creative addition to a lesson. Meme technology can be considered a kind of didactic infographic. For example, students can create a linguistic (mathematical) meme on their own or under the guidance of a teacher, in which information will be presented in a non-standard humorous way. Technology interestingly complements the educational process, namely develops observation, helps rethink information creatively, and teaches to make concise accents on the key points of the topic. Examples of digital meme visualization tools are the following: Risovach, Meme generator, and Meme arsenal.

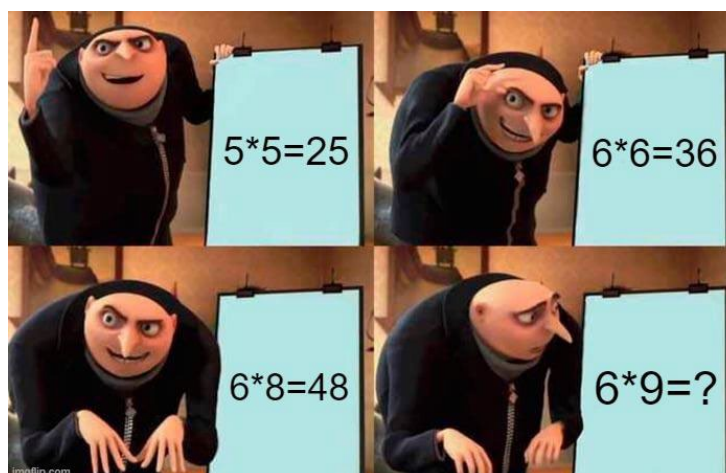


Fig. 6. Infographics - mem

*We have developed general recommendations for creating an effective digital visualization of didactic content:*

- Identify the main idea, target audience, and purpose of use.
- Highlight basic didactic information that should be most visible and understandable.
- Structure the visualization composition according to the type of object.
- Provide textual information concisely, do not place large amounts of text, use accurate headings and subheadings, and choose an easy-to-read font (Arial).
- Do not use unnecessary elements for decoration, as they distract from the perception of the main idea.
- Choose a color scheme consisting of three colors in combination with several shades.
- Use abstract associations, and intuitive and common symbols.

**Conclusions and prospects for further research.** Modern techniques and means of visualization of didactic content (didactic infographics, intelligence maps, memes, word clouds, crosswords, scribing) are characterized. Their didactic potential is described as an effective means of activating the educational activities of primary school students, which contributes primarily to the development of visual memory, imagination, and logical and critical thinking. Visualization of didactic content is an essential element of communication in the educational space New Ukrainian School, which facilitates the perception and understanding of information. Infographic manuals activate the process of perception and

understanding of information, ideas, and concepts, increase the ability to think critically, develop an organized idea and improve the assimilation of information.

We consider the problem of preparing future primary school teachers for the development of digital didactic infographics to be promising research. Digital literacy and digital creativity of the teacher in the practice of teaching students of the Alpha generation is extremely important, will allow the teacher to be original in the presentation of educational material, and thus guarantees successful didactic communication.

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*Людмила Процай, Наталія Гібалова, Євгенія Починок, Ольга Федій*

## **СУЧАСНІ ТЕХНІКИ ЦИФРОВОЇ ВІЗУАЛІЗАЦІЇ ДИДАКТИЧНОГО КОНТЕНТУ МАТЕМАТИЧНОЇ, ІНФОРМАТИЧНОЇ ТА ПРИРОДНИЧОЇ ОСВІТНІХ ГАЛУЗЕЙ ПОЧАТКОВОЇ ШКОЛИ**

*У статті уточнено поняття та особливості розвитку візуального мислення учня початкової школи. Здійснено теоретичний аналіз існуючих психолого-педагогічних підходів до визначення поняття візуального мислення, виокремлено основні його компоненти. З'ясовано, що дидактичним завданням розвитку візуального мислення є спрощення подання складних понять, мотивація учнів до аналізу інформацію і як результат – підвищення рівня знань учнів.*

*Теоретично обґрунтовано ефективність візуалізації дидактичного контенту в освітньому просторі початкової школи. В дослідженні під дидактичним контентом розуміємо інформацію довільної форми, зміст якої має навчальний характер. Поняття цифрової візуалізації трактується нами як дидактичний продукт (засіб), створений за допомогою цифрових застосунків та збережений у цифровому форматі або інших форматах.*

*З'ясовано, що технологія цифрової візуалізації дидактичного контенту істотно розширює сфери їх застосування в освітньому процесі: полегшує сприйняття навчальної інформації учнями; сприяє формуванню правильних уявлень школярів про об'єкт вивчення; дає можливість сконцентрувати увагу учнів на головних смислових елементах навчального матеріалу, виділяючи їх у зоровому образі й одночасно фільтруючи другорядні та зайві деталі; активізує різні види мислення й пам'яті учнів; сприяє кращому включенню нових знань у систему раніше набутих, а також їх засвоєнню й запам'ятовуванню учнями; розвиває пізнавальний інтерес дітей; дає можливість створити позитивний емоційний фон на уроці; полегшує реалізацію міжпредметних зв'язків у навчанні.*

*Схарактеризовано сучасні техніки цифрової візуалізації навчального матеріалу з математики, інформатики та природознавства: скрайбінг, інфографіка, інтелект-карти, комікс, кроссенс, мем, буктрейлер, хмари слів тощо. Презентовано види цифрової візуалізації дидактичного контенту: інтерактивну, динамічну, статичну. Виокремлено принципи створення та подання дидактичного контенту у форматі цифрової візуалізації: принципи системного квантування і когнітивної візуалізації. Визначено основні функції цифрової візуалізації дидактичного контенту щодо вдосконалення навчання математики, інформатики та природознавства: компактне подання навчального матеріалу, що дає змогу підвищити інформаційну насиченість навчального процесу; концентроване подання навчального матеріалу в осяжному вигляді зі збереженням його семантичної повноти; забезпечення адекватності подання навчального матеріалу психофізіологічним особливостям учня; візуалізація, яка «робить знання видимим», сприяє зменшенню витрат часу та енергії учня на сприйняття й розуміння великого за обсягом навчального матеріалу; підтримання високого темпу навчання, скорочуючи його неефективні або низькоефективні фази; сприяння раціональній організації навчально-пізнавальної діяльності учнів на уроці шляхом її алгоритмізації.*

**Ключові слова:** візуальне мислення; цифрова візуалізація; дидактичний контент; учні початкової школи; математична освітня галузь; інформатична освітня галузь; природнича освітня галузь.

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## TRAINING FUTURE PRIMARY SCHOOL TEACHER AT POLTAVA V. G. KOROLENKO NATIONAL PEDAGOGICAL UNIVERSITY FOR DEMOCRATIC CITIZENSHIP EDUCATION

*The scientific and pedagogical basis of the special training course “Forming Democratic Citizenship of a Primary School Teacher-to-Be in the System of Higher Pedagogical Education” at Poltava V. G. Korolenko National Pedagogical University is revealed and its content has been developed. The prognostic results of studying the discipline as means of realization of democratic principles in the pedagogical process of teacher training in the conditions of renewal of Ukrainian society and growth of public activity are determined.*

*Studying the educational discipline is aimed at mastering by teachers-to-be the historical and pedagogical principles of becoming and presenting citizenship education in the world educational systems in the context of civilizational development of humanity; learning theoretical positions of civil education: essence, pedagogical importance, purpose, tasks, and principles; to become proficient at methodical bases and tools (forms, methods, facilities) of realization of tasks of democratic citizenship education in the pedagogical process.*

**Keywords:** *pedagogical education, primary school teacher-to-be, professional teacher training, citizenship education, democratic citizenship, special educational course.*

**Introduction.** In the context of global integration processes, European choice and development of statehood in Ukraine, the current global political situation and the *russian-Ukrainian* war, civic education is becoming increasingly important in the practice of the higher pedagogical education in the country. The reason is that the implementation of self-governing democratic principles in the educational process of secondary school in the context of renewal of Ukrainian society and the rise of social activity involves the usage of appropriate teacher training.

The priority of forming democratic citizenship, intensifying the participation of young people in state-building and social processes is

emphasized in the National Program of Patriotic Education, National Doctrine of the Development of Education in Ukraine, the National Strategy for Development of Education in Ukraine for 2012-2021, the Laws of Ukraine “About Education” and “About Higher Education”, other methodological documents governing the renewal of the domestic educational system.

Though, nowadays the system of purposeful training of future teachers in domestic pedagogical universities for implementation the tasks of civic education, in our opinion, is in its initial stage. The functioning of such system requires, above all, proper scientific methodological and theoretical funding, based on domestic and foreign achievements in this field.

**Analysis of recent researches and publications.** A substantial influence on the study of philosophical and methodological, theoretical and methodical values of citizenship education in foreign and domestic pedagogical staff has been made by N. Abashkina, R. Alehandro, Yu. Alferov, P. Clark, M. Edwards, J. Gaventa, D. Hitter, A. Hughes, N. Lavrychenko, M. Leschenko, B. Melnychenko, L. Pukhovska, A. Sears, O. Sukhomlynska, K. Taylor, I. Vasylenko, B. Wulfson and other researchers.

At the same time, it must be recognized that the organizational and pedagogical conditions and methodological tools for educating citizenship in pedagogical science and educational practice of foreign countries, which have overcome the long path of birth, formation and development of democratic society and school, were designed and developed quite thoroughly. Unfortunately, only several scientific studies have been devoted to the study of the world experience of citizenship education of youth in Ukraine.

The importance of educating democratic citizenship today is determined not only by the positive impact of the high level of its formation on the political situation or governance in general, but also, in particular, to ensure a responsible attitude to society and public activities, understanding of processes of internal social and international collaboration and unity. In spite of the fact that civic education has always been the focus of pedagogical science and practice, these aspects in the past, regrettably, often did not find proper embodiment in the educational process. Finally, the issue of citizenship education

has traditionally been based on the family, school and church, but their main task has been to develop tolerance, subordination and commitment among young people, which they considered to be key components of responsible citizenship. Taking into consideration specified recent social changes and processes in the community, in the current context, the rationale for such an approach to civic education is questionable and hotly debated (Pogrebnyak, 2013, 2014). Now the education, both formal and non-formal, in terms of lifelong learning, is crucial for development of active citizenship, quality of participation in a democratic society and education of democratic culture. And the primary school teachers have a principal role in promoting the schooling of democracy and introducing an active participatory approach, as the success of education for democratic citizenship and human rights depends largely on teaching profession. This has been repeatedly acknowledged by the political centres of the Council of Europe.

**The purpose of the research.** In the context of the above issues, the study is aimed at conducting scientific and theoretical validation and development of a special educational course “*Forming Democratic Citizenship of a Primary School Teacher-to-Be in the System of Higher Pedagogical Education*” (Pogrebnyak, 2019) in accordance with the professional educational program for future teachers training at Poltava V. G. Korolenko National Pedagogical University. Thus, the responsibilities of the research are: 1) to validate the scientific pedagogical values and 2) to outline the contents of the special training course, taking into account the promising foreign achievements in the field of formation of democratic citizenship in a higher school.

*Historical and pedagogical comparative and content analysis* was chosen as **the methods of research** to present the main provisions of modern methodology, theory and methods of citizenship education; *theoretical analysis* – used to clarify the essence of basic concepts; *systematization and generalization* – to determine the most important elements of the content of the formation of democratic citizenship of future primary school teachers in the discourse of world and European integration of Ukraine; *prognostic analysis* – to

determine the prospects for improving the quality of training future teachers in the context of the research topic.

**Main material presenting.** Traditional models of education are simply not able to create an active, informed and responsible citizenship, as required by modern democracy. In important respects, they fail to meet requirements of rapidly changing social, economic, political and cultural environment. In history, the idea of citizenship is based on the concept of participation in the coexistence of a culturally homogeneous group and is associated with the implementation of functions that optimally ensure its livelihood and survival. However, the complexity of production processes and economic cooperation, the development of new means of transport and communication today have led to integration and globalization, comprehensive in-depth contacts between various cultural groups around the world. Accordingly, the expansion of cultural multiplicity of the population and the evolution of interrelationship among countries (Pogrebnyak, 2013) involve the progress of modern approaches to the characterisation of the phenomenon of civicism. It means that most of the citizenship education methodological and theoretical fundamentals and methodical providing need to be rationalised in accordance with the contemporary sociocultural settings (Pogrebnyak, 2015).

Since the middle of the 19<sup>th</sup> century, the international community has been convinced of the responsibility of a democratic government for educating citizens, who are the source of state power and the organizer of legislation and the entire socio-economic, political and cultural life of the country. Canadian researcher E. Ryerson wrote about this: “*Civic education and civil liberties flourish or collapse together*” (Ryerson, 1848, p. 296).

In the context, public education is realised as means of forming a national identity, and the care of schooling is the responsibility of the government. Despite the fact that civic education is initially associated with the formation of loyalty to the country and community, with the development of statehood and nation-building, the main emphasis of civic education is gradually shifting from general passive attachment to abstract social ideas and awareness of the social community to intensify vital participation in the social life of a democratic country.

By the middle of the 20<sup>th</sup> century, the phenomenon of democratic citizenship in the global world context is gradually being formalized as a perception that is no longer interpreted as just the legal, officially recognized status in a country with the corresponding consequences. Democratic citizenship is defined by four basic components: *civil*, comparative with the rights necessary to secure fundamental personal freedoms; *political*, which envisages the right to participate in political activity; *social*, related to the right on economic well-being and private safety; *moral*, which simulates the general idea of a “*good citizen*” (Ross, 1963, p. 389).

As well, different approaches involve the execution of such aspects of democratic citizenship as the development of a critical attitude and the need for energetic contribution in social life, integration of basic information on national history, geography and culture. These tasks are constantly applied by pedagogues in educational institutions, starting with nursery; special care is paid to the elucidative action with adult residents in the system of lifelong education, especially with immigrants (Kymlicka, 1989, McKenzie, 1993).

Therefore, the combination of scientific approaches to civil education allows to consider this pedagogical phenomenon in the cumulation of getting knowledge of history, culture, social sciences; development of critical and at the same time responsible civic position, skills and abilities of participation in public life; formation of respect and desire to care for the environment and preserve it; understanding of one’s vocation and peculiarities of international relations in a multicultural environment. Thus, citizenship education is a requirement and effective means of building a democratic state and implementing socio-economic, cultural and educational policies in the country on the foundation of humanism, common respect and tolerance.

The overhead generalizations make it possible to assert that the scientific and theoretical substantiation, development and introduction of a special educational course “*Forming Democratic Citizenship of a Primary School Teacher-to-Be in the System of Higher Pedagogical Education*” at Poltava V. G. Korolenko National Pedagogical University (Pogrebnyak, 2019) taking into account perspective foreign successes in the area of formation of democratic citizenship in the system of higher pedagogical education will contribute to the academic process of teachers-to-be training, to the development of

citizenship in the circumstances of the reform of the national educational sector and to the realization of democratic values of the civil society in educational activities of primary, secondary and higher education in situation of updating Ukrainian society and the intensification of public activity.

The methodological and theoretical bases for the realization of the tasks of citizenship education in the professional activities of a future primary school teacher are defined as the subject of the course *“Forming Democratic Citizenship of a Primary School Teacher-to-Be in the System of Higher Pedagogical Education”*.

The goal of the special training course is to familiarize future primary school teachers with theoretical and methodical principles, the contemporary state and leading tendencies of citizenship education in the world pedagogical experience for forming their pedagogical competence and enable the usage of the best pedagogical attainments in practical educational activities in the background of building a democratic society in Ukraine.

In accordance with the goal, we envisage the application of the subsequent chief tasks of the course:

- exposure of the past of formation and upgrade of accountable democratic citizenship in the situation of cultural and civilizational expansion of mankind, the revelation of the essentials and tools of civic education on a democratic foundation;
- expanding general and civic education, encouraging a responsible attitude to the life of the community and the state as a whole, ensuring educators’ awareness of the rank of citizenship education in the democratization of Ukrainian social order and incorporation into the European and world community;
- execution of citizenship education of a future primary school teacher based on familiarising students with the core, methodological, theoretical and procedural values, present status and recent trends in this area of education in the sphere of pedagogical data, the formation of civic consciousness of the individual and responsible professional pedagogical position of a future primary schoolteacher as the key fundamentals for the practical execution of democratic citizenship education of youth;
- promoting the integrated development of general (instrumental, interpersonal and universal) and special competencies of students in



unity with the need to ensure the quality of professional pedagogical training in higher education on the basis of the Bologna Process.

The outcomes of the study of the discipline are the mastery of the past and contemporary pedagogical foundations of forming and promoting citizenship education in world educational systems in the context of the cultural and civilizational development of mankind; integration of the theoretical bases of civic education: the essence, pedagogical value, purpose, tasks, principles, regularities; methodical positions and tools (forms, methods, means) for appreciating the tasks of citizenship education in the pedagogical process. Additionally, future primary school teachers are trained to use up-to-date methods of diagnosis and valuation of the quality of the educational process to found out a level of citizenship education; to analyse and take a broad view on the actual data of pedagogical diagnostics of civic education and to use its outcomes for improvement of the enlightening process; to integrate the contents of citizenship education in pedagogical activity; to implement the principal forms, methods and means of civic education in the pedagogical process; to build contacts on the basis of social open-mindedness, fairness, acknowledgement and admiration for diverse understandings, thoughts and opinions.

As an significant condition for attaining the goal and realization of the tasks of the special educational course *“Forming Democratic Citizenship of a Primary School Teacher-to-Be in the System of Higher Pedagogical Education”* at Poltava V. G. Korolenko National Pedagogical University, we consider to be guaranteeing its comprehensive study in line with the entire psychological and pedagogical training in higher educational institution, specifically, through the application of interdisciplinary influences among general and social pedagogy, pedagogy of higher education, comparative pedagogy, teaching methods, the theory of pedagogical management, bases of methodology and organization of scientific research, pedagogical technologies of training, general, age-based and educational psychology, sociology, political science, law, culture and ethics.

The content of the academic course *“Forming Democratic Citizenship of a Primary School Teacher-to-Be in the System of Higher Pedagogical Education”* is planned according to three curriculum units: *“Historical and Pedagogical Principles of Formation of Citizenship Education”* (1), *“The Experience of Citizenship*

*Education in World Educational Systems*” (2), “*Methodology and Theory of Citizenship Education in Democratic Society*” (3).

The key instruction methods of the discipline are the lecture, the description, the clarification, the conversation, the educational discussion, the dialogue, the annotation, the reviewing, the project and implementation of practical and research tasks, the modelling pedagogical situations, the solving creative individual tasks, the actualisation of the individual experience and skills, exercises, multimedia presentations of educational materials.

For mastering the content of the course on the basis of study and theoretical analysis of scientific and methodological resources on the problems of the discipline, we offer students to perform tasks of self-governing (individual) work in the form of a structured report on teaching and research.

Predefined topics can be changed according to the investigational interests of students as a result of proper contemplations. In this case, students formulate the topic and choose the source base independently, and it's one of the evaluation criteria. An alternative form of independent work is to determine the preparation of a scientific article (speech, report or message) for publication or presentation at student research events: conferences, seminars, training competitions, during the presentation of research papers and more.

Valuation of the quality of students' completing of the program of the course “*Forming Democratic Citizenship of a Primary School Teacher-to-Be in the System of Higher Pedagogical Education*” at Poltava V. G. Korolenko National Pedagogical University can be carried out with the help of procedures of *current*, *modular* and *final control*.

*Current control* is aimed at checking the regularity of work and the level of actual mastery of the content of the discipline. Forms of current control are determined by the instructor.

*Modular control* is carried out as a result of work on mastering the themes of a single module (unit). Forms of modular control are chosen by students in agreement with the pedagogue (verbalised / written interview, conversation, etc.).

*Final evaluation* of the discipline involves all the points gained by future primary school teachers during the current and modular control procedures.

**Conclusions and perspectives.** Therefore, we expect that the study of the special educational discipline “*Forming Democratic Citizenship of a Primary School Teacher-to-Be in the System of Higher Pedagogical Education*” at Poltava V. G. Korolenko National Pedagogical University will guarantee the individual progress and learning by future primary school teachers: the historical and pedagogical principles of formation and promotion of citizenship education in world educational systems in the background of cultural and civilizational development of manhood; theoretical ideas of citizenship education and upbringing (spirit, academic meaning, determination, responsibilities, values, regularities); methodical bases and tools (procedures, methods, resources) for realizing the tasks of citizenship education in the pedagogical process of Ukrainian primary school.

All at once, we have confidence in that the practical positioning of the course will donate to the introduction of up-to-the-minute methods of diagnosis and evaluation of the quality of educational and upbringing procedures to establish the level of citizenship education; analysis and generalization of information on pedagogical diagnostics of citizenship education and usage of its results to improve the educational process; implementation and integration of the content of citizenship education in pedagogical activities; application in the pedagogical process of leading forms, approaches and resources of civic education and upbringing, as well as building pedagogically suitable relations on the basis of social tolerance, democracy, recognition and respect for diverse interpretations, backgrounds and thoughts.

Accordingly, the introduction of the designed special course “*Forming Democratic Citizenship of a Primary School Teacher-to-Be in the System of Higher Pedagogical Education*” and experimental evaluation of the effectiveness of selection and usage of its content, methods, resources and procedures of teaching in the pedagogical process of future primary school teacher training at Poltava V. G. Korolenko National Pedagogical University are the prospects for further research on this topic.

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**Володимир Погребняк**

### **ПІДГОТОВКА МАЙБУТНЬОГО ВЧИТЕЛЯ ПОЧАТКОВОЇ ШКОЛИ В ПОЛТАВСЬКОМУ НАЦІОНАЛЬНОМУ ПЕДАГОГІЧНОМУ УНІВЕРСИТЕТІ ІМЕНІ В. Г. КОРОЛЕНКА ДО ВИХОВАННЯ ДЕМОКРАТИЧНОЇ ГРОМАДЯНСЬКОСТІ**

*В умовах глобальних інтеграційних процесів, європейського вибору та розвитку державності в Україні, сучасної світової політичної ситуації та російсько-української війни громадянське виховання набуває все більшого значення в практиці вищої педагогічної освіти країни. Причина полягає в тому, що реалізація самоврядних демократичних засад у навчально-виховному процесі школи в умовах оновлення українського суспільства та підвищення соціальної активності передбачає відповідну підготовку вчителів.*

*Сьогодні виховання й освіта, як формальні, так і неформальні, мають вирішальне значення для розвитку активної громадянської позиції, забезпечення участі в демократичному управлінні суспільством і виховання демократичної культури. А вчителі початкової ланки освіти відіграють основну роль у сприянні й активізації виховання демократичної громадянськості в школі, оскільки його успіх і реалізація та захист прав людини значною мірою залежать від фахової педагогічної діяльності вчителя на початковому етапі навчання.*

*Розкрито науково-педагогічні засади спеціального навчального курсу підготовки «Формування демократичної громадянськості майбутнього вчителя початкової школи в системі вищої педагогічної освіти» в Полтавському національному педагогічному університеті імені В. Г. Короленка та розроблено й представлено його зміст. Визначено прогностичні результати вивчення дисципліни як засобу реалізації демократичних засад у педагогічному процесі підготовки вчителів в умовах оновлення українського суспільства та піднесення суспільної активності.*

*Вивчення навчальної дисципліни спрямоване на оволодіння майбутніми вчителями початкової школи історико-педагогічними засадами становлення та*

розвитку громадянського виховання у світових освітніх системах у контексті цивілізаційного розвитку людства; засвоєння теоретичних положень громадянського виховання: його сутності, педагогічного значення, мети, завдань, принципів; оволодіння методичними основами та засобами (формами, методами, засобами) реалізації завдань виховання демократичної громадянськості в педагогічному процесі української початкової школи.

**Ключові слова:** педагогічна освіта; майбутній учитель початкової школи; професійна підготовка вчителя; громадянське виховання; демократична громадянськість; спеціальний навчальний курс.

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## **PRIMARY SCHOOL PUPILS' ENVIRONMENTAL COMPETENCE FORMATION IN THE PROCESS OF MASTERING THE NATURAL FIELD OF STUDY**

*The article highlights the features of primary school pupils' environmental competence formation while mastering the natural field of study through an integrated course 'I explore the world.' The features of environmental competence formation, in particular, educational technologies of situational modeling, in primary school, which are related to the need to teach and educate the younger generation, able to coexist harmoniously with nature, rationally use and reproduce its riches, are revealed. It is determined that, in the process of ecological competence formation, pupils' orientation in the environment, cognitive abilities, and research interests are formed; and the corresponding attitude to nature is brought up.*

**Keywords:** *ecological competence; natural field of study; integrated course 'I explore the world'; educational process; primary school.*

**Introduction.** Today, at a time of qualitative educational change in Ukraine, the ability to think rationally is a competitive advantage of the nation, as reduced scientific and technological development decreases the chances of social and economic well-being. One of the New Ukrainian School features is the introduction of an integrated course 'I explore the world' in the educational process of primary school. Natural field of study is implemented into the integrated course 'I explore the world.' Therefore, there is a need to reveal the features of the natural field of study implementation through the teaching an integrated course 'I explore the world' at the New Ukrainian School within the context of partnership pedagogy.

**Analysis of recent research and publications.** The current ecological state of the planet has led to the solution of this issue at the level of education. It has consequently determined the expansion and deepening of the methodological basis in educational practice. Thus, a significant contribution to the philosophical understanding of the unity of nature and human-beings belongs to V. Vernadskyi, O. Halieieva,

E. Hirusov, M. Holubets, O. Doroshko, M. Kyselov, V. Krysachenko, M. Moiseiev, V. Nesterenko, H. Platonov, I. Safonov and others. The psychological-pedagogical aspect of a personality and nature interaction issue was presented in the studies of A. A. Ananiev, I. Bekh, L. Bozhovych, L. Vyhotskyi, S. Deriabo, O. Zaporozhets, O. Kyrychuk, V. Yasvin. Theoretical and methodological principles of primary education, in particular, environmental one, were analyzed by T. Baibara, N. Bibik, V. Ilchenko, L. Narochna, H. Pustovit, N. Pustovit, H. Tarasenko, I. Andrusenko, K. Bakhanov, L. Kondratova, L. Martynets, V. Nyshcheta, O. Onopriienko, O. Piekhota, Ye. Polat, O. Pometun, H. Shkilova, and others (Andrusenko, 2020; Bida, 2002; Vlasenko, 2018; Iepikhina, 2019; Koval, 2019; Padalka, 2018).

However, despite numerous studies, the issue of primary school pupils' environmental competence formation in the process of the field of study implementation through the teaching an integrated course 'I explore the world' is not fully covered. Therefore, the aim of our paper is to clarify the key primary school teachers' objectives for primary school pupils' environmental competence formation, as well as to reveal possible ways of its formation.

**Presenting the main findings.** In the State Standard of Primary Education (2018), one of the key competencies is environmental competence, which involves awareness of the basics of environmental management, compliance with environmental behavior, conservation of natural resources, and understanding the importance of nature conservation for a sustainable society. This approach contributes to the pupils' personality self-realization in life, their social adaptation, and constructive social activities and is a condition for the Ukrainian citizen formation (Derzhavnyi standart pochatkovoï osvity Novoi ukrainskoi shkoly, <http://nus.org.ua/news/uryadopublikuvav-novyj-derzhstandart-pochatkovoyi-osvity-dokument/>; Intehrovanyi kurs «Ia doslidzhuïu svit». Navchannia na osnovi zapytiv, <https://edera.gitbook.io/glossary/metodikivikladannya-u-1-klasi/worldiu>, Kontseptsiia Novoi ukrainskoi shkoly, <https://www.kmu.gov.ua/storage/app/media/reforms/ukrainska-shkolacompressed.pdf> [in Ukrainian]).

Requirements for pupils' compulsory learning outcomes and competencies are determined by fields of study, including the natural one. The purpose of the natural field of study is the following:

formation of competencies in the field of natural sciences, engineering and technology, environmental and other key competencies by mastering knowledge, skills, and methods of activity, developing skills that ensure successful interaction with nature, forming the basis of the scientific worldview and critical thinking, forming pupils' responsible, safe and environmental behavior in the world based on of the principles of sustainable development awareness.

On the basis of the New State Standard, two standard educational programs were approved: the New Ukrainian School 1 (under the guidance of O. Savchenko) and the New Ukrainian School 2 (under the guidance of R. Shiian). The integrated course 'I explore the world' combines the educational content of several fields of study (Andrusenko, 2020; Balokha, 2018; Vorontsova, 2019; Hilberh, Tarnavska, Khytra, Pavych, 2020; Derzhavnyi standart pochatkovoї osvity Novoi ukrainskoi shkoly, <http://nus.org.ua/news/uryadopublikuvannovyj-derzhstandart-pochatkovoyi-osvity-dokument/>). With integration in mind, the course 'I Explore the World' aims to:

- formation of scientific thinking and research culture; development of systemic ideas about the integrity and diversity of nature, the establishment of the sustainable development principles, effective, safe, and environmental behavior in the environment (the natural field of study);

- formation of pupils' ability to change the world around them by means of modern technologies without harming the environment, to use technologies for self-realization, cultural and national self-expression (the technological field of study);

- formation of pupils' ability to solve problems using digital devices, information and communication technologies, and critical thinking for development, creative self-expression, personal and social well-being; safe and responsible activities in the information society (the information field of study);

- formation of pupils' independence, their social involvement, and activity through the formation of a healthy lifestyle, development of entrepreneurship, ability to cooperate in different environments, self-confidence, integrity for security, well-being, and sustainable development (social and healthcare field of study);



– the creation of conditions for pupils to form their own identity and readiness for change through awareness of their rights and freedoms, understanding of the links between history and present life; fostering an active civic position on the basis of democracy and respect for human rights, gaining experience of coexistence in democratic procedures (civic and historical field of study);

– development of children’s mathematical thinking, the ability to understand and evaluate mathematical facts and patterns, make informed choices, recognize problems in everyday life that can be solved using mathematical methods, model processes and situations to solve problems (elements of the mathematical field of study);

– development of pupils’ ability to communicate in the Ukrainian language for spiritual, cultural, and national self-expression, to use it in personal and public life, in intercultural dialogue, to see it as a prerequisite for success in life; fostering the ability to communicate in mother tongue (if it is not Ukrainian); formation of a respectful attitude to cultural heritage; enrichment of emotional and sensory experience (elements of the language and literature field of study).

Ecology is not an independent field of study. However, primary school pupils’ ecological competence formation is provided by the ecological component integration with basic subjects, which expands the scope of natural knowledge, and shows their connection with life. It increases pupils’ interest in learning; after all, a responsible attitude to nature formation is possible only in conditions of constant interaction and awareness. Environmental education is one of the most crucial objectives in forming pupils’ sense of environmental awareness and responsibility.

According to the Glossary, environmental competence is an individual and collective (social) ability to understand the inextricable link between each individual and humanity as a whole with the integrity and relative immutability of the natural environment, awareness of the need to use this understanding in practice, skills and the habit of acting concerning nature, without disrupting the connection and cycle of the natural environment, to promote their improvement for the lives of present and future generations of people (Velykyi tлумachnyi slovnyk suchasnoi ukrainskoi movy, 2001).

Undoubtedly, the natural field of study is the most environmentally friendly, which is implemented in the integrated course 'I explore the world,' according to the State Standard of Primary School and the concept of the New Ukrainian School, where each content line is permeated with ideas of children's holistic perception, awareness of the need for their harmonious interaction. We are convinced that such a thorough penetration of environmental ideas into the fields of study in primary school will build a clear strategy for the education greening in our country.

The Concept of Environmental Education states the following: 'Environmental education, on the one hand, should be an independent element of the general education system, and on the other hand, play an integrative role in the entire education system' (Kontseptsiia ekolohichnoi osvity Ukrainy: Informatsiinyi zbirnyk Ministerstva osvity i nauky Ukrainy, 2020, 13 p. 9). It should be noted that the Concept of Environmental Education of Ukraine is a key document for the environmental education implementation in Ukraine. It is an element of the harmonious development of the state concept approved by the Board of the Ministry of Education and Science of Ukraine in 2001. Therefore, understanding the need to integrate environmental education at the state-building level is not an innovation of today. It is a valuable balanced idea of the strategy of national education.

Environmental education in primary school aims to predict the planned result, namely the primary school graduate's model. Its implementation requires the fulfillment of the following objectives: education of certain needs designed to implement a healthy lifestyle and improve the environment; formation of a system of skills for studying, assessing, and improving the state and health of the population; development of aesthetic perception and assessment of the environment state (emotional sphere); development of confidence to solve environmental issues (volitional sphere); development of the ability to analyze environmental situations (intellectual sphere); the desire to disseminate environmental knowledge and participate in practical matters of environmental protection.

Ecological competence is knowledge of environmental laws, rules, and regulations, principles of human behavior in the environment, which keep a person away from ecologically immoral

acts, and direct environmental activities. Pupils' environmental competence is defined as the ability to gain environmental knowledge and experience in life situations, guided by the priority of environmental values and non-pragmatic motivation to interact with the environment based on awareness of personal involvement in environmental issues and responsibility for environmental consequences. It is possible to find a way out of global environmental issues through the system of training citizens with a high level of environmental awareness and culture, based on new criteria for assessing the relationship between humanity and nature.

The analysis of pedagogical publications allowed the author to establish the main functions of environmental competence (Balokha, 2018; Zavorodnia, 2013; Koval, 2019). They are the following:

- formation of reasonable ecological ideas, i.e. the idea of the relationship in the system 'Human – Nature – Society' and in nature itself. It allows the student to know and understand what is happening in the world of nature, between people and nature, between nature and society, and how to act in terms of environmental feasibility;

- formation of a value attitude to nature. Ecological knowledge does not guarantee the ecologically appropriate behavior of the individual. An appropriate attitude to nature is required;

- formation of systems of interaction with natural abilities, skills, and strategies.

Based on the analyzed sources, we have determined the levels of schoolchildren's environmental education goal achievement. Ecological culture is formed at three levels. Ecological culture is people's ability to use their environmental knowledge and skills in practice.

Levels of primary school pupils' environmental education are the following:

*Level 1 – environmental literacy.* There is the cognitive model, formed at the empirical level. Pupils act by sample. As well as motivation for the self-restraint formation within environmental, moral and legal norms is formed.

*Level 2 – environmental awareness.* The cognitive model is mastered theoretically as a principle of knowledge, a means of environmental self-education, environmental research, and environmental project-setting-up.

*Level 3 – environmental competence.* The cognitive model is formed as a creative activity. The experience of ecological activity in different life situations is accumulated. The ecological component of key personal competencies is formed.

Thus, environmental competence is the ability of the individual to situational activities in the social and natural environment. The acquired environmental knowledge, skills, experience, and values are actualized in the ability to make decisions, take appropriate action, and be responsible for decisions, aware of their consequences for the environment. In contrast to ecological culture, which can be inherent in the community of society and the individual, environmental competence is specific only to a particular individual. Acquisition of competence combines normative, cognitive, emotional, and axiological-motivational practical components and provides ecological balance in relation to nature in order to prevent ecologically dangerous situations on their basis.

Environmental competence is displayed in the systematic decision-making concerning the environmental consequences of people's activities, which has a certain impact on the environment. If this impact is positive, it does not disturb the fragile dynamic balance in the biosphere. The basis of environmental competence is environmental knowledge and experience of practical activities in the environment. Acquired environmental knowledge is personal property; it is formed as a result of obtaining certain types of information. Students receive such information while mastering the natural field of study.

During the educational process in higher educational institutions, environmental competence is realized through the development and implementation of relevant topics and modules in compulsory, i.e., professional disciplines, in particular, 'Fundamentals of Science,' 'Anatomy, Physiology with the Basics of School Hygiene and Medicine,' 'Methods of Teaching Natural Field of Study,' 'Methods of Teaching an Integrated Course 'I explore the World,' 'Field Teaching Practice' and elective disciplines 'Environmental Education in Primary School,' 'Ecological Environment,' 'Health coaching' for students majoring in 013 Primary education at Poltava V. G. Korolenko National Pedagogical University.

Given the views of leading scientists, it can be argued that one of the most crucial objectives of the modern school is the formation of primary school pupils' ideas about environmental management, the ability to see and predict environmental consequences, and a sense of responsibility to present and future generations. To form environmental competence, it is recommended to follow the principles of environmental education and upbringing. They are the following: interrelation of global, national, and local history approaches; the principle of cooperation; the principle of predictability; the principle of interdisciplinarity; the principle of theory and practice unity; the principle of continuity; the principle of intellectual and emotional perception unity of the surrounding reality in practical activities for its preservation, care, and its qualitative and quantitative content improvement. The process of primary school pupils' ecological consciousness formation will be carried out successfully under the condition of using situational modeling technologies in the educational process, in particular, the usage of game activities with ecological content.

**Conclusions.** It is established that an essential condition for environmental competence formation in the process of using game activities with ecological content is the transformation of external motives and incentives into internal motives of the individual, which will contribute to environmentally friendly activities without external control. Thus, it can be noted that primary school pupils' environmental competence formation in the process of taking the integrated course 'I explore the world' can not exist without a deep understanding of environmental phenomena, the aesthetic beauty of nature, and the negative effects of human activities on nature.

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**Наталія Власенко**

## **РЕАЛІЗАЦІЯ ЕКОЛОГІЧНОЇ КОМПЕТЕНТНОСТІ УЧНІВ ПОЧАТКОВОЇ ШКОЛИ В ПРОЦЕСІ ВИВЧЕННЯ ПРИРОДНИЧОЇ ОСВІТНЬОЇ ГАЛУЗІ**

У статті висвітлено особливості реалізації екологічної компетентності учнів початкової школи в процесі опанування природничої освітньої галузі через вивчення інтегрованого курсу «Я досліджую світ». З'ясовано особливості реалізації екологічної компетентності в початковій школі, які пов'язані з необхідністю навчання і виховання молодого покоління, здатного гармонійно співіснувати з природою, раціонально використовувати та відтворювати її багатства. Найбільш екологічно спрямованою є природнича освітня галузь, яка реалізується в інтегрованому курсі «Я досліджую світ», відповідно до Державного стандарту початкової школи згідно з концепцією НУШ, де кожна змістова лінія пронизана ідеями формування в дітей цілісного сприйняття природи, розуміння єдності біологічного і соціального, усвідомлення необхідності їх гармонійної взаємодії. Наскрізне проникнення екологічних ідей у зміст освітніх галузей початкової школи вибудує чітку стратегію екологізації освіти в нашій державі. Визначено, що в процесі реалізації екологічної компетентності, зокрема освітніми технологіями ситуативного моделювання, розширюється орієнтація учнів у навколишньому середовищі, формуються пізнавальні здібності, дослідницькі інтереси, виховується відповідне ставлення до природи. Екологічна

компетентність проявляється в систематичному прийнятті рішень щодо врахування екологічних наслідків власної діяльності, що чинить певний вплив на довкілля. Якщо цей вплив буде позитивним, він не порушить крихкої динамічної рівноваги в біосфері. Основою екологічної компетентності є екологічні знання, досвід практичної діяльності в довкіллі. Набуті екологічні знання є особистісними надбанням, вони формуються внаслідок отримання певних типів інформації. Таку інформацію учні одержують під час навчання в початковій школі, опановуючи природничу освітню галузь на уроках інтегрованого курсу «Я досліджую світ». Реалізація екологічної компетентності в початковій школі буде здійснюватися успішно за умови використання в освітньому процесі технологій ситуативного моделювання, зокрема застосування ігрових завдань екологічного змісту (імітаційні ігри, розігрування ситуації за ролями, квести, подорожі, екскурсії тощо). Встановлено, що важливою умовою реалізації екологічної компетентності в процесі застосування ігрових завдань екологічного змісту є перетворення зовнішніх мотивів і стимулів у внутрішні мотиви особистості, що сприятиме формуванню природобезпечної діяльності без контролю із зовнішнього боку. Визначено рівні екологічної освіти школярів (екологічна грамотність, екологічна освідченість, екологічна компетентність), із яких формується екологічна культура. Екологічна культура людини включає її екологічну свідомість та екологічну поведінку. Таким чином, можна зазначити, що реалізація екологічної компетентності молодшими школярами в процесі вивчення інтегрованого курсу «Я досліджую світ» не може існувати без глибокого осмислення учнями екологічних явищ, естетичної краси власне природи, а також розуміння негативних наслідків дії людини в природі за допомогою практико-орієнтованої ігрової діяльності.

**Ключові слова:** екологічна компетентність; природнича освітня галузь; інтегрований курс «Я досліджую світ»; освітній процес; початкова школа.

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# ***INFORMATION ABOUT SCIENTIFIC AND PEDAGOGICAL ART AND EDUCATIONAL ARRANGEMENTS***

## **MODERN PROBLEMS OF TEACHER TRAINING: THEORY AND PRACTICE**

At difficult period in the struggle for national statehood of Ukraine which is under martial law since February 24, 2022, resistance to Russian aggression the unity of scientific, cultural, educational elite is an important factor in establishing the priorities of national identity, citizenship, universal values in the Ukrainian state. In order to implement this important consolidating mission on April 21, 2022 it was held the Reporting Scientific and Practical Conference of Pedagogical Education and Adult Education Institute named after Ivan Ziaziun the Ukraine National Academy of Pedagogical Sciences for 2021 "Modern problems of teacher training: theory and practice".

The partners of the event were Ukrainian and foreign educational institutions, scientific and state institutions: Directorate of Professional Higher Education of the Ministry of Education and Science of Ukraine, State Service for the Quality of Education of Ukraine, Kharkiv National Pedagogical University named after Skovoroda, Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University, Suchava University Stefan Cel Mare (Romania), Stefan Batory State Institution of Higher Education in Skierniewitse (Republic of Poland). The participants of the event are scientists, teachers, graduate students and undergraduates of higher education institutions from different regions of Ukraine (about 60 people).

The greeting words of Nelli Nychkalo, Doctor of Pedagogical Sciences, Professor, Full Member (Academician) of the National Academy of Pedagogical Sciences of Ukraine inspired the educational and scientific community. Professor, Vice-Rector of the University of Stefan cel Mare (Suchava, Romania), Honorary Doctor of the Yuri Fedkovych National University of Chernivtsi Shtefan Purich express enthusiasm of the Romanian people towards the Ukrainian nation,

which heroically defends its own state in the struggle for Independence, and also convincingly proved that Romania and other EU countries, Suchava University, other universities in Europe and America together with Ukraine and will support Ukrainians by all possible means.

Heorhiy Filipchuk, Doctor of Pedagogical Sciences, Professor, Full Member (Academician) of the National Academy of Pedagogical Sciences of Ukraine, Deputy Chairman of All-Ukrainian Society "Prosvita" named after Taras Shevchenko, addressed the conference with a motivational speech "Time of Cultural Ukrainocentrism". The well-known public figure focused on the need of Ukrainian society to implement Ukrainian studies achievements, culturally appropriate educational paradigm in modern pedagogical education, because the teacher is a "warrior" who must be loyal to Ukraine, his people, aware of the nation's mission in education.

Larysa Lukianova, Doctor of Pedagogical Sciences, Full Professor, Corresponding Member of the National Academy of Pedagogical Sciences of Ukraine, Director of the Ivan Ziaziun Institute of Pedagogical Education and Adult Education of the National Academy of Pedagogical Sciences of Ukraine, delivered a key scientific-analytical report "Teacher training: modern dominants in the development of pedagogical education in Ukraine". The Director of the Institute focused on the current challenges of pedagogical education in Ukraine, including the low prestige of the teaching profession; low wages; lack of quality professional selection; low motivation of young teachers to continue their professional activity in secondary education institutions; lack of legislative regulation directly of the teacher's activity, etc.

The conference was attended by the head of the expert group on professional higher education of the Directorate of Professional Higher Education of Ukraine Ministry of Education and Science, Candidate of Historical Sciences Ihor Anatolii Baluba, who summarized the main activities of Ukraine Ministry of Education and Science under martial law (focus on quality assurance, safe working conditions for teachers, wages, specifics of distance education, development of effective tools for online education, organization of the educational

process among internally displaced persons and persons who have gone abroad, etc.).

Ivan Yuriichuk, Deputy Head of the State Education Quality Service of Ukraine on Digital Development, Digital Transformations and Digitization, spoke about the peculiarities of the work of the State Education Quality Service under martial law made a report "Teacher Certification: Mission Possible", focusing on the challenges of assessing the professional qualities of modern teachers, taking into account the Professional Standard of Teachers.

The speeches of the rectors of the leading domestic pedagogical universities were extremely poignant, sensitive and full of pain about our pedagogical education. Thus, Yurii Boichuk, Rector of Kharkiv G. S. Skovoroda National Pedagogical University, Doctor of Pedagogical Sciences, Full Professor, Corresponding Member of the National Academy of Pedagogical Sciences of Ukraine, focused on the activities of higher pedagogical education in martial law, on all possible measures to save lives of students and teachers, the use all resources to provide humanitarian assistance, quality organization of the educational process online.

Rector of Vinnytsia Mykhailo Kotsyubynsky State Pedagogical University, Doctor of Pedagogical Sciences and Full Professor Nataliia Lazarenko described the activities of the university headed by her during the military aggression. Among the main activities of the university teachers and students there are volunteering, which consists in psychological, material, resource assistance to internally displaced people, the work of the educational hub of the university, interaction with volunteers from foreign countries, etc.

Tereza Yanitska-Panek, Doctor of Pedagogical Sciences, Full Professor of the Stefan Batoriia State Institution of Higher Education in Skierniewice (Republic of Poland) shared information and thoughts on changing the professional identity of teachers; in particular, reorientation of values, goals, tasks, new challenges, changes in priorities, legislative changes at different stages of education management, multiculturalism, development of self-government and democracy, etc. Changes in Polish education (some mobility of the system) were illustrated, taking into account the needs of children and

students from Ukraine which were forced to leave for Poland due to hostilities.

Based on the results of the reporting conference of the Institute, recommendations were formulated, most of which were launched under martial law and which will help to improve the quality of pedagogical education in Ukraine, taking into account current political, military and socio-cultural challenges:

- strengthening participation in joint research projects within the framework of cooperation between the Institute and institutions of pedagogical education from different regions of Ukraine and abroad;
- updating the content component in educational-professional, educational-scientific training programs for teachers at bachelor's, master's and doctoral levels (introduction of content modules, development of varied courses on modern cultural, Ukrainian, historical and pedagogical issues) aimed at developing national identity, values;
- use of experience in the theory and practice of pedagogical skills, psychopedagogy in the process of volunteering in regions where migrants, adults, children, students are forced to live in connection with hostilities (on the basis of "pedagogy of the wounded heart");
- publishing activities in international and Ukrainian publications on the experience of organizing the educational process for the training of future teachers, high education teachers in a mixed and remote format in martial law;
- involvement of authors to publishing in professional publications of the Institute, focusing on the issues of materials that should present the experience of research, teaching in martial law, especially in the Bulletin of the UNESCO Chair "Continuing Professional Education of the XXI Century".

*Larysa Lukianova, Myroslava Vovk*

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