

II. LINGUODIDACTIC PROBLEMS OF TEACHING FOREIGN LANGUAGES AND TRANSLATION IN HIGHER SCHOOL UNDER CONDITIONS OF MODERN MULTICULTURAL ENVIRONMENT

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THE TRAINING OF FUTURE FINE ARTS TEACHERS IN HIGHER EDUCATION INSTITUTIONS OF UKRAINE

Abstract. *The societal requirements for the professionalism of Fine Arts teachers are undergoing continuous transformation, alongside shifts in the global political and intercultural paradigms. Contemporary trends in the modernization of the Ukrainian education system necessitate the integration of the STEAM educational model, which enriches school curricula with creative artistic disciplines, various types of design, industrial aesthetics, architecture, musical creativity, and visual plasticity. This model reflects the enduring pedagogical ideal of synthesizing science and art through complementarity, mutual enrichment, and the pursuit of harmonious approaches to the education and development of the child. Accordingly, the implementation of STEAM elements is identified as a key priority in the current system of training future Fine Arts teachers within institutions of higher pedagogical education in Ukraine. An essential aspect of modernizing traditional teacher training is the inclusion of students’ artistic and mental experience, which promotes the enrichment and practical acquisition of artistic and mental properties inherent*

to art and the core values of arts education. Based on these considerations, the development of students' artistic and pedagogical mentality can be regarded as a relevant and necessary objective of the contemporary training system for future Fine Arts teachers.

Keywords: *fine arts teachers, artist-educators, training of future art teachers in higher pedagogical education institutions, artistic-pedagogical mentality, STEAM educational model, trends and current issues in art teacher training.*

The relevance of this study is driven by global civilizational processes and Ukraine's aspiration for integration into the European community, which stimulates reforms and modernization across all spheres, particularly in education. Under these circumstances, institutions of higher education are expected to prepare competitive educators capable of self-development and addressing contemporary challenges. This is especially applied to future Fine Arts teachers who must be able to create a modern educational environment within the New Ukrainian School and creatively implement culturally appropriate artistic and pedagogical practices using innovative approaches in the context of the information society.

The analysis of recent studies and publications confirms that the current directions of modernizing the training system of future artist-educators are of considerable scholarly and methodological interest to researchers, curriculum developers, and practicing educators. Alongside Ukrainian scholars such as M. Pichkur, L. Masol, and O. Kaidanovska, Chinese researchers including Wang Wei, Wang Jialong, Li Han, and Ji Lei are also investigating the specific features of training future Fine Arts teachers in Ukrainian pedagogical universities. At the same time, it is evident that societal demands regarding the professionalism of Fine Arts teachers are constantly evolving, and the global political and intercultural paradigm has undergone significant transformation. Therefore, it is relevant to address the parameters of training future Fine Arts teachers within Ukraine's pedagogical higher education institutions.

The purpose of this article is to highlight the key current issues in the training of future Fine Arts teachers within institutions of higher pedagogical education in Ukraine. The objectives of the study are as follows: to specify the general system of training future Fine Arts teachers; to define the characteristics of the concepts “artistic and pedagogical education,” “Fine Arts training of future teachers,” and “Arts education”; and to formulate the modern trends (relevant issues) in the training of future Fine Arts teachers in Ukraine’s higher pedagogical institutions.

The presentation of the main material begins with the assertion that the methodology for training future Fine Arts teachers in Ukraine and beyond it has been significantly influenced by various social, nation-building, and educational modernization processes. From 1991 to 2014, the training of future Fine Arts teachers in Ukraine adhered to national norms and regulations, however, in the post period, this system began to be shaped by innovative European standards, resulting in the differentiation between the professional training of artists (specialists in Fine Arts within the framework of educational and professional programs in specialty 022 Fine Arts) and the training of Fine Arts teachers (within educational and professional programs in specialty 014 Secondary Education – Fine Arts).

Contemporary approaches to the training of artists-educators are grounded in a conceptual framework that enables the renewal of the content of aesthetic education in general secondary schools and the improvement of professional arts education in higher education institutions. The professional training of future Fine Arts teachers is aligned with the overall structure of teacher education and conforms to the general requirements for professional training in institutions of higher education. The overarching structure and content variations of such training are systematized by the concept “artistic and pedagogical education”. Therefore, it is important to focus scholarly attention on identifying the structural components of contemporary professional education for artists-educators, as well as clarifying the nature of its mentally determined element.

The category “artistic and pedagogical education” can be interpreted as a

didactic process of forming and acquiring professional knowledge, skills, perspectives, and ways of thinking within the framework of teacher training across various areas of fine (artistic) activity. O. Kalenyuk notes that the dominance of “interpretative” methodologies in the field of artistic and pedagogical education manifests primarily in the teaching of painting and drawing, reflecting a realist trend. At the same time, the abstract tendency holds a leading position in the domain of decorative arts. According to established semantics, “interpretation” is understood as “the creative rendering of any work of art”, which depends on the conceptual and artistic intention and the individual characteristics of the author (Kalenyuk, 2005).

In exploring the nature of the category “professional training of future fine arts teachers”, the researcher O. Piddubna emphasizes that it involves mastering a complex system of psychological-pedagogical, methodological, and theoretical knowledge, as well as acquiring practical skills essential for engaging in artistic activity. The author differentiates the components of professional training in three key dimensions: methodological, theoretical, and practical. The development degree of these components is determined by the level of acquired professional knowledge, skills, and competencies, which constitute the foundation for the successful preparation of future Fine Arts teachers (Piddubna, 2009).

Within the framework of this study, it is important to clarify the essence of the concept “fine arts training of future teachers”. The interpretation proposed by O. Kaidanovska is particularly compelling. In examining the nature of Fine Arts training for specialists, the author presents a comprehensive perspective, describing it as:

- a pedagogically structured process through which students of pedagogical universities acquire the general cultural experience of humanity, which serves as a significant factor in the development of visual arts erudition;
- the outcomes of the training process, reflected in the presence of a body of fine arts knowledge and skills that facilitate students’ engagement in culturally determined approaches to fulfilling professional tasks;

– a system of instruction, education, and personality development that integrates fine arts, humanities, and professionally oriented disciplines, all focused on cultivating learners' creative artistic activity (Kaidanovska, 2013).

As we can see, the system of training future Fine Arts teachers in pedagogical universities is fundamentally based on the principles of general arts education.

All competencies formed during general arts education are categorized by the prominent Ukrainian researcher L. Masol into several groups:

- personal – general cultural competencies (value-oriented, artistic and worldview-based, culture-creating, leisure-related);
- special or artistic-aesthetic competencies (artistic thesaurus, mental aesthetic experience, artistic and creative abilities, figurative artistic thinking, aesthetic attitude);
- functional competencies – subject-specific (musical, visual arts, theatrical, choreographic, etc.);
- interdisciplinary competencies – sectoral (artistic-aesthetic) and cross-sectoral (artistic-humanitarian);
- metadisciplinary (general educational) competencies – informational and cognitive (the ability to search for and operate with artistic information), self-regulation (the ability to organize and manage one's own artistic activity, the capacity for self-improvement through artistic self-education and self-development);
- social competencies – communicative (the ability to engage in dialogue about art and aesthetic values);
- socio-practical competencies (the ability to collaborate in the field of art and to work in a team) (Masol, 2006).

At the same time, the current state of training future artists-educators must take into account the broader trends in the modernization of the higher education system, particularly the principles underlying the implementation of the so-called STEAM education model.

Within the paradigm of education digitalization, the efforts of the academic

community should be directed toward educating students capable of engaging in comprehensive artistic and pedagogical activity. Arts education should become an integral component of the innovative didactic system of STEAM education. The acronym STEAM stands for Science, Technology, Engineering, Arts, and Mathematics, i.e. science, technology, engineering, art, mathematics. The core idea behind STEAM is rooted in the concept of “STEM + Arts Integration”, which represents the evolutionary inclusion of the arts into STEM fields and the active exploration of the most effective ways to implement this integration in educational practice. This is an expanded approach to the STEM model of education, in which the inclusion of the arts (Arts) serves as a key component to stimulate creativity and innovative thinking. The art component of STEAM education can be effectively implemented when visual arts activities are infused with project-based and research-oriented tasks. An innovative methodology for training future Fine Arts teachers should be built upon the incorporation of international best practices in project-based learning, the enrichment of student training through artistic practices, and the articulation of innovative experiences gained by future artists-educators. The STEAM education model is evolving and spreading as a creative extension of the STEM framework. It enhances core disciplines with creative art subjects, various forms of design, industrial aesthetics, architecture, musical creativity, and visual plasticity. At its core, the model embodies the enduring educational ideal of synthesizing science and art—founded on complementarity, enrichment, and the pursuit of harmonious approaches to learning and child development. The STEAM approach is intended to foster curiosity, provoke creative problem-solving, pose meaningful questions for research exploration, and support the development of constructive solutions to real-world challenges.

At the same time, it is important to emphasize that the implementation of innovations in artistic and pedagogical education by a Fine Arts teacher requires a focus on their own mentally oriented characteristics. The Fine Arts teacher should construct their personal teaching methodology based on an individual creative

project, which implies the integration of subjective experience into the learning process.

This approach is closely associated with the concept of “artistic-pedagogical mentality”.

The concept of artistic-pedagogical mentality has been thoroughly examined by O. Rebrova and Wang Wei. These scientists agree that this construct can be developed in future teachers within the educational environment of institutions of higher pedagogical education. We support the view of these researchers, who assert that artistic-pedagogical mentality is characterized by these parameters:

- the emergence of a high level immersion in the process of understanding and comprehending reality, which enables a stable reflective position;
- the use by students of metaphorical, figurative language enriched with comparative constructions and analogies;
- deep engagement with the subject of analysis, whereby the learner does not detach from the process but remains fully present within it – unlike in the exact sciences, where objective detachment is typical;
- the operation of thought processes through concepts that function on the level of internal, non-verbal understanding (in contrast to the precise, well-defined terms used in exact disciplines);
- the incorporation of multiple semantic nuances associated with concepts, phenomena, and structures;
- the ability to assign significance and value not only to objectively scientific data but also to personal information, thus avoiding formalized thinking and encouraging the search for diverse solutions to complex problems (Wang Wei, 2023; Rebrova, 2013).

In the artistic-mental experience of teachers of art disciplines, artistic and pedagogical mentalities are harmoniously integrated. This provides a foundation for interpreting the scientific term “artistic-mental experience of teachers of art disciplines.” This concept should be understood as both a process and an outcome

of spiritual practice, encompassing the comprehension, acquisition, enrichment, and practical mastery of the artistic-mental properties of art and the mental values inherent in arts education.

Based on the foregoing, several conclusions can be drawn. The modern system of training future fine arts teachers in institutions of higher pedagogical education in Ukraine is grounded in a robust theoretical and methodological foundation, represented by a range of conceptual frameworks, improvement methodologies, and models for preparing future educators for various forms of artistic and pedagogical activity.

Based on the above, we can draw certain **conclusions**. The modern system of training future teachers of Fine Arts in higher pedagogical education institutions of Ukraine is based on a powerful source and methodological base, which is represented by concepts, improvement methods, models of training future teachers for varieties of artistic and pedagogical activity. However, modern trends in the renewal of the education system in Ukraine require an appeal to the potential of the STEAM educational model, which enriches school subjects with creative artistic disciplines, varieties of design, industrial aesthetics, architecture, musical creativity, artistic plasticity, touching with its depths the embodiment in the educational process of the age-old idea of the synthesis of science and art on the basis of complementarity, enrichment and the search for harmonious approaches to the child's learning and development. Therefore, the relevance of the modern system of training future teachers of Fine Arts in higher pedagogical education institutions of Ukraine is the introduction of elements of the STEAM educational model.

An equally important aspect of modernizing the traditional training of future Fine Arts teachers in institutions of higher pedagogical education is the consideration of their artistic-mental experience. This focus encourages the enrichment and practical acquisition of the artistic-mental properties of art and the core mental values of arts education. Consequently, the development of students' artistic-pedagogical mentality can be regarded as a key current priority within the

contemporary system of training future Fine Arts teachers.

The research doesn't exhaust the full scope of issues related to the training of future artists-educators. Further research is needed on the methodology for training future fine arts teachers to implement artistic innovations effectively.

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摘要: 随着全球政治与跨文化范式的不断变化, 社会对美术教师专业素养的要求也在持续转变。乌克兰教育体系现代化的当代趋势要求整合 STEAM 教育模式, 使学校课程更加丰富, 涵盖创意艺术学科、多种设计类型、工业美学、建筑、音乐创造以及视觉造型等内容。该模式体现了科学与艺术互补、相互丰富、和谐统一的教育与儿童发展理念, 是长期以来教育理想的延续。因此, 在当前乌克兰高等师范教育机构中, 未来美术教师的培养应以 STEAM 元素的融入作为优先任务。

传统师范教育现代化的一个重要方面, 是将学生的艺术与思维经验纳入教学过程, 从而推动艺术特性与艺术教育核心价值的实际获取与内在发展。

基于此，学生艺术-教育心智的形成被视为当前美术教师培养体系中的一个重要且必要的目标。

关键词： 美术教师、艺术教育者、高等师范教育机构的美术教师培养、艺术-教育心智、STEAM 教育模式、美术教师培养的趋势与问题。