

The Problem of Introducing Advanced Competencies for Fine Arts Teachers in Ukraine

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Abstract: This article attempts to improve the Ukrainian system of competencies for fine arts teachers in Ukraine. On the basis of the theoretical analysis of the approaches to classification of components of artistic and pedagogical competence (structural, system, functional), the article justifies the need to improve expected competencies in the context of motivational, cognitive and practical components of education content. The article proves that the result of the formation of each of the selected components is the development of certain artistic and pedagogical knowledge, skills and experience of creative attitude to artistic and pedagogical activities, and the result of the formation of holistic artistic and pedagogical competence is the teacher's readiness for innovative artistic creativity, developed individual style of pedagogical activity. The motivational component of artistic and pedagogical competence of a teacher of fine arts is characterized by a set of cognitive guidelines, artistic and value orientations, creative interests related to the content of artistic and pedagogical activities; the cognitive component is defined as a system of knowledge about the essence, structure, functions and features of effective activity of a teacher of fine arts and optimal styles of pedagogical communication in unity with general cultural and specific fine arts knowledge. The international relevance of the article consists in the need of the post-Soviet countries to overcome conservative approaches in teaching creative courses and borrowing the innovative experience of the countries with ancient democratic traditions.

Keywords: *components of structure, innovative artistic creativity, reflection, self-development, intergrity.*

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Introduction

The study of Ukrainian educational practice shows that the depth and versatility of teachers' knowledge do not always coincide with their performance. The theoretical experience of a teacher of fine arts in itself does not lead to structural changes in his pedagogical activity, does not provide a high level of professionalism. Therefore, the practical component of artistic and pedagogical competence is an integrative characteristic of the level of professional readiness of a teacher, based on fundamental artistic and pedagogical knowledge, developed artistic and pedagogical skills that interact with personal qualities. Only the experience of solving real practical problems contributes to the effective development of the profession in the process of direct activity, the successful performance of professional functions, in general - the formation of artistic and pedagogical competence.

The thirty years of experience in the independent development of authentic education in Ukraine proves that practical activity of the teacher of fine arts consists in performance of: gnostic function - research of pupils and student's collective, educational process and results of pedagogical activity; communicative function - establishing optimal interaction with students and their parents; organizational function - the inclusion of students in various types of artistic creativity; constructive function - selection and determination of the structure of artistic information taking into account the age and individual characteristics of students.

In this regard, the article agrees with an assumption that psychological and pedagogical knowledge is a specific methodological principle of analysis of practical situations and criteria for assessing the effectiveness of artistic and pedagogical actions. Theoretical knowledge, of course, determine the level of professional mobility of the teacher, expand the boundaries of his individual experience, open opportunities for its improvement and creative development.

A detailed study of the experience gained by some Ukrainian fine arts teachers determines the intuitive formation of their innovative guidelines. The teacher of fine arts must show a personal positive attitude to various phenomena of art, as well as implement professional knowledge about the main directions and content of the teacher's work, the essence and features of professional pedagogical activity, technology of art training, apply in real situations deep knowledge of school psychology. understanding of his mental states, ability to control their activities and behavior.

The promotion of interactive teaching methods in Ukraine suggests that practical communicative skills help a teacher of fine arts to communicate with students and their parents, colleagues, and exchange artistic information. The teacher must prepare students for the perception of works of fine art, draw attention to the information offered, establish psychological contact with the class, and further manage artistic communication in the pedagogical process. Pedagogical skills are an external form of teacher behavior and help him to create his own professional image, i.e. a set of visual, internal, verbal and acting images (Goncharenko, 2000, p. 129).

The organizational activity of the teacher is connected with involvement of pupils in various kinds of art creativity that demands formation of organizational skills to which mobilization (ability to develop in pupils attention, steady interest in training, need for knowledge, to form ability to study, etc.), information -didactic (ability to present information and work with different sources), developmental (stimulation of cognitive activity and independence, creative thinking), organizational (management of joint joint creative activities to develop artistic experience of the individual).

Constructive skills are designed to model the end result of artistic activity, to form an action plan to achieve this goal, based on mastering mental processes (imagination, thinking). The implementation of artistic and pedagogical knowledge in practice is successful provided that students are involved in the process of creative activity.

However, one must admit that the structure of artistic and pedagogical competence has not yet been finalized as a standard module, which is why there is a need to consider this problem in the light of modern research in this area.

Accordingly, the article aims to define traditional approaches to developing professional competencies in future fine arts teachers in Ukraine and strengthen them with the help of foreign practices.

The research lies in the assumption that such modernization is possible within the framework of the approaches (motivational, cognitive and practical) common in Ukraine.

The article applies theoretical methods of analysis of framework approaches to fine arts teachers' training in Ukraine and abroad, comparative-typological methods of education content, as well as modelling (modification) of the updated set of defined competencies.

Traditional Approaches to Defining Competencies of Fine Art Teachers in Ukraine

Analysis of theoretical sources revealed the following approaches to the separation of components of artistic and pedagogical competence:

- structural (Ivanova, 1987);
- system (Mikhaskova, 2007; Zimnyaya, 2003);
- functional (Khudyakova, 2000).

The structural approach is most fully substantiated in the following: teacher's cultural competence which involves the knowledge of Ukrainian and world culture, foreign languages and advanced technologies, professional ethics and behaviour; social skills; motivation towards personal and professional growth; the ability to use a student-centred approach to learning; the ability to take responsibility for one's and students' actions; fundamental decision-making skills; conflict resolution skills.

Regarding the *structural approach*, the following components of professional competence of the future specialist can be identified: special competence - readiness to independently perform specific activities, the ability to solve typical professional problems and evaluate the results of their work, the ability to independently acquire new knowledge and skills; social competence - the ability to work in groups and cooperate with other employees, willingness to take responsibility for the results of their work; individual competence - readiness for continuous professional development and self-realization in professional work, ability to self-motivation, reflection, self-development of the individual in professional work.

Continuing the logic of the structure proposed by Ivanova (1987, p. 195) distinguishes the following types of professional competence: special or activity, which involves high-level professional activity; social, which involves mastering the methods of joint professional activity and cooperation; personal, which consists in mastering the ways of self-expression and self-development; individual - mastery of techniques of self-realization and self-development of individuality within the profession, the ability to creatively express their individuality.

Khudyakova (2000) proposed a *functional approach* to the structure of competence. It is considered as a set of functions that reveal the content, properties of competence and means of its formation. The following components of competence are distinguished: epistemological (knowledge system); axiological (value system); anticipatory, which is associated with forecasting and reflection (intellectual qualities: curiosity, critical thinking, creativity, etc.); regulatory (system of skills); self-regulating (system of moral

qualities); adaptive (system of mental qualities: emotions, memory, attention, imagination, etc.); integration (performance, self-awareness, self-development, etc.).

A systematic approach to the structure of artistic and pedagogical competence is based on its understanding as the ability to educational activities based on the integrity of acquired knowledge, skills, abilities and values. This approach is presented in the study of Mikhaskova (2007, p. 7). She distinguishes cognitive competence, which is determined by the need to accumulate systemic professional knowledge (artistic-theoretical, technological, methodological), which is the theoretical and methodological basis of effective work of a teacher of fine arts; practical and creative competence, which includes a set of artistic and aesthetic experience, artistic and creative skills, creative independence; value-oriented competence, which determines the necessary formation of reflective normative-regulatory mechanisms (value orientations, tastes, ideals, motives) of evaluation activity, which is based on the system of norms and values accepted in society (Mikhaskova, 2007, p. 7).

Within the system approach, Zimnyaya (2003, p. 41) distinguishes in the structure of competence: the ability to show competence (motivational aspect); mastery of the content of competence (cognitive aspect); experience of competence in various standard and non-standard situations (behavioral aspect); attitude to the content of competence and the object of its application (value-content aspect).

It is a systematic approach to the structure of artistic and pedagogical competence is the basis of the State Standard of the program "Fine Arts", where the professional development of future teachers of fine arts is based on educational competencies:

- cognitive (cognitive) - the ability to feel and see the world around, the detection of cognitive activity;
- creative (creative) - associative and figurative thinking; identification of imagination, imagination in creating their own images in artistic and practical activities;
- methodological - the ability to determine the purpose, methods and organization of its achievement; ability to self-analysis and self-assessment;
- communicative - understanding the language of art as a form of interpersonal communication; understanding of the feelings of other people, the variety of creative manifestations, visions and considerations of reality; awareness of the relationship with peers and adults and responsibility when performing work;

- ideological - the perception of a holistic picture of the world, national identity and cultural heritage of Ukraine as a component of the universal cultural treasury; discovery, creative expression of oneself, determination of one's own place and awareness of the originality and uniqueness of another.

However, the above-mentioned approaches almost neglect the new educational and non-educational globalization conditions, which imply profound individualization, an irrational attitude of education stakeholders towards education content and individual ways of mastering it (especially, in terms of creative courses). Also, these approaches ignore the fact that one should acquire creative competencies in the context of social dialogue of one's involvement and interpretation against the background of self-fulfilment of education stakeholders. To address these issues, it is essential to consider the main trends in the corresponding foreign experience.

The Main Trends in the Foreign Experience of Expected Competencies

Thus, in the framework of the *skillful* approach, the term "components of competence" refers to those characteristics and abilities of people that allow them to achieve meaningful goals. The researcher emphasizes that competence includes not only abilities but also intrinsic motivation. There are 36 components of competence, among which:

- ability to control their activities - the ability to monitor their progress towards the goal, to analyze opportunities to improve the quality and productivity;

- readiness to study independently - involves the creation of its own knowledge bank, the development of strategies for self-observation and self-study;

- search and use of feedback - the ability to analyze their mistakes, to perceive them as material on which to learn;

- independence of thinking, originality - the ability to think differently, to go to the solution of the problem in its own way;

- critical thinking - the ability to question everything, draw your own conclusions and accept or not accept advice, taking into account your own experience;

- willingness to work on something contradictory and non-obvious - to solve non-trivial tasks;

- willingness to use new ideas and innovations to achieve the goal;

- the ability to make the right decisions - involves the use of a wide range of factors to make the right decision (Raven & Stephenson, 2001).

The same classification of competencies is followed by the specialists of the program "Definition and selection of competencies: theoretical and conceptual principles" with the abbreviated name "DeSeCo", which was launched to The United States and Canada, which was started by a group of experts from various fields - education, business, labor, health, representatives of international, national educational, governmental and non-governmental organizations (Rychen & Salganik, 2002). DeSeCo experts define the concept of competence as the ability to successfully meet individual and social needs, to act and perform tasks. Each competence is based on a combination of mutually relevant cognitive components and practical skills, values, emotions, behavioral components, knowledge and skills, all that can be mobilized for active action (Rychen & Salganik, 2002).

In the heyday of postmodern tendencies, the range of competencies for fine art teachers expanded significantly due to globalization, on the one hand, and strengthening of individualistic tendencies, on the other hand. In the USA, some researchers single out 26 ideal instructional competencies for art teachers. In turn, these competencies are personality-oriented and interdisciplinary since they integrated aesthetic, historical, creative and other abilities (Stastny, 1988).

Realizing the need for reforms, US scholars conducted numerous studies to resolve the conflict regarding the competencies of pre-service teachers who focused on conservative methods of teaching and learning. It turned out that the older generation of art teachers tended to demonstrate their skills as the main tool for the transfer of competencies and assessed students' skills through the prism of their own competence and knowledge in subject areas (Stolworthy, 1993). At the same time, student teachers followed new requirements for learning, perception and assessment of aesthetically oriented competencies. This gave rise to a wide discussion and revealed the conflict of pedagogical generations in the context of the postmodern society.

Recently, irrational methods have been actively used to specify the ontological and professional essence of fine arts teachers. Between 2014 and 2015, a phenomenological approach was applied to study students' ideas about their future profession (a fine arts teacher). Eriști (2017) employed a thematic analysis technique, which is a qualitative research method, to study free associations related to the image of a fine arts teacher and identify more categorized metaphors such as bicycle snowflake, galaxy, snatch, basketball coaching, courage, rainbow, freedom. The obtained results indicated the

prevalence of the most liberal, irrational and individualistic ideas about fine arts as a school subject and a space for self-realization of both the teacher and the student.

These and other studies point out the aesthetic-subjective dominance as the core of professional competencies of fine arts teachers today. Liu (2017) proves that key competencies, along with pedagogical ones, are those focused on teacher's high sensitivity to classical and current aesthetic trends, which should be manifested in artistic thinking, aesthetic attitude towards the world, culture and its artefacts. The main context lies in the permanent improvement of creative abilities and the accumulation of mental aesthetic experience. Also, Liu (2017) introduces the term "artistic thesaurus" as a set of individually and aesthetically significant values for which fine arts teachers should strive theoretically and practically.

Nowadays, professional training of fine arts teachers is much focused on self-reflection and self-assessment of teaching competencies. Even in primary school, activities in visual arts should facilitate emotional, cognitive, social and psychomotor development and allow children to express themselves artistically (Benic, 2017). Thus, one can conclude that artistic pedagogical competence is now considered as a flexible and undetermined intention of both the teacher and the student. It can be measured and evaluated relatively and, at the same time, involves many different possibilities for preserving and adopting generally-accepted aesthetic and historical concepts.

One of the leading trends in fine arts teaching in Western Europe is the emphasis on its deep aesthetic nature, in particular the ability to feel and reflect on the composition. One can develop it, moving from sensitivity and basic technical skills to awareness of its historical and synchronous significance. This assumption once again confirms the irrational-sensual dominant, which should be expected as an intermediate and incomplete result of fine arts as a school subject.

A multimodal approach to life and spiritually oriented competencies of young people in today's globalized society recognizes their integration. On the other hand, it differentiates intrapersonal and interpersonal skills. The main principle of their formation is one's need and ability to acquire and improve them. It means that among the huge list of competencies, the most important are those that show how intensively students are expected to progress and develop (Raven & Stephenson, 2001). Consequently, it is important to follow relevant frameworks when updating expected competencies, goals and results of educational activities in terms of individualization, socialization and creative development. Thus, tactical ways

of accomplishing this mission should depend on the individual artistic-pedagogical style of the teacher.

One of the greatest obstacles to innovative approaches to fine arts teaching is the conflict of teachers who obtained a traditional, often conservative education and, therefore, aim to represent historical values. At the same time, tracking current artistic and aesthetic trends remains secondary (Naimovich, 2021). It follows that an important competence is the ability to feel “the spirit of the new generation”, which is extremely sensitive to the latest visual perception and reflection. The concept of visual ornamentation as a kind of cultural “arrangement” today requires the teacher to keep up with the latest trends and be able to use advanced technologies.

It is also possible to develop integrated artistic-pedagogical skills based on the psychology of creativity and the focus on stylistic, design-related and cultural practice (Sova, 2017). However, it is necessary to consider practices in the field of fine arts, artistic and design templates available in the digital sphere, opportunities for visual information processing and specialized programmes that allow creative development of aesthetic trends based on self-development and self-realization.

Thus, Western European scholars proceed from current practical aesthetics which necessitates changes in the content of education, methods, educational conditions and environment. They all should be based on interaction, reflectivity, self-identification of the teacher and the student, and open indefinite creative space. The latter requires constant subjective intervention, criticism, creative activity and personal attitude.

Improving the Competency-Based Model of Training Fine Arts Teachers in Ukraine

The analysis of the existing theoretical approaches to the structure of pedagogical competence allows to state that most often in its structure allocate: operational and technical sphere (knowledge, skills, abilities, professionally significant qualities); motivational sphere (orientation, interest, motives, needs); practical-activity sphere (means of performance of activity, effective indicators of activity). Content filling of structural components occurs variably depending on the type of activity of the subjects (Bakhmat et al., 2019; Gerasymova et al., 2019; Maksymchuk et al., 2018; Melnyk et al., 2019; Nerubasska & Maksymchuk, 2020; Nerubasska et al., 2020; Palamarchuk et al., 2020; Sheremet et al., 2019).

As artistic and pedagogical competence of the future teacher has the specificity and is defined by the purpose and the maintenance of its professional activity we suggest to allocate for the decision of problems of

our research such its components on the basis of the approaches analyzed above to structure of a researched category (Fig. 1.1.):

- motivational;
- cognitive;
- practical.

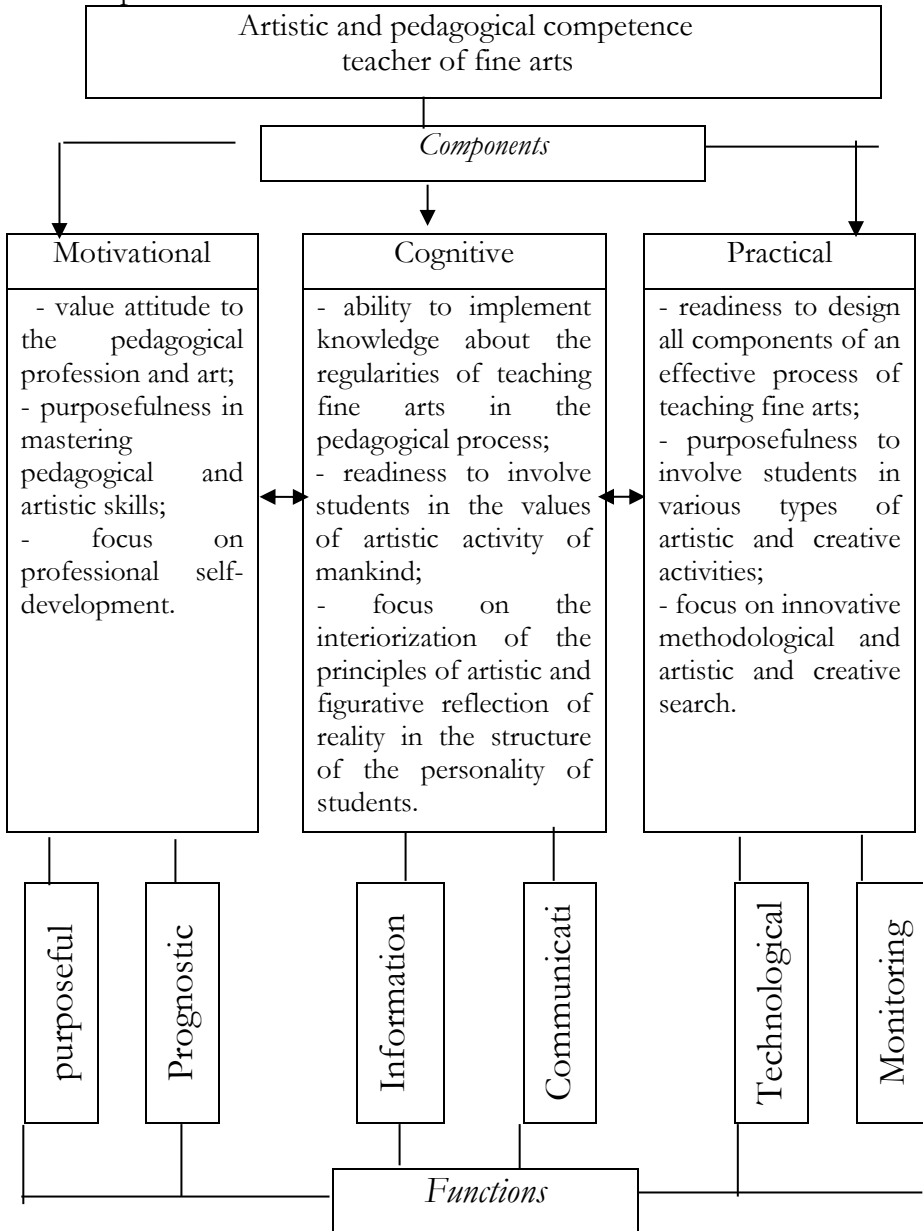


Fig. 1.1 The structure of artistic and pedagogical competence of future teachers of fine arts

The result of the formation of each of the selected components is the development of certain artistic and pedagogical knowledge, skills and experience of creative attitude to artistic and pedagogical activities, and the result of the formation of holistic artistic and pedagogical competence is the teacher's readiness for innovative artistic creativity. Let's consider in more detail each of the components of artistic and pedagogical competence of a teacher of fine arts.

Motivational component of artistic and pedagogical competence of a teacher of fine arts is characterized by a set of social guidelines, value orientations of interests that form the basis of motives, indirect (social, utilitarian) and direct (aesthetic, cognitive, creative, related to the content of artistic and pedagogical activities).

The content of the motivational component is:

- value attitude to the pedagogical profession and art;
- purposefulness in mastering pedagogical and artistic skills;
- focus on professional self-development.

The motivational component of artistic and pedagogical competence acts as a framework around which the basic properties of the personality of a teacher of fine arts are arranged: interest and love for children, enthusiasm for pedagogical work, observation, pedagogical tact, imagination, organizational skills, moral and business qualities, non-standard artistic thinking, striving for creative self-development, the need for cultural education, the national orientation of artistic searches.

The content, depth, stability of the motivational component form the core on which the basic properties of the personality of a teacher of fine arts are based. It is almost very difficult to separate the actual pedagogical qualities from the artistic and creative abilities of the teacher's personality, which affect the success of his artistic and pedagogical activities. They are manifested, formed and developed in the general structure of properties, relations and actions of the individual as a subject of pedagogical activity and represent a synthesis of both pedagogical and artistic abilities.

In our opinion, the properties that characterize the motivational component of the artistic and pedagogical competence of a teacher of fine arts are: humanistic orientation of the personality; value attitude to the phenomena of art; interest and love for children, passion for teaching; readiness for creative development as a teacher-artist; purposefulness, exactingness, fairness, poise, endurance, efficiency, empathy, the ability to empathize with artistic images; psychological and pedagogical vigilance and observation; the ability to formulate and solve innovative pedagogical problems.

The specificity of the motivational component of artistic and pedagogical competence of a teacher of fine arts lies in the importance of its cognitive orientation: artistic erudition, cognitive needs and interests, non-standard thinking, a sense of new, attraction to cultural and educational activities.

The development of the motivational sphere of a teacher of fine arts provides formation:

- teacher's cultural competence which implies the knowledge of Ukrainian and world culture and art, professional ethics and behaviour; the ability to use information and communication technologies; social skills;
- teacher's personal competence, which involves axiological orientations in the context of child's personality and pedagogical tolerance;
- the ability to take responsibility for one's and students' actions, resolve conflicts and interact with people from other cultural backgrounds.

In the process of forming the motivational component of artistic and pedagogical competence of a teacher of fine arts, it is important to ensure the interaction of indirect motivation with direct, which will further ensure the effectiveness of artistic and pedagogical activities. Since the motivational component is more stable and less amenable to adjustment, special attention should be paid to the timely formation of new value orientations in the future teacher, much easier than the process of adjusting them. It is in higher educational institutions that the transformation of general motives into professional ones should take place. In the process of pedagogical activity continues to be a further change of the motivational component, which is expressed in the emergence of new and the evolution of a number of old motives, in changing the absolute and relative importance of motives and their structure. The formation of the motivational component of artistic and pedagogical competence of the future teacher of fine arts in the process of studying at the Pedagogical University is a guarantee of the effectiveness of his professional activity, long-term focus on the profession, readiness for artistic and creative self-development.

The second component of artistic and pedagogical competence of the future teacher of fine arts is cognitive. Cognitive component - a system of knowledge about the essence, structure, functions and features of effective activity of a teacher of fine arts; knowledge of optimal styles of pedagogical communication; general cultural and specific visual knowledge; technological knowledge that allows you to create a modern art product; communicative knowledge that allows you to successfully establish contact with students, manage pedagogical situations, apply constructive behavioral

strategies; perceptual-reflexive knowledge, which provides the ability to penetrate into the inner world of the child, and the ability to interpret artistic images.

To form a cognitive component, the future teacher of fine arts must have developed perceptions, attention, thinking, imagination and memory, which means that Gnostic skills form the intellectual basis of professional work of teachers.

The cognitive component of artistic and pedagogical competence of a teacher of fine arts includes artistic and professional knowledge, skills, abilities. Artistic knowledge is a special form of spiritual assimilation of the results of artistic cognition, the process of visual reflection of reality, which is characterized by awareness of their essence (Goncharenko, 2000). The versatility of pedagogical activity requires the future teacher of fine arts to master a variety of pedagogical and special artistic knowledge that corresponds to the basic level of professional education..

The content of the cognitive component of artistic and pedagogical competence of a teacher of fine arts includes:

- knowledge of the peculiarities of teaching fine arts: a) general psychological and pedagogical knowledge, b) didactic knowledge, c) specific methodological knowledge;
- knowledge of the history of world and domestic art;
- knowledge of art technology.

The separation of the cognitive component in the structure of artistic and pedagogical competence determines the priority in the process of teaching future teachers of fine arts, conscious professional-oriented mastery of knowledge, thorough formation of artistic and pedagogical skills, as well as professional independence, creative approach to teaching. In our understanding, cognitive (gnostic) competence is a set of artistic and pedagogical knowledge and artistic and pedagogical skills, a sufficient level of mastery of which is a necessary condition for effective professional activity of the future teacher of fine arts.

The third structural component of artistic and pedagogical competence of a teacher of fine arts is practical, in the content of which the set of artistic and pedagogical knowledge is manifested in the formation of skills (communicative, organizational, diagnostic, projective, constructive, managerial) that determine the effectiveness of art and pedagogical functions.

Conclusions

The stability of the teachers of fine arts of each of the analyzed components indicates the formation of their artistic and pedagogical competence. The result of the formation of the studied phenomenon is the readiness of teachers for innovative artistic and pedagogical activities, developed individual teaching style and a high level of professional self-development. It should be noted that the artistic and pedagogical competence of art teachers has no narrow professional boundaries, as it requires them to constantly understand the diversity of social, psychological, pedagogical and other issues related to education and culture. We believe that artistic and pedagogical competence is a dynamic personal formation, as its content and quality level depends on many factors of socio-cultural and personal development, and changes according to the processes occurring in education and society.

The presented analysis of the phenomenon of artistic and pedagogical competence of a teacher of fine arts allows us to draw the following conclusions:

- actualization of the category "artistic and pedagogical competence of a teacher of fine arts" emphasizes the operational, skillful side of the goal and the result of his professional training, determining its pragmatic direction;
- artistic and pedagogical competence of a teacher of fine arts as a goal of his professional education requires a holistic systemic vision in the design and implementation of innovative technology that contains content, procedural and diagnostic components;
- artistic and pedagogical competence as the content of education is based on the deep assimilation of diverse knowledge of fine arts, pedagogical theory and practice, readiness for professional activity;
- the process of formation of artistic and pedagogical competence is based on emphasizing the subjective position of the student as a future specialist, which generates significant value meanings of future activities and motivates professional self-development;
- quality management of artistic and pedagogical competence of the specialist is carried out through the creation of a diagnostic system in which knowledge, skills, abilities cease to be self-assessing guidelines, and are considered as a means of identifying professional competence.

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