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Specificities of training future teachers of visual arts for artistic and pedagogical activity in the innovative educational space

UDC 378.371. 37.018.43:7

DOI <https://doi.org/10.24195/artstudies.2026-1.6>

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Дата першого надходження статті до видання: 15.01.2026

Дата прийняття статті до друку після рецензування: 17.02.2026

Дата публікації (оприлюднення) статті: 20.04.2026

The aim of this article is to exploring contemporary approaches to preparing future visual arts teachers for artistic and pedagogical practice. The research methodology for studying the essence of the category "artistic and pedagogical activity" required reference to the parameters of the system-based approach, the tools of which made it possible to present a comprehensive vision of the phenomenon as a synthetic unity of several elements. The axiological approach made it possible to reveal the sociocultural significance of the artistic and pedagogical activity of a visual arts teacher, to highlight the role of the teacher-artist's value-based and worldview position, their intention toward the emotional and sensory comprehension of the world, and its spiritual dimension. The potential of the integrative approach was also employed, providing a logic for the convergence of the teacher-artist's knowledge, skills, aesthetic orientations, and worldview intentions into a unified system. Integrative methodology enabled the representation of artistic and pedagogical activity as a subsystem of a teacher's professional practice, synthesizing the culture-enriching profile of visual arts didactics, historical and ethnic motifs in painting, decorative and applied aesthetics, spatial and technological design, and the teacher's methodological and didactic readiness for the innovation of the educational environment.

It has been proven that the content of training future visual arts teachers for artistic and pedagogical activity is based on students' systematic mastery of conceptual knowledge in the fields of methodology, theory, history, and praxeology of visual arts (drawing, color, color scheme, fundamentals of composition, technique, technology of artistic materials, volume, spatiality, material form of the object, light-air environment, chiaroscuro, visualization). It also involves the acquisition of dynamic skills in applying leading methods and didactic techniques in teaching visual arts; the activation of creative imagination; the development of figurative thinking, artistic taste, artistic competence, and project culture. The following trends in the training of future visual arts teachers for artistic and pedagogical activity in an innovative educational environment have been identified: the actualization of their personal worldview-based attitude toward the importance of students' aesthetic education; the strengthening of students' methodological and didactic culture, which provides pedagogical justification and developmental value to the ways of designing an artistic and educational environment; the enhancement of the design component of training, enriching the aesthetic profile of students' education with elements of ethno- and eco-design and model-based project work; and the intensification of the integrative nature of professional training for future visual arts teachers, particularly its orientation toward the STEAM learning model.

Keywords: *visual arts teachers, professional activity of an art teacher, professional competence of an art teacher, training of future visual arts teachers, methodological and professional training of future art teachers, teacher-artist, artistic and pedagogical activity, educational environment, educational and artistic environment, innovative educational environment, innovative trends in art teacher training, art pedagogy, artistic pedagogy.*

Introduction. The modern model of higher artistic and pedagogical education in Ukraine functions on the basis of classical schools of painting, design, and decorative and applied arts, as well as the folkloric and historical traditions of Ukrainian art and ethnic motifs of aesthetic worldview as an artifact of the Ukrainian nation's mentality. At the same time, it must take into account the country's European integration prospects, which are accompanied by increasingly stringent requirements for the qualifications of art teachers working in the innovative environment of the New Ukrainian School (hereinafter NUS).

The spread of the competence-based approach across all levels of education in Ukraine, particularly in professional teacher training, has fundamentally changed the parameters of the system of artistic and pedagogical training of teachers. This has led to the emergence of a significant number of categories and terms that characterize the synthetic complex

of professional skills, internal manifestations, and worldview orientations of a visual arts teacher, including: artistic competence, artistic literacy, artistic and aesthetic competence, poly-artistic competence, cultural competence, artistic and pedagogical worldview, and others.

Thus, addressing the contemporary dimensions of the professional activity of a teacher-artist within the innovative environment of educational institutions helps to solve an important practical task – the need to unify the categorical thesaurus that reflects the competence and qualification requirements for a visual arts teacher in performing professional duties.

According to regulatory requirements for the professional activity of teachers in general secondary education institutions, their cross-cutting key (functional) competencies are subject-methodological and artistic-aesthetic competence. Among the specialized, field-specific characteristics

of a teacher-artist, particular attention should be given to artistic-mental aesthetic experience, artistic and figurative thinking, creativity, aesthetic culture, and aesthetic values.

Therefore, by specifying the determinants for updating the system of professional training of future specialists for artistic and pedagogical activity, it becomes possible to address a significant theoretical problem – outlining ways to modernize the system of training future teacher-artists. This modernization should take into account the current state of visual arts methodology within the New Ukrainian School, as well as the variability of teacher training strategies in accordance with individual professional characteristics.

Literature review. At the initial stage of forming the system of artistic and pedagogical education for teachers in pedagogical universities of independent Ukraine, leading scholars in the field of art pedagogy emphasized the importance of cultural training for specialists in creative fields. Researcher L. Kondratska argues that the process of cultural training of a future specialist is a powerful factor not only in professional self-realization but also in the formation of an artistic worldview. This position was supported by O. Shevniuk, who developed a model of cultural training for future teacher-artists. A similar view was expressed by O. Rudnytska, who specified the methodology of art pedagogy as a distinct segment of pedagogical theory and practice.

At the beginning of the new millennium, researcher O. Piddubna turned to the phenomenon of the “professional training of a visual arts teacher,” while O. Kaidanovska clarified it through the category of “visual arts training of a teacher.” The term “artistic and pedagogical training” appears in the works of O. Kaleniuk, and H. Sotska described the outcome of such training as the formation of the teacher-artist’s poly-artistic competence.

The scientific and pedagogical discourse of recent years has been enriched by the research of Wang Wei (2023), who substantiated the essence of the artistic and pedagogical mentality of a visual arts teacher. It is also important to note the significant scholarly work of Huang Jingshen (2017), who described the theory and practice of forming the aesthetic worldview of future teacher-artists.

Researchers A. Tkachenko (2018), Wang Jialong (2024), and Hu Yue (2021) propose focusing scientific attention on the potential of design training for future visual arts teachers. Scholars D. Kibich (2025) and Ji Lei (2019) emphasize the importance of the communicative culture of the teacher-artist as a component of overall professional and pedagogical culture. In the studies of Li Han (2018), it is substantiated that within the training for artistic and pedagogical activity, students should develop a creative pedagogical position as a dynamic synthesis

of aesthetic perception, creative abilities, and artistic-pedagogical competencies.

Researcher Du Jini (2025) highlights the need to consider the ethno-mental component of a teacher’s artistic and pedagogical activity as a key mechanism for developing students’ ethnocultural worldview.

As it can be seen, scholars examine the problem of modernizing the system of training future teachers for artistic and pedagogical activity from various perspectives. Herewith, the system of professional training for future visual arts teachers at universities is dynamic, socioculturally determined, and adaptable to the challenges of educational modernization. Therefore, it is both appropriate and relevant to address the parameters of training future visual arts teachers for artistic and pedagogical activity.

Aim of the article. The aim of the article was to examine contemporary approaches to training future visual arts teachers for artistic and pedagogical practice in an innovative educational space.

Research methods. The study of the essence of the category “artistic and pedagogical activity” required reference to the parameters of the system-based approach, whose tools made it possible to present a comprehensive understanding of the phenomenon as a synthetic unity of several elements. The axiological approach made it possible to reveal the sociocultural significance of the artistic and pedagogical activity of a visual arts teacher, to highlight the role of the teacher-artist’s value-based and worldview position, their intention toward the emotional and sensory comprehension of the world, and its spiritual dimension.

In examining the essence of the artistic and pedagogical activity of a visual arts teacher, the potential of the integrative approach was employed, providing a logic for the convergence of the teacher-artist’s knowledge, skills, aesthetic orientations, and worldview intentions into a unified system. Integrative methodology made it possible to represent artistic and pedagogical activity as a subsystem of the teacher’s professional activity that synthesizes the culture-enriching profile of visual arts didactics, historical and ethnic motifs in painting, decorative and applied aesthetics, spatial and technological design, and the teacher’s methodological and didactic readiness for the innovation of the educational environment.

The method of systematization and retrospective analysis of scientific sources was used to trace the evolution of scholarly thought by leading researchers in the field regarding the essence and contemporary interpretations of the category “artistic and pedagogical activity of a visual arts teacher.”

The method of extrapolation made it possible to conduct a comparative analysis of the dominant vectors in modernizing the system of training future visual arts teachers for artistic and pedagogical activity in an innovative educational environment and, on this basis, to formulate a comprehensive definition of the

category “preparation of future visual arts teachers for artistic and pedagogical activity.”

Results and discussion. The synthetic nature of the artistic and pedagogical activity of a visual arts teacher requires the study of its content in two directions. First of all, it is necessary to consider the subject-based foundation of the teacher’s professional activity, namely its artistic and aesthetic components expressed through art. For this purpose, let us turn to the description of visual art as a type of human creative activity.

Visual art is an artistic way of reflecting the aesthetics of reality through various images, including artistic images on a plane (graphics, painting, etc.) and in space (sculpture). Herewith, visual art is a branch of the plastic arts, a form of artistic creativity aimed at reproducing the aesthetics of the surrounding world. It synthesizes various forms of painting, graphic art, and sculpture, conveys reality through visual images, and reproduces objectively existing properties of the real world such as volume, color, spatiality, the material form of an object, the light-air environment, and others. At the same time, visual art depicts not only what is directly accessible to visual perception but is also capable of conveying the development of events over time and revealing a person’s inner world and psychology. It creates a realistic picture of human life and nature, while also visually embodying images that do not exist in reality and are the result of human imagination.

In the creative self-expression of a visual arts teacher, the aesthetic component is dominant, representing the nature of reflecting reality through color, light and shade, and drawing techniques.

The aesthetic intention of the artist makes it possible to model the cultural dimension of visual perception of reality according to the laws of beauty, to employ artistic and graphic skills, the genre and stylistic diversity of visual arts, and methods of aestheticizing the surrounding environment.

Creative professionals in the field of visual arts are generally referred to as artists, with their specialization specified within particular segments such as sculptor, painter, graphic artist, etc. Accordingly, by obtaining specialized pedagogical education with an artistic component, such professionals acquire the qualification of a teacher of visual arts, music, or choreography. In the context of this study, particular interest lies in the specifics of the integrated artistic and pedagogical activity of a visual arts teacher.

The complexity and integrative nature of the professional activity of a visual arts teacher lies in the fact that the subject and conceptual center of their professional functions is the educational environment, which requires specialized pedagogical, methodological, and didactic training.

The training of specialists who combine pedagogical and artistic activity within their

professional functions is carried out within the field of art pedagogy. The foundation for understanding the content and specific features of the development of art education in Ukraine was laid by the fundamental works of the prominent scholar O. Rudnytska. Describing the key ideas of art education, the researcher argued that the most characteristic features of artistic form are its integrity and self-sufficiency; the perception and understanding of a work of art involves not only recognizing a specific artifact but also an attempt to comprehend its semantic meaning and grasp it as an expression of figurative content; the principle of meaning reproduction in art is symbolism, which determines the artistic value of a work; artistic communication is a process of searching for meaning through the revelation of symbolic meanings and their personal interpretation; the expression of the artist’s subjective worldview within an artistic phenomenon presupposes a deeply personal character of its perception; a work of art is the result of the interaction between what is being understood and the one who understands, which leads to differences in interpretation and evaluation, while not excluding the possibility of similar models of individual interpretation (Rudnytska, 2005).

Researcher O. Piddubna examined the essence of the category “professional training of a future visual arts teacher,” interpreting it as a process of mastering a complex system of psychological-pedagogical, methodological, and theoretical knowledge, as well as acquiring practical skills and abilities in the field of visual arts necessary for the implementation of artistic activity. The scholar identified the components of professional training for future visual arts teachers – theoretical, practical, and methodological – which are determined by the presence of specialized knowledge, skills, and competencies (Piddubna, 2009).

The concept of “artistic and pedagogical education” is used by O. Kaleniuk, who defines it as a didactic process of forming and mastering professional knowledge, skills, views, and modes of thinking by students within the system of teacher training in various fields of visual (artistic) activity. The scholar also emphasizes the dominant importance of interpretative methodologies in the field of artistic and pedagogical education, particularly in the teaching of painting and drawing (Kaleniuk, 2005).

We share the view of O. Kaidanovska regarding the interpretation of the category “visual arts training of specialists”. It is understood as a pedagogically organized process through which students assimilate the general cultural experience of humanity, which serves as a significant factor in the formation of their visual arts erudition and aesthetic culture. According to O. Kaidanovska, the visual arts preparedness of future teachers is achieved through a set of visual knowledge and skills that ensures students’

engagement with culturally determined ways of solving professional tasks. It represents a system of teaching, education, and personal development of the future teacher-artist, formed through the synthesis of humanities, visual arts, and professionally oriented disciplines, and aimed at developing students' creative artistic activity (Kaidanovska, 2013).

In clarifying the essence of the artistic and pedagogical training of future teachers, it is also important to consider the productive ideas of H. Sotska and her interpretation of the phenomenon of "poly-artistic competence of the teacher-artist". According to the scholar, poly-artistic competence is an integrative characteristic of a teacher's professionalism that presupposes a system of knowledge about artistic interaction, integrated programs, and a set of skills for translating an artistic image into another modality, as well as applying experience in artistic project activity. In Sotska's view, the artistic and pedagogical activity of a teacher finds its integrated embodiment in the artistic ideas, images, phenomena, objects, and plots that the teacher employs in the didactics of visual arts (Sotska, 2006).

Let us present the author's view on the essence of training future visual arts teachers for artistic and pedagogical activity. We are convinced that the content of such training is based on students' systematic mastery of conceptual knowledge in the fields of methodology, theory, history, and praxeology of visual arts (drawing, color, color scheme, fundamentals of composition, technique, technology of artistic materials, volume, spatiality, material form of the object, light-air environment, chiaroscuro, visualization); the acquisition of dynamic skills in applying leading methods and didactic techniques in the methodology of teaching fine arts; and the activation of creative imagination, the development of figurative thinking, artistic taste, artistic competence, and project culture.

In the context of highlighting the integrative nature of the artistic and pedagogical activity of a visual arts teacher, it is important to consider the content of training in modern institutions of higher pedagogical education. The substantive cycles of professional training for future teacher-artists include: a fundamental art studies cycle (aimed at developing students' sociocultural awareness, knowledge of the methodology of art pedagogy and cultural creation, and the actualization of an axiological orientation within the educational and artistic environment); a professional cycle (aimed at developing methodological and didactic skills, artistic competence, artistic-pedagogical mentality, and competence in designing an artistic educational environment).

The analysis of the system of training future visual arts teachers for artistic and pedagogical activity will not be complete unless we formulate

our understanding of the expected outcome of such training.

We are convinced that the readiness of future visual arts teachers for artistic and pedagogical activity is a multifaceted and dynamic construct that reflects the teacher-artist's ability to transform reality in an aesthetically oriented and pedagogically grounded manner according to the laws of beauty; the ability to design an educational environment based on the transformation of one's own abstract creative intentions into objects of the surrounding world; and the readiness to realize creative potential in the didactics of visual arts with the aim of aestheticizing the educational system.

Let us consider the specific features of training future visual arts teachers for artistic and pedagogical activity within an innovative educational environment. O. Muzyka identifies well-developed visual abilities as the foundation of successful artistic and pedagogical training for future visual arts teachers. According to the researcher, these abilities form the basis of a teacher-artist's successful professional activity, while specialized psychological and pedagogical training at a pedagogical university serves as a supportive component. According to O. Muzyka, visual abilities include: the ability to reproduce likeness; to notice distinctive features in nature; to convey the material basis of form and the principles of its construction – proportions, anatomical structure, surface texture; flexibility of thinking; diligence in working with material; the level of hand motor development; the ability to reproduce nature and adequately reflect reality; and a sense of composition (Muzyka, 2008).

Thus, we can speak about the concentration of the educational system's focus on individually generated and intentional components of the professional training of future teacher-artists.

From another perspective, O. Barabolia examines the determinants of successful professional activity of a teacher-artist. The author emphasizes that the methodological competence of a future visual arts teacher is a mandatory component of professional pedagogical competence. Its content includes mastery of various teaching methods and methodological techniques, as well as a high level of general didactic, artistic, and methodological preparation for organizing the educational process. Methodological competence is oriented toward the formation of the future visual arts teacher's professional and artistic culture. Its purpose is to meet the need for systematic improvement of the professional level of methodological work (Barabolia, 2008).

Interpreting O. Barabolia's ideas, we emphasize the need to focus attention on the importance of thorough methodological preparation of future teacher-artists.

As A. Tkachenko rightly notes, at the present stage of development, the training of future visual

arts teachers has undergone significant changes. The training of future teacher-artists should include readiness for design activity, mastery of knowledge about the essence and purpose of functional and technological processes, understanding the characteristics of design structures and materials, and knowledge of the role of form, plasticity, perspective, light, color, and texture in technical and spatial design (Tkachenko, 2018).

A similar view is expressed by Wang Jialong, who emphasizes the need to develop the project and design culture of future teacher-artists. According to the researcher, a teacher's creative intentions can be actualized within a project concept (project idea) and a design framework for its implementation. Training for design activity is reflected in the teacher-artist's ability to perform artistic functions within project-based creative tasks, select appropriate materials and methods of representation and visualization, carry out construction and implementation, and plan and forecast a project sketch (design project) (Jialong, 2024).

Thus, the activation of the project-design component of their activity can be considered a mechanism for innovating the training of future teacher-artists.

In our view, the training of future teachers capable of carrying out comprehensive artistic and pedagogical activity is an artifact of the innovative didactic model of STEAM education. This model expands the space for the integration of knowledge domains by incorporating the arts, fostering students' creativity, imagination, artistic abilities, and emotional intelligence. The art component of STEAM education can be implemented when the teacher's artistic and pedagogical activity acquires an integrative, interactive, project-based, creative, and research-oriented character.

We believe that the implementation of the expanded STEAM educational model within the educational environment requires a shift in emphasis in the training of future teacher-artists and a reorientation of its content toward an integrated STEAM framework.

Let us formulate the key trends in preparing future visual arts teachers for artistic and pedagogical activity within an innovative educational environment.

The first trend is associated with the need to strengthen the subject-oriented component of the training of teacher-artists, namely the actualization of their personal worldview attitude toward the importance of students' aesthetic education. Students' creative abilities and artistic potential should serve as the foundation of their creative position and independence in developing artistic and educational projects.

The next trend in modernizing the system of training future visual arts teachers is the enhancement of students' methodological and didactic culture, which provides pedagogical justification and developmental

value to the ways of designing an artistic and educational environment.

The third trend is related to the actualization of the design component of training, which enriches the aesthetic profile of students' education with elements of ethno-design, eco-design, and model-based project work.

Finally, a significant trend is the strengthening of the integrative character of the training of future visual arts teachers, particularly its orientation toward the STEAM learning model.

Conclusions. The artistic and pedagogical activity of a visual arts teacher within the modern educational environment represents the inexhaustible didactic, spiritually enriching, and sociocultural potential of art. Herewith, a teacher's aspiration for individual creative self-expression in art is inseparable from intentions related to a pedagogical mindset, that is, an orientation toward designing a culture-enriching educational environment and the creative and innovative application of the full range of methods and technologies of art education.

In the contemporary educational space, the artistic and pedagogical activity of a teacher is characterized by a strong potential for innovating the system of aesthetic education for young people. A promising direction for further research within this problem area is the analysis of methodological support for the innovation of the system of teachers' artistic and pedagogical activity.

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Специфіканти підготовки майбутніх учителів образотворчого мистецтва до художньо-педагогічної діяльності в інноваційному освітньому просторі

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Метою статті є висвітлення сучасних аспектів підготовки майбутніх учителів образотворчого мистецтва до художньо-педагогічної діяльності. Методологія дослідження щодо опрацювання сутності категорії «художньо-педагогічна діяльність» вимагала звернення до параметрів системного підходу, артефакти якого допомогли репрезентувати комплексне бачення сутності явища як синтетичної єдності декількох елементів. Аксиологічний підхід дав змогу розкрити соціокультурне значення художньо-педагогічної діяльності вчителя образотворчого мистецтва, висвітлити роль ціннісно-світоглядної позиції вчителя-митця, його інтенцію до емоційно-почуттєвого осягнення світу, його духовної складової частини. Використано потенціал інтегративного підходу, що надав логіки конвергенції знань, вмінь, естетичних та світоглядних інтенцій вчителя-митця в єдину систему. Інтегративна методологія уможливила репрезентацію художньо-педагогічної діяльності як підсистеми фахової діяльності вчителя, що синтезує культуророзбагачувальний профіль дидактики образотворчого мистецтва, історичні та етнічні мотиви в живописі, декоративно-ужиткову естетику, просторово-технологічне оформлення та дизайн, методичну та дидактичну підготовленість учителя до інновації освітнього простору. Доведено, що зміст підготовки майбутніх учителів образотворчого мистецтва до художньо-педагогічної діяльності базується на системному оволодінні студентами концептуальними знаннями в галузі методології, теорії, історії, праксеології образотворчого мистецтва (малюнок, колір, колорит, основи композиції, техніка, технологія художніх матеріалів, об'єм, просторовість, матеріальна форма предмета, світлоповітряне середовище, світлотінь, візуалізація); набутті динамічних умінь застосовувати провідні методи й дидактичні прийоми в методиці навчання обра-

зотворчого мистецтва; актуалізації творчої уяви, розвитку образного мислення, художнього смаку, мистецької компетентності, проєктної культури. Тенденціями підготовки майбутніх учителів образотворчого мистецтва до художньо-педагогічної діяльності в інноваційному освітньому просторі названо актуалізацію їх персонального світоглядного ставлення до значущості естетичного виховання учнів; употужнення методичної та дидактичної культури студентів, що надають способам конструювання мистецько-освітнього середовища педагогічної аргументованості та розвивального значення; актуалізацію дизайнерської складової частини підготовки, що збагачує естетичний профіль виховання учнів елементами етно- та екодизайну, модельного проєктування; посилення інтегративного характеру підготовки майбутніх учителів образотворчого мистецтва, зокрема її орієнтацію на модель STEAM-навчання.

Ключові слова: вчителі образотворчого мистецтва, професійна діяльність учителя мистецтва, професійна компетентність учителя мистецтва, підготовка майбутніх учителів образотворчого мистецтва, методична та фахова підготовка майбутніх учителів мистецтва, педагог-художник, художньо-педагогічна діяльність, освітній простір, освітньо-мистецький простір, інноваційний освітній простір, інноваційні тенденції в підготовці учителів мистецтва, педагогіка мистецтва, мистецька педагогіка.