

## The role of professional culture in the formation of future pedagogues of vocational education

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*The analysis of scientific works proved that, in general, the concept of "culture", as a terminological unit, acquires various "specialist" or so-called "professional" colours in various fields of scientific research. It was revealed that the concept of "professional culture" is understudied in the system of training future teachers of professional education. The aim of the study was to determine the essence of the professional culture of future pedagogues of vocational training based on the specifics of the professional activity of a specialist in the field of "Vocational Education (Design)". The author's understanding of the essence of the professional culture of future pedagogues of professional training in the field of design is formulated, based on the general understanding of the concept of "professional culture" in the following interpretation: it is a specific subsystem of general culture, a systemic and holistic unity of cultural and social experience regarding the ways and means of interaction between generations, socio-cultural and value traditions professional activity and personal achievements of mankind. The professional culture of future pedagogues of professional training in the field of design is interpreted as follows: it is a specific type of professional and pedagogical culture, a universal (basic) characteristic of pedagogical reality, which reflects (decodes) specific markers of pedagogical activity and functions in the plane of both pedagogical (educational, didactic, developmental) and purely professional (design, construction, project, technological) self-realization of the teacher as a specialist and subject of professional activity.*

**Keywords:** culture, professional culture, professional development, educational space, educational space of a higher education institution, pedagogue of vocational training, pedagogue of vocational training (in the field of design), design education, design-roject, design and projecting.

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**Introduction.** The analysis of the content of training in the specialty "Professional education", current curricula, the study of the theory and practice of training students in the specialization "Design" in higher educational institutions confirms the contradiction between the social demand for a creative personality with developed professional competences and the insufficient level of providing psychological and pedagogical conditions for preparing students for future artistic and design, construction, technological, design activities (Shtainer, 2019). At the same time, there is a contradiction between purely "pedagogical" and special (professional) training of future teachers of vocational training, which makes it difficult to form their professional worldview, professional position, and inhibits the process of involvement in the corporate environment. In our opinion, the formation of the professional culture of future pedagogues of vocational training as a construct that integrates the personal-individual and professional-technological parameters of the professional formation of a specialist will help to overcome the mentioned contradictions.

**The aim of the study** was to determine the essence of the professional culture of future pedagogues of vocational training based on the specifics of the professional activity of a specialist in the field of "Vocational Education (Design)".

**Research results.** The basis of the modern understanding of the conceptual essence of the phenomenon "culture" lies in, first of all, the two-vector nature of its scientific and methodological interpretation: ostensive and intensive (Halchenko, Skoryk, Bartienieva, Nozdrova, Shtainer, 2022). According to their content, ostensive forms of cultural imitation (from Latin ostendere – to show, hold in front) are based on a demonstration, with the help of which one person directly conveys to others his own experience of performing a certain activity and using the object of cultural significance and social purpose created in this way. In ostensive forms, the process of preserving experience occurs as a simple copying of an example, sample, standard. By involving a person in direct cultural activities, they convey to them the type of behavior that was formed in this community, actions, relationships in the form of habits, customs, rituals, traditions, etc.

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Imperative forms of imitation, which reflect the level of culture and ensure its existence, manifest themselves in the form of orders that convey the culturally realized content of activity through instructions, that is, through an incentive or order. It is important that imperative forms of imitation and support for the existence of culture arise on the basis of ostensive forms and proceed from the presentation of forms of activity in their verbal description, in teaching or instruction. Depending on the complexity of cultural patterns of activity, these forms develop into an independent complex subsystem of cultural norms: prohibitions, dogmas, slogans, appeals, laws, orders, etc.

Axiological forms of imitation in culture are based on the existence of objects as social ethical values that determine the direction and space of choices made by a person, choosing goals, means, subject of activity, method of its creation. These values are defined in moral categories (good-evil, beauty-ugliness, justice-injustice) and emphasize a person's freedom and responsibility for choosing goals, methods of activity and behavior. They indicate the senses that guide one's choice, characterizing their significance for oneself and other people.

Finally, the forms-principles convey cultural values and the experience of cultural activity in the most abstract forms, which determine the fundamental, final grounds of human activity and the purpose of the person themselves in any spheres of culture. In essence, these are ideologies, ideas that determine the meaning and way a person asserts themselves in the environment, which they realize by means of their own activity.

Philosophers emphasize that the general path of culture from existence in ostensive forms to existence in forms-principles determines the logic of development of all specific types of culture in the manifestation of their own essence. They reflect the way this entity existed in a certain historical period of time.

Summarizing all this diversity, scientists agree that the basic foundations, in which the content of culture is concentrated, are embodied in products, results of human needs.

Iryna Kniazheva emphasizes that culture does not arise arbitrarily as a result of the development of nature and the action of natural forces. It is based on purposeful and expedient transformation and adaptation of nature to the needs of human existence (Kniazheva, 2014). The results of such transformation in culture, which preserve its content and meaning, exist in the form of:

- artifacts, as real and concrete products of human activity;
- patterns, as relatively established and repetitive ways of perception, experiences, thinking, behavior and activity;
- values, as sense landmarks that reveal the expediency of the nature and orientation of human actions in relation to the society that surrounds them;
- sociocodes, as ways of objectifying real human actions in ideal (symbolic) sign systems (knowledge, rituals, ideas, works of art, etc.).

The specified elements form an invariant, universal structure of the content of culture, which ensure its functioning as an established integrity and reveal its essence. At the same time, they reveal the path followed by the formation and development of culture in all its varieties. The absence of any element violates the established state of integrity and serves as a basis for its further development. In the general human dimension, this path is reflected in the sequence: need → activity → artifact → awareness of the conditions for creating the artifact → generalization of experience and creation of an ideal model of activity.

It should be noted that scientific and pedagogical studies are dominated by three main methodological approaches in defining and understanding culture: value-based (axiological), activity and personal. The basis of the value-based approach is the tradition of defining culture as an objective reality in relation to a person – a set of achievements of society in its material and spiritual development, which reveal the value attitude of a person to the environment.

Scientist Oksana Rudnytska refers to the culture of society as institutions and organizations, such as: institutions of general secondary education, institutions of extracurricular education, institutions of professional (vocational and technical) education, institutions of higher education, museums, theaters, philharmonic societies, creative unions, societies that provide its functioning; various spheres of human activity, technologies, flows of information that carry knowledge and norms of regulation of the behavior of society members, ideals and models, forms of communication between people, in general – the world of objects, phenomena, ideas and images (Rudnytska, 2002: 39-42).

Comparing the definitions, attention is drawn to the spiritual and material components of this phenomenon: culture cannot be learned based on the presentation of theoretical theses, it is brought up in the process of the teacher's own activity, interaction with parents and society.

Also, analyzing different approaches to understanding culture, she proves that each of them, thanks to its own uniqueness, allows studying certain aspects of such a complex and multifaceted phenomenon as culture. Therefore, the use of various approaches, complementing each other, allows to study culture more holistically and deeply. That is why the use of several approaches or their integration is widespread in modern scientific studies of culture.

Having analyzed numerous classifications of culture types, one can focus on those based on the concept of the subject, the most generalized and universal carrier of culture. Applying everything we already know about this concept, we will get a distribution of types of culture: social culture, collective (organizational) culture, personal culture, informational culture, professional culture, health culture. No culture can be reduced to two others, either collectively or individually. Moreover, as far as it is appropriate, they are relative, and in real activity they are intertwined and interconnected.

In the modern environment, “culture” is usually understood as a complex, difficult and diverse way of human activity, human relations, and the entire social life of people. Any sphere of human activity can be characterized from the point of view of its cultural significance and value for man and their existence. The range of meanings of culture is truly limitless. Most often, culture is understood through the category of “activity” with subordinate concepts: subject, object, relations. In this sense, it runs about “culture of life”, “culture of production”, “professional culture”, “culture of management”.

The pedagogue’s pedagogical culture is considered most fully and consistently in Valentina Hryniova’s research. The author justified the concept of constructing the content of pedagogical culture of students as a system of pedagogical values in the theoretical and methodological aspect. The formation of the specified culture in the study is considered the main goal and result of the professional and pedagogical training of the future teacher, which takes place on the basis of the study of the entire cycle of pedagogical disciplines. According to the definition of V. Hryniova, pedagogical culture is a type of concept of spiritual culture and acts as an integrated dynamic characteristic of the personality of the future pedagogue, a relatively stable open self-regulated system of interrelated values, which determines their professional and pedagogical activity of a humanistic orientation (Hryniova, 2000).

Under the general culture of a pedagogue’s personality, Iryna Palshkova understands a culturally oriented creative outlook and behavior based on a positive social attitude towards oneself and others, professional and pedagogical activity and reality. The general culture of the pedagogue’s personality is built on the background of a positive attitude to the profession, self-awareness of oneself as a thinking subject of culture, reflection, assimilation of invariant ways of thinking and creative professional and pedagogical activity, which, in general, in the system of teacher training requires the integration of general scientific, general cultural, artistic and aesthetic knowledge (Palshkova, 2012).

According to the content and features of the educational and professional program 015 Professional education (Design), which prepares future teachers of vocational training, the personal and professional characteristics of a future teacher of vocational training in the field of design should include: the ability to analyze the effectiveness of project decisions related to selection, operation, improvement, modernization of technological equipment and equipment in the field of design; the ability to perform calculations of technological processes in the industry; the ability to manage complex actions/projects, be responsible for decision-making in unpredictable conditions and professional development of students and subordinates; the ability to collect, analyze and interpret information (data) in the field of design; the ability to ensure the quality of education and management of the educational process of a vocational and technical educational institution in the field of design; the ability to apply knowledge of modern techniques and technology, graphic literacy, practical skills and skills in project, design, and production activities in the development and manufacture of products; the ability to graphically and verbally describe the project, visualization (layout), development of design and construction documentation, introduction and registration of changes in connection with corrections that arise in the process of project implementation in the material; the ability to apply innovative approaches in the activities of entrepreneurial structures in the field of design; the ability to determine and perform professional tasks in the organization of business structures in the field of design; ability to business planning, market conditions and results of activities in the field of design.

A deeper analysis of the educational and professional program of the specialty 015 Professional education (Design), in particular its focus, integral goal, uniqueness and purely “applied” guidelines, proves that it is the formation of the professional culture of future pedagogues of professional training that is given inadequate attention.

In particular, the professional profile of a graduate of the bachelor’s level of education provides for the following knowledge and skills: to know the basics and understand the principles of the operation of technological equipment and equipment in the field of design; to perform calculations related to the field of professional activity; to solve typical specialized tasks related to the selection of materials, execution of the necessary calculations, construction, design of technical objects in the field of design; to be able to choose and apply the necessary equipment, tools and methods for solving typical complex tasks in the field of design; to interact empathically, to be responsible for making decisions within the limits of one’s competence, adhere to professional ethics standards; apply international and national standards and practices in professional activities; apply software for e-learning and distance learning and provide their educational and methodological support; to understand socio-economic processes taking place in Ukraine and the world, to have effective management skills; to have the basics of personnel and resource management, planning, control, and reporting skills at factories, institutions, and organizations in the field of design; use basic knowledge of

entrepreneurship in the field of design and the ability to think critically, analyze and synthesize for professional purposes; to know the basics of business planning, assessment of the market situation and the results of business structures, taking into account risks in the field of design.

Let us formulate our understanding of the essence of the professional culture of future pedagogues of professional training in the field of design based on the general understanding of the concept of “professional culture” in the following formulation: it is a specific subsystem of the general culture, a systemic and holistic unity of cultural and social experience regarding the ways and means of interaction between generations, socio-cultural and value traditions professional activity and personal achievements of mankind.

We interpret the professional culture of future pedagogues of professional training in the field of design as follows: a specific type of professional and pedagogical culture, a universal (basic) characteristic of pedagogical reality that reflects (decodes) specific markers of pedagogical activity and functions in the plane of both pedagogical (educational, didactic, developmental) and purely professional (design, construction, project, technological) self-realization of the pedagogue as a specialist and subject of professional activity.

**Conclusions.** The analysis of scientific works proved that, in general, the concept of “culture”, as a terminological unit, acquires various “special” or so-called “professional” colours in various fields of scientific research. In the system of training future pedagogues of professional education, the concept of “professional culture” is poorly studied. That is why, both the structure of the given phenomenon and the technology of its formation by future specialists of this profile require further consideration.

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## Роль професійної культури у становленні майбутніх педагогів професійного навчання

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Аналіз наукового фонду довів, що у загальному вигляді концепт «культура», як стала термінологічна одиниця набуває в різноманітних галузях наукових досліджень різного «фахового» або так званого «професійного» забарвлення. Встановлено, що в системі підготовки майбутніх

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педагогів професійного навчання концепт «професійна культура» є малодослідженим. Мета дослідження полягала у визначенні сутності професійної культури майбутніх педагогів професійного навчання з опорою на специфіку професійної діяльності спеціаліста галузі «Професійна освіта (Дизайн)». Сформульовано авторське розуміння сутності професійної культури майбутніх педагогів професійного навчання галузі дизайну, спираючись на загальне розуміння концепта «професійна культура» в такій інтерпретації: це специфічна підсистема загальної культури, системно-цілісна єдність культурно-соціального досвіду щодо способів і засобів взаємодії поколінь, соціокультурних та ціннісних традицій фахової діяльності й персонально-особистісних досягнень людства. Професійну культуру майбутніх педагогів професійного навчання галузі дизайну потлумачено так: специфічний різновид професійно-педагогічної культури, універсальна (базова) характеристика педагогічної реальності, що віддзеркалює (розкодовує) специфічні маркери педагогічної діяльності і функціонує в площині як педагогічної (виховної, дидактичної, розвивальної) так і суто професійної (дизайнерської, конструкторської, проєктної, технологічної) самореалізації педагога як фахівця та суб'єкта професійної діяльності.

**Ключові слова:** культура, професійна культура, професійне становлення, освітній простір, освітній простір закладу вищої освіти, педагог професійного навчання, педагог професійного навчання (в галузі дизайну), дизайн-освіта, дизайн-проєкт, дизайн-проєктування.

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