MODERN VECTORS OF SCIENCE AND EDUCATION DEVELOPMENT IN CHINA AND UKRAINE

中国与乌克兰科学及教育前沿研究

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The seventh issue of the materials represented by the Ukrainian and Chinese scholars are dedicated to the relevent issues of General and Contrastive Linguistics within the Chinese, English, Ukrainian, Turkish, Korean and Russian languages; linguodidactic problems of teaching native and foreign languages within polycultural educational space; peculiarities of cross-cultural communication in geopolitical space alongside education-related aspects regarding profession-oriented training of future specialists under conditions of multicultural environment; COVID-19 pandemic chalanges.

The given articles may be of use to researchers, graduates, postgraduates and practising teachers who are interested in various aspects of Sinology, Cross-cultural Communication, Linguistics, Pedagogy and Psychology.

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SECTION II
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USE OF INTERACTIVE TECHNOLOGIES IN THE PROCESS OF TRAINING FUTURE TEACHERS OF ARTISTIC DISCIPLINES

The article clarifies the role of pedagogical innovation in the process of training future teachers. The peculiarities of teaching methods and pedagogical interactive technology of teaching higher education seekers are determined. The methodical aspects of introduction of interactive training forms and methods facilitating the development of professional competence of future teachers of artistic disciplines are considered. The necessity of applying art pedagogy in the process of profession-oriented training aimed at future teachers of artistic disciplines has been proved. The pedagogical rules of conducting art classes are formulated.

Keywords: pedagogical technology, interactive technology, pedagogical innovation, art pedagogy, art therapy.

The relevance of this study is predetermined by the fact that modern society places qualitatively new requirements to the future teachers'

professional skills, namely: focus on the active search for the innovative methods, tools, techniques, technologies of art education; influence on the development of the individual's creative abilities.

The analysis of keynote research allowed us to conclude that a sufficient number of works are devoted to the study of future teachers' professional skills by means of musical, choreographic, theatrical and fine arts (L. Kurbas, R. Tovstonohov, A. Efros, I. Nalyvayko et al.). As for the solution of general issues of education philosophy and understanding of the specifics of art education is concerned, we find important for our study the works which highlight the issues regarding generalisation and systematisation of problems of national education in general and art education in particular [2, p. 65].

In the study, we consider interactive learning technologies which can be created and implemented only by teachers who have alternative creative thinking, who are free from patterns and stereotypes of mental activity.

The purpose of the article is to theoretically substantiate the relevance of the use of interactive technologies in the process of training future teachers of artistic disciplines; to prove the need for the use of art pedagogy in the process of profession-oriented training aimed at future teachers of artistic disciplines.

Pedagogical innovation in a broad sense is interpreted as the introduction of something new; a change; improvement of existing things.

Scientists note that pedagogical innovation as a process has the following stages of development, or "life cycle of innovation":

1) emergence – there is a theoretical development of innovation, informational and explanatory work is carried out;

2) assimilation – approbation of innovation in one or more groups, diagnosis of results (most researchers note that it is difficult to assess the result of the innovation process because it is time consuming, although the diagnostic procedure should be carried out immediately after testing, because it influences further subsequent stages of "life cycle of innovation"; if the result of innovation is negative, then, as practice shows, innovation does not develop further;

3) saturation – this result is possible provided that the result of the innovation at the stage of assimilation is positive; there is a spread of innovation, its application in other classes, groups of students;

4) routinisation – innovation becomes a common phenomenon, norm, tradition for the teacher-innovator;

5) crisis – innovation has completely exhausted its potential, innovation becomes less productive, the results are deteriorating;

6) finish – innovation stops its existence, it is not used in practice, it is replaced by other innovations [2, p. 10].

Thus, any pedagogical innovation has a "shelf life", after which it stops being an innovation and becomes a common pedagogical phenomenon.

We believe that interactive innovation can be considered high quality and effective if its innovations have passed all stages of its "life cycle", from emerging to finishing. Interactive learning must be transformed into a certain method of learning so that it could "work" and give a significant real pedagogical effect.

Teaching methods are a holistic system of constructing and organising the learning process, based on a certain didactic theory; it is a set of methodical recommendations, the effectiveness of which largely depends on the teacher's skills and creativity [3, p. 74].

In the teacher's pedagogical activity, the teaching method is important because it is an intermediate link between the pedagogical (didactic) theory and the real teaching practice. The effectiveness of the use of teaching methods depends on many factors: how much developed the theory is on which the method is based; how clear and accurate the guidelines for its use are; what level of pedagogical skills, creativity and existing experience a teacher has [4, p. 23].

Teaching methods and pedagogical interactive learning technology also have these features:

1) in pedagogical interactive technology, all its main inherent features (diagnostic targeting, efficiency, economy, algorithmisation, projecting, controllability, possibility of adjustment, etc.) are expressed as much as possible, and whereas in teaching methods, they are weaker or there is a lack of them;

2) in pedagogical interactive activity, the content-related component is insufficiently represented; whereas in methodological systems, it is expressed maximally in its volume and versatility.

3) there is a "hyponymic hierarchy" between pedagogical interactive technology and methodology; in other words, interactive learning is a

component (procedure-related) of these systems. If teaching methods are aimed at solving the problems like "how and what to teach", "why to teach", pedagogical interactive technology primarily answers the question "how to teach effectively".

These features are characteristic of any pedagogical technology, and if a teacher uses pedagogical technologies and acts according to them, interactive teaching forms and methods are effective, perfect, complete [4, p. 34].

We considered the methodological aspect of introducing interactive forms and teaching methods in order to develop profession-related competence of future teachers of artistic disciplines while studying pedagogical disciplines. Here are examples of the use of interactive forms of learning within the study of the disciplines "Pedagogy", "Art Pedagogy".

Brain storming. It is widely used to make several solutions of specific situations. Students demonstrated imagination, creativity, they freely expressed their thoughts.

The project method is the organisation of training in which learners acquired knowledge in the process of planning and performing practical tasks – projects. In the modern pedagogical literature, the following stages of work on the project are allocated: the outlining of the theme and tasks of the project; the development of the project – the plan of activities aimed at achieving the set purpose; project implementation; summarising the results of the project.

Interactive learning technique – *cinquain* (from French "*cinquains*"). This five-line free verse, which synthesises information, briefly describes the topic. The rules are as follows: the first line should contain a word that indicates the topic (usually a noun); the second line is a description of the topic, which consists of two words (often adjectives); the third line expresses an action related to the topic and consists of three words; the fourth line is a phrase consisting of four words and expresses the attitude to the topic; the last line consists of one word-synonym, which conveys the essence of the topic. Cinquain does not have to have any rhythm or rhyme, it is a free work. Cinquain develops figurative thinking, trains in generalising information and expressing learners' own attitude to it.

The case method deals with problematic situations. The advantages of this method are: realism (it complements the theoretical aspects of the

problem); pressure reduction (it allows you to study complex issues in a safe training atmosphere, not in real life, with real threats and risks in case of making the wrong decision); active interaction.

Discussion. Discussion was an important means of enhancing the cognitive activity of higher education students in the learning process. It contributes to the development of critical thinking, gives an opportunity to determine their own position, forms the skills to defend their opinions, deeps their knowledge of the issues under discussion. In didactics, discussion is referred both to methods and forms of learning, it is considered a kind of game forms of classes. Throughout the work of the groups, the teacher keeps in mind three main points: the goal from which one cannot deviate during the discussion; the time that must be observed to achieve a certain goal; the results that need to be summed up so as not to lose the meaning of the discussion itself.

A clear organisation of discussion is the key to success. This is a careful planning (gathering the necessary information); strict observance of the rules of discussion by all its participants; it is obligatory to follow certain regulations; it is necessary for the teacher to think carefully and manage effectively the discussion.

Work in pairs. This technology is especially effective at the initial stages of training students to work in small groups. It can be used to achieve any didactic goal – acquisition, consolidation, testing of knowledge. Under the conditions of pair work, all participants receive a rare opportunity, in comparison with the traditional training, to speak and express themselves. Working in pairs gives time to think, exchange ideas with a partner and only then voice students' thoughts to the audience. It contributes to the development of communication skills, the ability to speak, think critically, the ability to persuade and lead a discussion.

The use of this type of cooperation contributes to the fact that learners cannot escape from fulfilling the task. When working in pairs, you can quickly perform exercises that require a lot of time under other conditions. There are the following ones among them: to discuss a short text, a task, a written document; to interview and determine the partner's attitude to a given reading, lecture, video or other learning activity; to make a critical analysis or to edit each other's written work; to formulate outcomes of a lesson or a series of lessons on the topic; to work out questions together for

the teacher or other classmates; to analyse together a task, an exercise or an experiment; to protest and evaluate each other; to answer the teacher's questions; to compare recordings made in the audience.

Rotating (varying) triplets. The students' activities, in this case, are similar to working in pairs. This version of cooperative learning contributes to an active in-depth analysis and discussion of the new material in order to comprehend, consolidate and assimilate it.

During the implementation of the module "Pedagogical potential of art in the development of creative individuality of future teachers of artistic disciplines" (discipline "Art Pedagogy"), we stated that the students were able to effectively and efficiently implement managerial functions of both a teacher and an organiser (control, self-control, analysis, self-analysis, correction, prediction, projecting of subsequent pedagogical actions in the process of organisational-methodological, educational-methodological, cultural-educational activities); to apply the methods of diagnosing and monitoring the creative students' achievements and their pedagogical corrections; to diagnose and adjust their own profession-oriented activity in terms of its artistic and pedagogical quality and efficiency; to assess productivity of the used methods to design the ways of increasing the quality of profession-related activities.

While mastering the module "Creative Activity of a Teacher of Artistic Disciplines" (discipline "Art Pedagogy"), the learners demonstrated these abilities: to thinking abstractly, to analyse and synthesise information; to search, process and analyse information from various sources; to work in a team, demonstrating the skills of interpersonal interaction.

At practical classes, we trained the elements of theatrical pedagogy to develop pedagogical mastery of the future teachers of artistic disciplines; we discussed the importance of theatrical art in the development of the individual's ability to reincarnate; we considered the influence of theatrical pedagogy on the development of creative individuality. Creative pedagogy contributed to the future teachers' self-development, the development of their personality and profession-related qualities (the content and structure of creativity as bases for creative pedagogical activity, to be more precise); to the genesis of creative pedagogical technologies.

The training of future teachers of artistic disciplines during the mastering of this module was based on the principles of art pedagogy, which provided

a huge springboard for expressing individual's creative thinking, contributed to the development of his / her non-standard thinking.

Art pedagogy is a special direction in pedagogy, where the teaching / learning, development and education of the individual is carried out by means of art during the study of disciplines.

Art pedagogy, originating from the methods of the traditional education system, interprets the direct creative interaction of the teacher and the student of higher education. The important thing here is that art pedagogy allows you to work creatively with different categories of learners: from gifted ones to deviants. Art pedagogy forms a desire for "learning to become self-learning, education to become self-education, and development to become self-development" [2].

The principles of art pedagogy are based on traditional classical general pedagogical principles: principles of artistic and aesthetic development; humanistic orientation of the pedagogical (educational) process, taking into account person's age features, social and personal development; principles of differentiated and individual approach and educational reflection; principles of individual development; principles of integrative connection of subjects; the creativity-oriented principle.

The main tasks of art pedagogy are as follows: acceptance and understanding of one's own value as a human being; awareness of one's own interconnection with the environment, one's own place in the surrounding socio-cultural space; person's creative self-realisation.

Special educational technologies in art pedagogy are aimed at solving problems of artistic development of personality. The gaming and pedagogical improvisation are the main technologies of art pedagogy.

Pedagogical improvisation is "teacher's unpredictable actions, which are caused by unplanned situations, emerging under the influence of internal or external factors" [2].

The main method in art pedagogy is the problem method, which is focused on the development of person's spiritual sphere, his / her moral education, the formation of ethical and aesthetic immunity [4].

The teachers who apply art pedagogy technologies are erudite specialists. The teacher must be psychologically ready for improvisation, feel the need for self-realisation, know the basics of pedagogical creativity, possess the basics of rhetoric, drama; be able to apply them in practice; form his / her

own style of activity, pedagogical taste; break the usual stereotypes.

The teacher must have conducting skills, musical or choreographic training, because in art pedagogy, it is practiced to appeal to the inner world of the individual, his / her involvement into the educational process "on an equal footing" with the teacher. This is the development of individuality, creativity of both the learner and the teacher; acquisition of the need for self-education.

Art pedagogy is painting, sculpturing, architecting, etc. Art pedagogy traditionally includes all types of drawing (graphics, monotype, etc.), mosaic; work with make-up and body art; installations; all types of modelling; sculpturing; artistic photography. It also covers music therapy, bibliotherapy, drama therapy, puppet therapy, fairy tale therapy, game therapy.

The psychological and pedagogical literature notes the important positive impact of art therapy on children with special educational needs. Thus, art activities contribute to the sensory development of children, differentiation of perception, small hand movements, which in its turn, influences mental development.

Revealing the psychological mechanism of this activity type, L. S. Vygotsky noted in his work "Psychology of Art": "art always contains an average feeling. Pain and excitement, when caused by art, manifest something more than ordinary pain and excitement" [2].

The scientist noted that "art provides the child with virtually unlimited opportunities for self-improvement and self-realisation" [4]. Art pedagogy allows "problem" children to feel the world in all its diversity and to learn to transform it through artistic activities [2].

Recently, there have been several areas of correctional work fulfilled by means of art: psychophysiological – correction of psychosomatic disorders; psychotherapeutic – the impact on the cognitive and emotional spheres; psychological – regulatory, communicative functions; socio-pedagogical – the development of aesthetic needs, the expansion of the general and artistic-aesthetic horizons, the activation of the potential of the individual in art.

It is necessary to introduce art therapy in the educational space of institutions of higher pedagogical education (its psychotherapeutic segment), as well as to include special courses in art pedagogy within the training system of specialists in education and cultural leisure.

Research in the field of applications of art therapy technologies in art pedagogy proves that art shapes the personality, expands the general and artistic horizons of the individual, realises students' cognitive interests.

Art is, on the one hand, a source of the individual's new positive experiences; it forms creative needs, ways to meet them in a particular type of artistic activity; on the other hand, it is a means of implementing socio-pedagogical technologies. Detailed study and development of art pedagogy and art therapy can be a positive step towards further improvement of the educational process in higher education institutions.

The structure of Arts classes consists of the stages as follows:

1. Setting up for work ("preparatory work").

2. Activation of various sensory spheres (visual, auditory, gustatory, tactile, kinetic) and actualisation of visual, audible and kinesthetic images (as a variant of combination with musical accompaniment).

3. Creative work.

4. Stage of verbalisation (discussion).

5. The final stage – reflexive analysis [3].

It is necessary to follow these pedagogical rules during Arts classes:

– commands, orders, requirements and coercion are unacceptable;

– learners can choose for themselves the types and content of work, pictorial materials and their own rate that suits them;

– learners may refuse to perform certain tasks, to verbalise (voice) their feelings and experiences, to participate in collective discussion;

– judgment, criticism and punishment are prohibited.

The priority goal of such classes is to "teach to dream on a large scale"; "to experience, evaluate, express" instead of "to be afraid of"; "to learn, repeat, consolidate" [3]. Seekers of higher education should enjoy the creative process.

Thus, to arouse students' interest in the topic of the lesson, to increase their creative activity, non-standard approaches, gaming moments, technical learning tools, a positive emotional atmosphere, partnership might contribute to art therapy effects.

Emotional learning environment is an important aspect of art therapy (absence of stressful situations, reduction of anxiety levels, creation of a success-oriented situation, harmony with oneself and the environment).

Therefore, the complex use of innovative teaching technologies and techniques of art pedagogy in the educational process of a higher education institution, shifting the emphasis to interactive teaching forms and methods, cooperative professional interaction with groupmates will provide qualitative positive results in training future teachers of Arts.

The prospects for further research are as follows: to develop a series of training sessions on the introduction of an interactive model of art pedagogy in the educational process of higher education institutions, which will orient and form key competences that will significantly expand the opportunities for students in choosing their own educational trajectory.

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互动技术在培训未来艺术学科教师过程中的应用

本文阐明了教学创新在培训未来教师过程中的作用。 确定了高等教育学者教学互动技术和教学方法的特点。考虑引入了交互式培训形式和方法，以促进未来艺术学科教师专业能力的发展。针对面向职业的培训过程中的未来艺术学科教师应用艺术教学法的必要性已被证明。 制定了进行美术培训的教学法则。

关键词： 教学技术，互动技术，教学创新，艺术教学法，艺术治疗。