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Державний заклад «Південноукраїнський національний
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ради Одеського району Одеської області
Одеський приватний заклад освіти «Тіква–Ор Sameax»

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III ВСЕУКРАЇНСЬКОЇ
НАУКОВО-ПРАКТИЧНОЇ КОНФЕРЕНЦІЇ
«МОДЕРНІЗАЦІЯ ОСВІТНЬОГО ПРОЦЕСУ
В СУЧАСНИХ ЗАКЛАДАХ ОСВІТИ»**

Одеса
2026

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THE ROLE OF VISUAL ARTS IN DEVELOPING ETHNOCULTURAL COMPETENCE OF MODERN SCHOOL STUDENTS

Research Relevavce. The integration of Ukraine into the global educational sphere necessitates the exploration of innovative pathways for the development of a modern professional, one who can confidently orient within a multicultural environment and exhibit tolerance toward representatives of different nations, their cultural diversity, and values. Consequently, the problem of cultivating ethnocultural tolerance has gained particular importance in pedagogical science, becoming topical not only in Ukraine but also internationally. This relevance stems, on the one hand, from the intensification of integrative interactions among countries, peoples, and cultures, and on the other hand, from the escalation of destructive tendencies in interstate relations, the outbreak of local wars, conflicts of religious and interethnic origin, aggression, and terrorism.

Therefore, it is reasonable to focus attention on effective ways of eliminating destructive attitudes from the educational environment, which are caused by ethnic intolerance, intercultural conflicts, and interethnic barriers.

Within educational models, disciplines of artistic orientation prove to be most effective in fostering a cultured, educated, and intellectually sophisticated young generation. Given their considerable potential to shape the multicultural orientation of today’s school students and to promote interethnic tolerance, the cycle of art-related subjects ought to be focused on cultivating students’ ethnocultural competence.

The aim of this article is to elucidate the role of visual arts in the development of ethnocultural competence among contemporary school students.

Presentation of the Main Material. The holistic image of culture, and its very essence, may be comprehended through the unity of two interconnected dimensions. On the one hand, culture represents the most precious treasure of humankind, inseparable from humanity as the agent of creation, preservation, reproduction, and enrichment of cultural achievements. On the other hand, culture is invariably national and deeply personal. The processes of enculturation and socialization encompass cultural transmission, which serves as the mechanism for conveying ethnoculture to its new members[2]. In ethnopsychological research, scholars distinguish three types of transmission: vertical transmission, in which cultural values, skills, and beliefs are passed from parents to children; horizontal transmission, whereby a child assimilates social experience and cultural traditions through interaction with peers from birth to adulthood; and indirect transmission, which occurs under the influence of specialized institutions of socialization (educational establishments, social agencies), as well as informally (through individuals from the immediate environment, elder members of the community, relatives, and others).

Ethnic culture finds expression in language, child-rearing practices, attire, domestic arrangements, household management, folklore, conceptions of propriety, understandings of justice, tact, and virtually all domains of an ethnic community's life[5].

Its principal features include: integrity, understood as the unity of diverse yet functionally interrelated elements such as national language, literature, music, and art; interconnectedness of national cultures; creative orientation, realized through the individual's assimilation of value representations, attitudes, norms, and orientations of their people, which impart distinctive national characteristics; authenticity, manifested in phenomena such as national sentiment, consciousness, character, and modes of thought; integrative nature, grounded in the interrelation of general elements across various scholarly domains (literature, history, ethnography, and others). No ethnic group can evolve in isolation; the interplay of diverse intra-ethnic directions ensures continued existence and progress.

The cultivation of ethnocultural competence ought to commence in early childhood to ensure subsequent positive outcomes. Contemporary pedagogical practice extensively utilizes methodological frameworks and recommendations that contribute to increasing the effectiveness of this endeavor. Ethnocultural competence among school students implies a personal attribute marked by constructive engagement in interethnic interaction, together with a child's preparedness for collaboration and communication within a multiethnic context.

Artistic and creative activity is a specific type of aesthetic activity, the ultimate result of which is works of art addressed to an individual capable of perceiving, comprehending, and evaluating various forms of visual arts.

Traditions in the teaching of visual arts in Ukraine correlate with ethnically inherent coloristic and representational means. The primordial triad of color classification (white, red, black) served as a universal means of designating and symbolizing the fundamental forms of human life activity and conceptions of the environment and of oneself. At the same time, color was always revealed in the aspect of historical-national and regional particularities, taking into account that major historical epochs possessed their own distinctive color expression and specific modes of thinking, which functioned not only as artistic means but also as indicators of the spiritual and cultural level of society, its aesthetic achievements, its knowledge of nature and the environment, as well as a medium of communication and a subject of aesthetic-spiritual exchange[2].

The ethnocultural environment, particularly Ukrainian folk visual and decorative-applied arts, serves as an effective means of aesthetic and educational influence, corresponding to the conceptual foundations of humanistic pedagogy and acquiring special relevance under the new paradigm of social values in our country. Folk art and crafts vividly reflect and best preserve the traditional educational ideal of the Ukrainian people, which is accessible for perception and comprehension by youth through various forms of art. A decisive factor in the ethnocultural and labor education of modern youth should be their involvement in folk crafts and decorative-applied arts[3]. It can be stated with confidence that the Ukrainian folk toy occupies

an important place in the educational process of schoolchildren, since works of folk art influence the development of the cognitive and emotional spheres of the individual, their creative abilities, and stimulate creative and productive learning activities.

Ethnocultural education ensures the assimilation of models and values of national culture, as well as the cultural-historical and social experience of one's state, fostering a sense of belonging and respect for the native land. The inner world of the individual serves as the driving force behind the development of human spirituality and is a decisive factor in actions and behavior, value orientations, and life and civic positions. This process is facilitated primarily by ethnopedagogical factors through which the aims and objectives of ethnocultural education are realized. These include: native language, family and domestic culture, folklore, emotional culture, national psychology, national character, folk beliefs, folk games, knowledge of genealogy and history, pedagogy of the folk calendar, national symbols and folk symbolism, foundations of folk morality, national self-awareness, folk didactic knowledge, folk play and folk toys, folk customs, holidays, traditions, and rituals[1].

Ethnocultural competence constitutes a component of general cultural competence, which is recognized as one of the key competences (the ability to analyze and evaluate the achievements of national and world culture, to navigate within the cultural and spiritual context of contemporary society, and to apply methods of self-education oriented toward universal human values).

The use by the teacher of visual arts of the entire arsenal of expressive means of folk artistic creativity enriches the methodology of teaching visual arts in such sections as painting, drawing, sculpture, decorative-applied arts, and art history. Works of folk painting and decorative art, being an organic part of spiritual and ethnic culture, serve as a productive means of ethnocultural education of students. By engaging in the practical reproduction of elements of painting and decoration during visual arts lessons, students acquire initial experience in expressing their impressions of outstanding works of decorative painting (familiarization with the "naïve" art of the primitivist Kateryna Bilokur; the fairy-tale and fantastic pictorial compositions of

the folk artist Mariia Prymachenko, etc.). Within such activities, students make their first attempts at artistic and substantive analysis of a folk artwork, and with the teacher's guidance, strive to determine the degree of coherence between form, color, and various techniques of execution[4]. Thus, the activation of the potential of folk painting constitutes a powerful means of ethnocultural education.

Ethnocultural education constitutes a pivotal dimension in the formation of students' national identity and value orientations. Within the framework of art education, learners are provided with opportunities to engage with the symbolic universe of traditions, cultural codes, and aesthetic practices inherent to their community. The integration of ethnocultural elements into the curriculum not only strengthens patriotic consciousness but also fosters intercultural tolerance and creative self-expression.

Art lessons serve as an effective medium for the transmission and reinterpretation of folk traditions. Pedagogical tasks involving Ukrainian ornaments, Easter egg decoration, embroidery, and decorative painting contribute to the development of artistic competencies while simultaneously cultivating an appreciation of cultural heritage and its relevance in contemporary society.

Folklore, encompassing fairy tales, legends, and folk songs, represents a rich reservoir for creative exploration. Its incorporation into artistic practice enables students to translate verbal narratives into visual forms, thereby reinforcing the interconnection between oral and visual culture. Such integration enhances imaginative capacity and nurtures figurative thinking.

Painting, as one of the most expressive artistic domains, provides a powerful vehicle for the articulation of ethnocultural motifs. Introducing students to the works of Ukrainian artists who employed folk symbols and themes facilitates an understanding of the national school of painting. Comparative analysis of Ukrainian traditions with artistic practices from other cultures further promotes intercultural dialogue and broadens learners' aesthetic horizons.

The methodology of art education can be enriched through the application of ethnopedagogical principles, including learning through tradition, symbolism, and

ritual. The synthesis of academic approaches with folk practices generates a culturally authentic and pedagogically meaningful learning environment, contributing to the development of holistic worldviews and cultural competence among students.

Contemporary educational technologies expand the possibilities for ethnocultural enrichment. Interactive workshops with folk artisans, multimedia presentations of traditional techniques, and project-based activities – such as the creation of cultural maps or student exhibitions – render art lessons dynamic and culturally immersive.

Conclusions. The present time emphasizes the development of creative and critical thinking, social skills and tolerance, intercultural awareness, and the ability to prevent and resolve conflicts, which reinforces the necessity of a thorough study of art and culture as a powerful source for achieving such outcomes. At present, national culture and traditions are being revived in Ukraine. In this context, the affirmation of ethnic values of art within the educational process is of particular importance, as they represent an inexhaustible source of the spiritual mentality of the Ukrainian people. As world experience demonstrates, a necessary prerequisite for the intellectual progress of a nation is its ethnic identification, which is impossible without taking into account and utilizing historical and cultural heritage.

In conclusion, ethnocultural education through art emerges as a vital instrument for cultivating national consciousness and cultural literacy. The integration of ethnocultural traditions into the educational process stimulates creative potential, nurtures patriotic sentiments, and enhances intercultural sensitivity. The application of culture-enriching technologies ensures that art education remains modern, interactive, and deeply connected to the spiritual values of the nation.

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