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CHAPTER 1

GENERAL PEDAGOGY AND HISTORY OF PEDAGOGY

THE IMAGE OF A POSITIVE HERO IN THE UKRAINIAN MAGICAL TALE

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Abstract. The article examines the features of the image of a positive hero of a magical fairy tale, its content, context, and educational potential. The purpose of this article is to study of the characteristic features of the image of the positive hero of the Ukrainian fairy tale and the identification of his educational potential. The study of the image of the positive hero in Ukrainian magical fairy tales employs a multidisciplinary approach, incorporating folklore studies, literary criticism, and cultural anthropology. This method allows for an in-depth examination of the narrative structures, thematic elements, and cultural significance of the tales. The primary sources for this study include a comprehensive collection of Ukrainian magical tales, scholarly articles, and historical texts that provide insights into the evolution of these stories and their roles within Ukrainian culture. The types of heroes of magical tales are highlighted, their national and universal virtues are analyzed. Mythologemes and archaisms of the fairy tale "Kotygoroshko" were studied. It was concluded that the images of positive heroes of fairy tales in their own actions, activities, exploits, communication with other characters appear as integral human characters, exponents of the best virtues of the Ukrainian people. Heroes are consistent in their actions, value honor, justice, loyalty to family, people, and Motherland above all else. They wage an implacable struggle against evil in all its forms and always win. These are strong, courageous, honest, reliable knights, devoted to the end of the fight for the truth.

Keywords: hero, fairy tale, public duty, folklore, oral folk art, educational potential.

JEL Classification: A 20, I 20, Z 13

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Introduction. It is impossible to form a "servant of the people", to productively organize the process of education of civic duty, honor, to activate human abilities in the field of a new society and quality of life, without knowing the soul of this people. That is why it is now necessary to preserve the living spirituality of folklore, to use it in the educational process as a means that stimulates the desire to become a real person.

Oral folk art is the source that distinguishes an ethnic group from other peoples, and also has a powerful educational potential in the formation of the best human virtues: truth, justice, loyalty, patriotism, humanism, kindness, respect for elders, etc.

The analysis of available folklore sources showed that the fairy tale is a kind of reflection of reality and reflects the ideas of our ancestors about the world system, society, and man. Dominant in the fairy tale is the contrast between chaos and space, where the former was the zero point from which the categories of good and evil, truth and injustice, happiness and unhappiness are demarcated. As N. Sivachuk notes: "The basis of the fairy tale is the antithesis between dream and reality, which always has a utopian solution, since the dream always triumphs and wins. The fairy-tale plot develops as a result of the conflict between the realities of life and their inconsistency with the folk aesthetic ideal" (Sivachuk N., 2003).

Literature review. The image of the hero of the fairy tale was considered by V. Voytovych, V. Davidyuk, L. Dunaevska, V. Ishchenko, V. Petrov, O. Talanchuk, V. Khytruk, V. Shevchuk, Yu. Shilov, and others.

The concept of the positive hero in Ukrainian magical tales has been extensively explored, highlighting cultural, psychological, and narrative dimensions. V. Voytovych has been pivotal in defining the archetypical features of heroes in Ukrainian folklore, emphasizing the intrinsic link between the hero's journey and the cultural ethos that shapes these narratives (Voytovych, 2005). Similarly, V. Davidyuk's work contributes by analyzing the moral and ethical underpinnings that guide the hero's decisions and actions within these tales (Davidyuk, 2021).

L. Dunaevska offers a comparative analysis, placing Ukrainian magical heroes in a broader Slavic context, thus providing insights into unique and shared traits across regional folklore (Dunaevska, 1987). V. Ishchenko delves deeper into the narrative structures, exploring how these heroes embody societal values through their quests and challenges (Ishchenko, 2010).

V. Kyzlylova focuses on the linguistic aspects, examining how language and narrative style in Ukrainian tales serve to elevate the hero's positive traits (Kyzlylova V., 2012). O. Talanchuk shifts the lens towards the audience's reception, investigating how different age groups perceive and interpret the hero's image (Talanchuk, 1993).

Aims. The purpose of this article is to study of the characteristic features of the image of the positive hero of the Ukrainian fairy tale and the identification of his educational potential.

Methodology. According to this antithesis, characters are also divided as bearers of good and evil, their aesthetic expression is beautiful and ugly, while the winners in a duel necessarily become the first. A detailed study of fairy-tale heroes allows us to conclude that these are not psychologically developed characters, but types that pass through all plots. Fairy-tale characters are carriers of some main quality that defines

the image, therefore they are presented generalized, idealized, hyperbolized, according to folk aesthetics, morality, and spirituality.

The ideological content of the tale is the moral face of the Ukrainian, his life and everyday ideals, his struggle not only with the enemies of the homeland, but also with evil in all its manifestations. Fairy tales are a source of research into national characteristics, the color and details of traditional life. Thanks to a fairy tale, a person can learn about historical events and heroes, people's aspirations for the highest goal, understanding of happiness, etc. This folklore genre is a training ground for revealing the information content of the national idea, every modern aspect of which, perhaps somewhat in a veiled form, is written in the folklore epic of our people.

Results. We were interested in fairy tales, which scientists sometimes call heroic and fantastic, because they organically combine mythical, fantastic and heroic beginnings. They vividly reflect not only the national-mental features of the Ukrainian ethnos, but also certain historical and factual contributions that make it possible to reveal the basis of the national ideal in the existing models.

They are called heroic because in the center of the storyline there is an image of a hero-hero, a knight, thanks to whose valor, wisdom and victory the described events take place. Epic time is a consequence of the changes that took place in the communal and tribal formation. Patriarchy put forward a heroic personality in the form of a male individual. Socio-economic factors required the so-called emancipation of an individual from the communal and tribal way of thinking and behaving. In the binary opposition "individual/collective", the first concept was activated to a great extent, which enabled the heroic individual to show a certain independence and initiative in his actions.

Therefore, it is in a magical fairy tale that the image of a real hero emerges, who has supplanted a faceless person, and is the bearer of certain moral and spiritual values of an ancient society and the embodiment of a social ideal, and his happy fate is a means of embodying a national ideal.

Despite all the mixing and layering that the fairy tale has experienced, it serves as a vivid example of everyday folk creativity. This world of figurative generalizations, everyday and mythological, educated many generations on their historical path. People's consciousness divides all heroes only into positive - real and negative - false. A negative hero is punished, and a positive one is rewarded. L. Dunaevska divides fairy-tale characters according to their functions into villains, benefactors, and the underprivileged (Dunaevska L., 1987).

Characteristic types of heroes of fairy tales can be distinguished:

- a hero-seeker who helps someone else in trouble. He is looking for kidnapped princesses or queens, fights with a snake, brings his father rejuvenating apples, etc. Heroes who are looking for a bride are included here;

- a hero-victim who is kicked out of his native home, kidnapped, etc. Heroism in a fairy tale does not depend on the social status of the character, it can be either a prince or an ordinary peasant. Important, in our opinion, is the fact that in the vast majority of texts there is no description of his appearance, because in the folk worldview, priority was given to internal qualities, not external beauty. On a subconscious level, the

listener imagined him as an ideal personality in which everything is beautiful - appearance, inner world, actions. His main features are selflessness (he acts not for his own good, not for his own benefit and not on his own behalf), readiness to come to the aid of a girl, a tribe, a family.

The main character of a magical fairy tale must show kindness, respect for parents and older people, whose last will he always fulfills. The fairy tale popularizes the humanistic qualities of the individual - the ability to understand others, to sympathize with the weak, in need of help, to be a savior who does not know fear and doubt. Along with moral virtues, the hero was sometimes endowed with extraordinary physical abilities necessary to perform a feat - he could climb mountains, drink rivers, uproot oak trees, throw into the sky and catch a huge mace. Тобто, образ героя створюється у різних площинах – моральній, розумовій, фізичній. That is, the image of the hero is created in different planes - moral, mental, physical.

Discussion. We consider it important that the archetype of the hero is combined with the anti-hero in the fairy tale. We must emphasize that in some fairy-tale texts, the trickery of the main character is given special importance. The problem of cunning is one of the most difficult problems of fairy-tale poetics. Cunning is a powerful weapon of the weak against the strong. Therefore, cunning in the fairy tale is not only not condemned, but also heroized. From a modern point of view, the hero's morality is not quite perfect, but this motif reflects the morality of an ancient era, when in a difficult struggle with nature and violence, a weak person had a chance to win only thanks to tricks. The deceived in such cases are always much stronger than the hero, they are mythical (giants, snakes-dragons), sometimes even demonic creatures who are defeated by a weak person.

In fairy tales, the hero often has to endure a fight with an opponent. Its most striking form is snake wrestling. The motif of snake wrestling is international, but the Ukrainian fairy tale illustrates it in a very bright and detailed way.

The snake is the most complex and mysterious image of world folklore and world religion and is in a certain relationship with the hero of the tale. By tracing the development of fairy-tale storylines, you can record the function of battle or struggle and victory. Abduction is not the only, but the most common form of solution. Possessing magical means, the hero wins. The right person is stolen, the enchanted is disappointed, the dead comes to life, the captive is freed. It is here that the hero reveals his own heroism, his cunning, cleverness, wisdom, dexterity. The fact that all this is done by magical means in any case does not diminish his heroism. This is a special, specific fairy-tale heroism, which differs from the heroism of epic poetry and has a somewhat different character.

The heroine of many fairy tales is the ideal image of a Ukrainian woman - wise, tolerant, devoted, beautiful both in soul and in appearance. Female characters are an artistic embodiment of the best features of the Ukrainian national character, which is manifested in exceptional kindness, chastity, prudence, diligence, hospitality and benevolence.

In heroic tales, the feats in the name of the freedom of the native land, people, chivalry, courage, strength, courage of a woman-mother, bride are poeticized by the

means of fiction. As O. Talanchuk notes: "And although the folk heroic tale is formed as a reflection of the rite of initiation-initiation of a man into a warrior, a groom, a worthy successor of the traditions of his tribe, although its structure is close to the fairy-tale heroic epic of many European and other peoples of the world, in the process during her life, she absorbed the features of the Ukrainian mentality, began to personify the morals and customs of the Ukrainian people (Talanchuk, O., 1993).

The paraphernalia of warriors, landscapes, rituals, the folk way of speaking are what the Ukrainian storyteller brought to the worldwide fairy-tale heroic tradition. And also - the ideal of a warrior-hero - strong, courageous, kind and, most importantly, honest both in a fight and in everyday life" (Talanchuk, O., 1993).

No matter how fantastic the images of positive heroes may be, in all their deeds, actions, exploits, in communication with other characters, they appear as integral human characters, exponents of the best virtues of the Ukrainian people. They are consistent in their actions, above all else they value honor, justice, loyalty to their native ethnic group, the Motherland. Heroes fight against hostile, evil forces and always win.

This is how our ancestors wanted to see reality, their everyday life, this is how they wanted to see their heroes - strong and courageous, honest and immortal, real knights, devoted to the end of the fight for the truth. All this determined the ideological direction, the characters of the images of the positive heroes of heroic-fantasy tales.

In the center of fairy tales, where the heroic component prevails, the images of heroes Kotygoroshka, Suchenko, Chabanets. Their actions are aimed at a feat, at a duel with the forces of evil (Snakes) in the name of the happiness of other people (father, mother, sister, brothers, countrymen). Among the heroic tales, a significant number have a distinct historical motive, their heroes are celebrated in chronicles (Ilya Muromets, Kyrylo Kozhumiak). In such samples there are descriptions or mentions of attacks by Turks and Tatars, i.e. actual events of the past. Other works are devoid of a specific historical basis, because they present events as possible, timeless, taking place "in the thirty-ninth kingdom", "beyond high mountains, beyond deep seas", etc.

In Ukrainian fairy tales and legends, the image of a child hero, a warrior, etc. is common (the fairy tales "Pokotyhoroshko", "Soldier's Sons of Heroes", "About the Golden Mountain"; legends "Seven-Year-Old Heroes", "Mikhail and the Golden Gate", "Dovbush's Childhood", "Young age of Oleksa" etc.). This sacralization of the infant, the child hero, can be connected with the ancient ancestral archetype of orderly integrity, which acts as a symbol of rebirth. В основі вірувань у надприродні якості дитини – культ дитини, її обожнення. Beliefs in the supernatural qualities of the child are based on the cult of the child, its deification.

Attention is drawn to the mythologems of the fairy tale "Kotygoroshko", which is about a large peasant family. The brothers plow the land, the sister brings them lunch. The Serpent attacks the village and takes all the brothers and sisters captive. Parents are sad. After that, the mother miraculously has a son born from the eaten pea (related to moisture: water, river, tear, saliva), who grows very quickly. It is called Kotygoroshko. He asks to make him an iron mace of 50 poods.

Having received the mace, the hero tries to throw it far beyond the clouds. Mace flies for several days. Kotyhoroshko goes to look for his brothers and sister. On the

way, he goes through a series of tests: he eats an ox, drinks a hundred barrels of wine, jumps over 12 horses, tames a stallion. The snake, married to the hero's sister, meets his brother-in-law and treats him to copper nuts and iron bread. Here is a new test of Kotygoroshka: he destroys an iron log, a herd of horses and an iron bar. After that, the fight between the Cat and the Snake begins, which ends with the fact that with the help of his mace, the Cat kills the Snake, frees his sister and revives the brothers. While returning home, he has a conflict with his brothers and leaves the house "for the world."

V. Ishchenko calls Kotygoroshka a national liberator, capable of protecting his relatives and destroying the enemy: "The image of a charming little Ukrainian son does not cause any controversy. He, as if from heavenly help, started from nature - an ordinary pea, but with his strength, ingenuity and love he defeated the power of the enemy... Saving the past - the image of parents, the present - brothers and sisters, the hero thus gives the future to all of Ukraine" (Ishchenko V., 2010).

The mace of Kotygoroshka is a two-tiered symbol that signifies the extraordinary power of ancient heroes with legendary names. Over time, the mace became a symbol of hetman power, so for Kotygoroshka it is not just a weapon, but a sign of power. All this brings the main character closer to the image of a Cossack. "Kotygoroshko is the Ukrainian national hero that we miss so much, he is a Cossack, but not an individual whose actions are controversial, but a collective image of the liberator of Ukraine. This is an uncompromising "seven-year-old hero" - a type of the people's hope for future generations, the ideal of a people's power that does not age, is forever rejuvenated and renewed" (Ishchenko V., 2010).

What is interesting in this tale is the presence of a significant number of archaisms. There are no social divisions, mounted warriors, or special military equipment. The main character covers distances on foot, fights on foot; his weapon is not a sword, but only an iron club forged from small iron pins. Horses are always associated only with the Snake: they are either herds of the Snake encountered on the way, or horses from his stable. The tale contrasts a foot plowman with the owner of horse herds. Especially interesting is the juxtaposition of copper and iron, which is not found in other fairy tales. The products of archaic gathering - peas, nuts - here are copper, and the products of agriculture - beans, bread - are iron. The fairy tale also emphasizes the various reserves of iron in the Kotygoroshka and Zmiya families: the hero's mace is forged from various trifles, and the Zmiya also has iron chairs, and a huge iron log, which seems to be the personification of iron stored in reserve. Archaic is a large family of 10-12 people and home-made agricultural tools made by the plow brothers themselves. One gets the impression, notes N. Sivachuk, that this tale can be compared with the earliest conflicts between plowmen-proto-Slavs and pastoralists-nomads, which took place during the period when copper was replaced by iron, when the southern neighbors of the Slavs had an indisputable advantage in the production of iron, iron weapons (Sivachuk N., 2003).

Such a long existence of the fairy tale "Kotygoroshko" is due to historical realities, because it preserves the memory of those times when steppe nomads attacked agricultural villages, took the population captive, and only individual heroes-warriors

managed to free the captives. As you know, this situation has been repeated for more than three millennia.

The Cossacks, who were perceived as saviors, were endowed with legendary skills and physical abilities by the popular imagination. Yes, in the fairy tale "Where did the Zaporozhians come from?" the birth of a positive hero is supernatural: the girl ate the ashes because they were very beautiful and became pregnant. In addition, he has other magical abilities (understanding the language of animals, the ability to neutralize enemy creatures: "As he calls out to the viper: - Step, - he says - unbeliever, in your direction, it's time for you to pee Christian blood! The viper fell to the ground and crawled away... » (Ishchenko V., 2010). So, it is about the magical abilities of the Cossacks, one of the aspects of whose magic was the possession of eternal youth and constant renewal.

The hero of a magical fairy tale is constantly helped by supernatural forces and benevolent assistants, while in a domestic fairy tale he is initially humiliated and neglected, shows his own intelligence, perseverance, exerts maximum physical and mental strength and wins in a duel with an offense. A positive hero of a household fairy tale is active, active, resourceful, which becomes the key to his victory. The image of the heroes of the social and domestic fairy tale is characterized by typification, which also determines the way of depicting their enemies and minor characters.

All the characters of fairy tales are static, finally formed - the story does not indicate the factors, does not depict the circumstances under which they crystallized, under the influence of which their character was formed. In the action, no character changes his belonging to a certain category (a benefactor does not become an evildoer and vice versa), the moral and value characteristics of images do not change. Most researchers see a prerequisite for a fairy tale in the fact that good and justice prevail (hence their supporters), and evil is punished. Although a pre-Christian approach can be traced in the interpretation of good and evil: the hero often wins by trickery or deception, acquires the necessary object by stealing it, etc., and at the same time his actions are not condemned. The helper of the main character (animal, bird, baba-yaga) is perceived positively, even if it harms other characters of the fairy tale. So, regardless of later textual layering (with Christian views on good and evil), many fairy tales preserve the pre-Christian principle of benefit and harm (harming others for the benefit of one's own). Therefore, the motive of the victory of good over evil is only a conditionally transformed motive of the victory of "own" over "others". That is, the main character ("his") emerges victorious from the world of "strangers" or "the dead".

Conclusions. Thus, despite the significant fantastic element in depicting the images of positive heroes of fairy tales, in all their activities, exploits, communication with other characters, they appear as integral human characters, exponents of the best virtues of the Ukrainian people. Heroes are consistent in their actions, they value honor, justice, and loyalty to their family, ethnic group, and Motherland above all else. They fight against evil in all its forms and always win. This is how our forefathers hoped to see their everyday life, this is how they - strong, courageous, honest, reliable, real knights, devoted to the cause of the struggle for the truth - they wanted to honor their

heroes. All this determined the ideological direction, the characters of the images of the benefactor heroes of fantastic tales.

Author contributions. The authors contributed equally.

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EVOLUTION OF LOVE: EXAMINING BELLE AND THE BEAST'S RELATIONSHIP IN "BEAUTY AND THE BEAST"

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Abstract. The tale of "Beauty and the Beast" has captivated audiences for generations, with its timeless message of love, acceptance, and the transformative power of inner beauty. This article, "Evolution of Love: Examining Belle and the Beast's Relationship in 'Beauty and the Beast,'" explores the development of the relationship between Belle, a compassionate young woman, and the Beast, a prince cursed due to his selfish nature. By analyzing key versions of the story, including those by De Beaumont and Villeneuve, and drawing from a range of scholarly perspectives, the study examines the characters' evolution, symbolic elements, and socio-cultural and psychological implications of their relationship. The literature review highlights various interpretations, focusing on the symbolic meanings of elements like the enchanted rose, and how they contribute to the narrative's themes of transformation and redemption. The article also discusses modern adaptations and their resonance with contemporary audiences, particularly in terms of psychological themes and societal expectations. The aim of this study is to provide a comprehensive understanding of the evolution of love in "Beauty and the Beast." Objectives include analyzing character development, exploring symbolic elements, assessing socio-cultural contexts, and evaluating psychological perspectives. The methodology involves a multifaceted approach, including a literature review, character analysis, symbolic analysis, socio-cultural analysis, and comparative analysis. The findings suggest that "Beauty and the Beast" offers a rich narrative that challenges traditional gender roles and societal norms while emphasizing the importance of empathy and compassion. By examining the relationship between Belle and the Beast through various theoretical lenses, the article provides deeper insights into the complexities and enduring appeal of this timeless tale.

Keywords: love; acceptance; inner beauty; transformation; empathy; compassion.

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Introduction. “*Beauty and the Beast*” is a captivating fairy tale that has captivated audiences for generations with its timeless message of love, acceptance, and the transformative power of inner beauty. The story revolves around Beauty, a kind-hearted and compassionate young woman, and the fearsome Beast, cursed by an enchantress due to his selfish and arrogant nature. Trapped in an enchanted castle, the Beast can only break the curse by finding true love before the last petal falls from a magical rose. Despite the Beast's intimidating exterior, Beauty sees beyond his appearance and discovers his gentle and kind-hearted nature. As they spend time together in the castle, their relationship blossoms, leading to a deep connection built on understanding, empathy, and acceptance. Through their journey, both *Beauty and the Beast* learn valuable lessons about the importance of looking beyond outward appearances and recognizing the beauty that lies within. *Beauty and the Beast* has been adapted into various forms of media, including books, movies, and stage productions, with Disney's animated film being one of the most beloved versions. The film beautifully portrays the enchanting castle, memorable characters like Lumière, Cogsworth, and Mrs. Potts, and features unforgettable songs like *Beauty and the Beast*. It continues to enchant audiences of all ages with its captivating story and timeless themes. At its core, *Beauty and the Beast* reminds us of the importance of empathy, compassion, and seeing the goodness in others. It encourages us to embrace our own imperfections and appreciate the beauty that resides within each of us. Whether through the original fairy tale, Disney's animated classic, or other adaptations, *Beauty and the Beast* continues to inspire and enchant audiences with its powerful message of love, acceptance, and the beauty of the human spirit.

Literature review. The timeless tale of “Beauty and the Beast” has been the subject of extensive literary analysis and interpretation. This review examines the evolution of love in the relationship between Belle and the Beast, drawing from a range of scholarly publications. The review encompasses analyses from different perspectives, including literary, psychoanalytic, sociocultural, and modern interpretations.

De Beaumont's (2022) “Beauty and the Beast” is a foundational text that provides the earliest structured narrative of the tale. De Beaumont's work is crucial in understanding the original themes of transformation and redemption through love. The 1740 version by Gabrielle-Suzanne Barbot de Villeneuve is another seminal text that offers a more elaborate storyline, with greater emphasis on the Beast's backstory and the magical elements involved. These classic versions establish the primary narrative framework that later interpretations and adaptations build upon.

Griswold (2004), in “The meanings of ‘Beauty and the Beast’: a handbook,” explores the tale's various interpretations, focusing on its symbolic meanings. Griswold's analysis highlights the narrative's exploration of beauty, beastliness, and the transformative power of love. He delves into how these themes reflect societal norms and individual psychology.

Mintz (1969) examines the symbolic meaning of the rose in “The meaning of the rose in ‘Beauty and the Beast’”. The rose symbolizes beauty, time, and the fragility of

life and love, serving as a pivotal element in the narrative that drives the relationship between Belle and the Beast.

Hains (1989), in "Beauty and the Beast: 20th-century romance," situates the tale within the context of modern romance, emphasizing how the story's themes of love and transformation resonate with contemporary audiences. This analysis is crucial in understanding the enduring appeal of the tale.

Keles, Grealish, and Leamy (2024) provide a contemporary psychological perspective in "The beauty and the beast of social media." Their study examines the impact of social media on adolescents' mental health, drawing parallels with the story's themes of perception and identity. This modern take reflects how "Beauty and the Beast" can be reinterpreted to address current social issues.

Lorenza, Arsyad, and Kasmains (2024), in "An Analysis of Deixis in 'Beauty and The Beast' Movie Script," focus on the linguistic elements of the story. Their analysis of deixis—words and phrases that cannot be fully understood without additional contextual information—sheds light on how language shapes the narrative and characters' interactions.

Potabuga, Moge, and Sabudu (2021) discuss the romantic elements in "Romance Jeane Marie in Beauty and the Beast." They analyze how the romantic narrative structure contributes to the development of Belle and the Beast's relationship, emphasizing the tale's function as a romance that challenges and ultimately subverts traditional gender roles and expectations.

Haas (2006) in "Beauty and the Beast: The theory and practice of information integration" uses the tale as a metaphor for information integration in database theory. Although this approach is highly technical, it underscores the versatility of "Beauty and the Beast" as a narrative that can be adapted and applied across various fields.

Taussig (2012), in his book "Beauty and the Beast," offers a critical analysis that blends anthropology and literary critique. Taussig's work examines the socio-cultural implications of the tale, particularly how it reflects and critiques societal norms.

Aims. The aim of this article is to explore the evolution of love between Belle and the Beast in the story "Beauty and the Beast," examining how their relationship develops and transforms throughout the narrative. The study aims to understand the underlying themes and symbols that contribute to this transformation, as well as to analyze the socio-cultural and psychological implications of their relationship.

The main objectives of the article are:

- to analyze the character development of Belle and the Beast (examine how Belle and the Beast's characters evolve individually and as a pair; identify key moments in the narrative that signify shifts in their relationship);
- to explore the symbolic elements in the story (investigate the meaning and significance of key symbols such as the rose, the enchanted castle, and the curse; understand how these symbols contribute to the theme of love and transformation);
- to assess the socio-cultural context and implications (examine how different versions of the story reflect societal norms and values regarding love and relationships; analyze the tale's commentary on beauty, beastliness, and societal expectations);
- to evaluate psychological perspectives on the relationship (apply psychological

theories to understand the dynamics of Belle and the Beast's relationship; discuss how the story addresses themes of identity, perception, and personal growth).

Methodology. The methodology of the article includes:

- Literature review - conducting a comprehensive review of the existing literature on "Beauty and the Beast", including classic texts, scholarly articles, books and essays that offer different interpretations and views of the story;
- Character analysis - conducting a detailed analysis of the characters of Belle and the Beast, using textual evidence from different versions of the story;
- Symbolic analysis - analysis of key symbols in the story, based on literary theories and previous scientific interpretations;
- Sociocultural analysis - contextualization of the story against its historical and cultural background, examining how it reflects and criticizes social norms; comparing different adaptations of the story to understand how sociocultural attitudes towards love and relationships have evolved.

By applying this multifaceted methodology, the paper aims to provide a comprehensive understanding of the evolution of love in Beauty and the Beast, offering insight into the enduring attraction and complexity of the relationship between Belle and the Beast.

Results. The classic fairytale of Beauty and the Beast has a rich history, with its origins dating back to 1740 when French novelist Gabrielle-Suzanne Barbot de Villeneuve first penned the tale. Her rendition, a lengthy narrative, laid the groundwork for what would become one of the most beloved stories in the canon of fairy tales. Over time, the story has undergone multiple adaptations with many local flavours added to it, captivating the hearts of people across cultures and generations. It was Jeanne-Marie Leprince de Beaumont who made the tale popular through her abridged version published in 1756, making it more accessible to a wider audience. Despite the many retellings and reimaginings, the story of Beauty and the Beast remains a beloved classic in literary history.

The story of Beauty and the Beast draws inspiration from various sources such as ancient Greek myths like "Cupid and Psyche" and Italian folktales like "The Pig King." These influences give the story timeless themes of love, redemption, and the transformative power of inner beauty. The story is about Belle, a compassionate and spirited young woman, and the Beast, a cursed prince trapped in a monstrous form. Initially, Belle is repelled by his appearance, but as she discovers his inner kindness and vulnerability, her perception of the Beast evolves. Through shared experiences and moments of connection, Belle comes to see past the Beast's exterior and appreciate the goodness within him.

Central to the narrative is the Beast's gradual transformation, both physically and emotionally. As Belle demonstrates unwavering compassion and belief in his inherent goodness, the Beast learns to let go of his past traumas and embrace the possibility of change. Their evolving relationship is characterized by mutual respect, understanding, and a deepening emotional connection. The climax of the story comes with the breaking of the curse, symbolized by the enchanting moment when the last petal falls from the enchanted rose. In this transformative scene, the Beast is liberated from his

monstrous form, revealing the prince hidden within. It is a testament to the power of love to overcome adversity and bring about profound transformation.

Throughout their journey, Belle and the Beast confront societal expectations and prejudices, highlighting broader themes of acceptance and the importance of looking beyond outward appearances. Belle's unwavering love and acceptance of the Beast serve as a powerful example of the transformative power of empathy and compassion. In conclusion, *Beauty and the Beast* remains a timeless tale that continues to resonate with audiences worldwide. Its enduring popularity is a testament to the universal themes it explores, reminding us of the profound impact of love, acceptance, and the beauty that lies within each of us.

Discussion. In discussions about Belle and Adam (the Beast) from the 1991 Disney version of *Beauty and the Beast*, the word "transformation" is often mentioned. While the Beast does magically transform near the end of the story, their relationship offers many examples of communication concepts. This fictional relationship serves as a depiction of how these concepts can work and be applied in the real world. Relationship theories can also be applied to understand the dynamics between Belle and the Beast and how their connection evolves throughout the story.

According to the Social Exchange Theory, personal relationships are established by evaluating the benefits obtained versus the costs incurred. People naturally seek rewards and attempt to avoid expenses. This theory implies that people are drawn to each other due to the benefits they can receive, which indicates our self-centered nature. Initially, Belle's interaction with the Beast can be analyzed through the lens of social exchange theory, where individuals weigh the costs and benefits of relationships. Belle initially fears the Beast, and their interactions are marked by apprehension and fear. However, as Belle spends more time with the Beast, she begins to observe his inner kindness and vulnerability, causing her to reevaluate the costs and benefits of their relationship. In the end, she values the emotional connection and companionship she shares with him, outweighing any initial doubts.

The theory of attachment emphasizes the importance of social and emotional connections in achieving effective emotional regulation, mental health, and psychosocial functioning. Belle and the Beast's relationship is a reflection of this theory, which suggests that individuals seek emotional bonds based on their early caregiving experiences. Belle's nurturing and compassionate nature can be attributed to her close relationship with her father, while the Beast's guardedness and harsh behavior may have stemmed from experiences of rejection and isolation. As the story progresses, Belle's ability to comfort and understand the Beast helps to build a secure attachment bond between them, facilitating both characters' emotional growth and healing.

Interdependence theory is a concept that explores how individuals rely on each other in relationships. It takes into account various factors such as mutual dependence and relationship satisfaction. An example of this theory is evident in the relationship between Belle and the Beast in "*Beauty and the Beast*." Both characters come to depend on each other for emotional support and companionship, despite their initial differences. They realize the value of their connection and actively work to support and

nurture it. As they continue to bond, they become more invested in each other's well-being, forming a deep and meaningful relationship that goes beyond physical appearances.

Social identity theory delves into the ways in which individuals classify themselves and others according to their group memberships and social categories. In the classic tale of "Beauty and the Beast," both Belle and the Beast confront social expectations and stereotypes linked to their unique identities. Belle faces scrutiny and condemnation from her peers due to her unconventional passions and outsider status, while the Beast grapples with his own internalized shame and self-image as a monster. Nevertheless, as they deepen their relationship, Belle and the Beast can transcend these societal obstacles and develop a true bond grounded in mutual empathy and acknowledgement.

Conclusion. This article closely examines the characters of Beauty, her sisters, and the Beast to determine whether they conform to typical patriarchal expectations or exhibit more contemporary, innovative behaviors. De Beaumont's tale is groundbreaking in addressing gendered expectations and marriage relationships in progressive ways. She adopted her story from De Villeneuve's much longer text and created empowered female characters who make their own decisions, providing an alternative to traditional female fairy tale characters. Beauty's character is particularly noteworthy for her ability to free the Beast from his imprisonment in a beastly body, showcasing female empowerment. While De Beaumont's tale does not aggressively challenge gender roles, it offers new perspectives and pushes the boundaries of masculine and feminine behaviors. Thus, "Beauty and the Beast" is a fascinating tale that delves into relationship dynamics and themes, encouraging us to contemplate the intricacies of love, acceptance, and personal transformation. By viewing Belle and the Beast's evolving relationship through various relationship theories, we can gain a deeper understanding of the profound impact it has on their lives.

Author contributions. The authors contributed equally.

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CHAPTER 2

INNOVATIONS IN THE MANAGEMENT OF EDUCATIONAL INSTITUTIONS

A COMPARATIVE ANALYSIS OF THE DIGITAL COMPETENCIES DEVELOPMENT IN ADULT EDUCATION

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Abstract. In the context of an increasingly digitalized global economy, the integration of digital skills into adult education has become a crucial determinant of socio-economic mobility and inclusivity. Digital literacy serves as a foundational element for employment, social engagement, and access to essential services, making it imperative for adults to continuously adapt to technological advancements. This article aims to explore the critical need for embedding digital skills in adult education frameworks. It seeks to identify the core digital competencies required for effective participation in the digital world, assess the current barriers to digital literacy, and propose actionable strategies to enhance digital learning among adults. The study employs a mixed-methods approach, combining a comprehensive literature review, analysis of multiple international case studies (United States, Singapore, Sweden, Brazil, Estonia), expert interviews, and policy analysis. This methodology provides a broad perspective on the effectiveness of current digital skills programs and insights into best practices across different socio-economic and cultural contexts. The findings reveal that successful digital skills programs are often characterized by robust government support, partnerships with technology firms, tailored learning approaches that address specific demographic needs, and a strong emphasis on practical application. However, challenges such as keeping pace with rapid technological changes, ensuring program scalability, and overcoming socio-economic barriers persist. Recommendations for overcoming these challenges include adopting adaptive learning frameworks, fostering a culture of lifelong learning, enhancing access through improved infrastructure, and closely aligning education programs with market needs.

Keywords: digital literacy; adult education; lifelong learning; educational policy; technological competency; digital divide.

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Introduction. In an increasingly digitalized world, the imperative for adults to acquire and refine their digital skills has never been more crucial. As technology continues to reshape the landscape of work, communication, and daily life, the gap between those proficient in digital skills and those who are not is widening. This gap poses significant challenges, not just in terms of individual competency, but also in broader socio-economic inclusion and access to opportunities. This article delves into the pressing need to foster digital literacy within adult education frameworks. It explores the benefits of digital skills, outlines the current barriers to digital education, and presents strategies for integrating effective digital learning into adult education programs. By addressing these critical aspects, the article aims to highlight the transformative potential of digital skills development in empowering adults to navigate and succeed in a digital world.

Literature Review. The necessity of integrating digital skills in adult education is supported by a robust body of literature, which underscores the transformative role of technology in modern societies and economies. This review explores thematic insights from a selection of scholarly articles, books, and empirical studies that collectively illustrate the critical dimensions of digital literacy in adult learning.

Van Deursen and Van Dijk (2019) examine the direct correlation between digital skills and employability, emphasizing that lacking digital proficiency is a significant barrier to job market entry and career advancement. Helsper and Eynon (2021) explore the nuanced interplay between digital skills and socio-economic status, arguing that enhanced digital literacy can lead to greater socio-economic mobility. Selwyn (2018) provides an analysis of the systemic and institutional barriers that hinder the incorporation of digital education in adult learning environments, such as funding shortages, outdated curriculum models, and resistance to change. Reder and Bynner (2020) focus on longitudinal studies showing the long-term impacts of inadequate digital skills on adults' life trajectories, highlighting the urgent need for tailored educational programs. Kersh and Huegler (2019) discuss various models of adult education that integrate digital learning effectively, emphasizing collaborative and problem-based learning approaches that cater to adult learners' unique needs. Law, Jelfs, and Nguyen (2022) analyze case studies from several countries that have successfully implemented digital skills programs in adult education, offering insights into best practices and program design. Warschauer (2018) investigates how digital literacy extends beyond functional skill acquisition, contributing to broader social inclusion and active citizenship. Ryberg and Larsen (2021) present findings on the empowerment that comes from digital literacy, particularly for marginalized communities, enhancing their participation in digital-centric societies.

Aims. The primary aim of this article is to elucidate the critical importance of integrating digital skills into adult education programs and to explore effective strategies for fostering digital literacy among adult learners. This will contribute to bridging the digital divide and enhancing socio-economic opportunities for adults.

To achieve this aim, the article sets forth several specific objectives:

1. *Identify the Core Digital Skills Needed in Today's Economy:* Establish a comprehensive list of essential digital skills that adults need to participate effectively in the digital world.

2. *Evaluate Current Barriers to Digital Literacy in Adult Education:* Analyze the existing challenges that impede the integration of digital skills in adult learning environments, including institutional, technological, and socio-economic barriers.

3. *Highlight Successful Models of Digital Skills Integration:* Review case studies and examples of successful digital literacy programs within adult education, drawing insights into effective practices and program design.

4. *Recommend Policies and Practices:* Propose actionable recommendations for policymakers, educators, and stakeholders to enhance the effectiveness of digital skill development in adult education settings.

Methodology. The methodology for this article encompasses a mixed-methods approach designed to provide a comprehensive analysis of the need for digital skills in adult education:

- to conduct a thorough review of existing literature, including peer-reviewed journals, books, and credible online sources that discuss digital literacy, adult education, and related policies. This will help in understanding the broader context and identifying gaps in the current research;
- utilize a qualitative method by examining multiple case studies that showcase successful implementation of digital skills in adult education programs worldwide. This will provide practical insights and highlight transferable strategies;
- analyze current policies and frameworks governing adult education and digital literacy to identify enabling factors and barriers that influence the effectiveness of digital skills training;
- based on the findings from the literature review, case studies, interviews, and policy analysis, develop a set of detailed recommendations tailored to different stakeholders involved in adult education.

This methodological framework will ensure that the article is grounded in empirical evidence while also drawing on the practical experiences of educators and policymakers in the field. It aims to provide a holistic view of the challenges and opportunities in integrating digital skills into adult education.

Results. The integration of digital skills into adult education has become a crucial element in ensuring that individuals remain competitive in a rapidly evolving job market. This comparative analysis explores several case studies from different parts of the world, evaluating the approaches, outcomes, and lessons learned from each. The cases considered include programs from the United States, Singapore, Sweden, and Brazil, each offering unique insights into effective digital education strategies for adults.

1. United States: Broadband Technology Opportunities Program (BTOP). Funded by the U.S. government, BTOP was designed to improve access to digital technology for Americans, particularly in underserved communities. The program included training in basic digital skills, internet use, and safe online practices, provided through public libraries and community centers. BTOP successfully increased digital

literacy across diverse populations, including older adults, low-income families, and rural residents. Post-program surveys indicated significant improvements in participants' ability to use digital tools for employment, education, and civic engagement. The importance of accessibility was a key takeaway, emphasizing the need for digital education programs to be accessible in familiar, local environments such as libraries.

2. Singapore: SkillsFuture Initiative. Singapore's SkillsFuture Initiative targets all aspects of lifelong learning but has a strong emphasis on adult education, particularly in enhancing digital skills. The program offers subsidies and a variety of courses tailored to different skill levels, focusing on both basic and advanced technological competencies. The initiative has been highly successful in encouraging continuous learning and skills development among adults, leading to better job performance and more robust career development pathways. Flexibility and adaptability in course offerings, along with substantial government backing in terms of funding, were crucial to the program's success.

3. Sweden: Digital Senior Project. The Digital Senior project in Sweden focuses on enhancing the digital skills of the elderly, facilitating their engagement with modern technology through tailored workshops that include internet safety, social media, and digital communication tools. Participants reported increased confidence in using technology, which significantly improved their social inclusion and access to online services. Peer learning and social inclusion are effective strategies in motivating older adults to learn and adopt new digital skills.

4. Brazil: Cisco Networking Academy. In partnership with local institutions, Cisco Networking Academy offers extensive training in IT skills and career-building courses. In Brazil, the focus has been on not only providing these skills but also ensuring that underserved communities have access to these educational resources. The program has successfully prepared thousands of Brazilians for IT careers, with many participants moving on to advanced studies or directly entering the tech industry. Industry partnerships can provide the practical skills and direct pathways to employment that are often missing in more traditional adult education programs.

5. e-Estonia Digital Training Programs for Adults. The e-Estonia Digital Training Programs are designed to ensure that all citizens are equipped with the necessary digital skills to navigate the digital-first society. The programs are often free and available online, covering a wide range of topics from basic digital literacy to advanced programming and cybersecurity. These initiatives are supported by public-private partnerships, leveraging resources from tech companies and educational institutions. The outcomes have been overwhelmingly positive, with a significant percentage of the adult population becoming more proficient in digital skills. This has led to increased employment opportunities in the tech sector and beyond, as well as greater civic engagement through digital platforms. A key lesson from the e-Estonia programs is the importance of accessibility and relevance. Offering programs online and free of charge removes barriers to entry for many adults who might not otherwise have the means or opportunity to participate. Moreover, keeping the curriculum aligned

with current technological trends ensures that the skills acquired are immediately applicable.

The global economy's increasing digitalization necessitates robust digital skills training in adult education programs. This comparative analysis explores how different countries – specifically the United States, Singapore, Sweden, Brazil, and Estonia – have successfully implemented digital skills into their adult education frameworks (Table 1).

Table 1. Successful experiences and Challenges of different countries in implementing digital skills in their adult education system

Approach and Implementation	Key Successes	Challenges
United States		
The United States has leveraged community colleges and public libraries as primary venues for adult education, particularly for digital literacy. Programs often focus on job readiness, with a significant emphasis on digital skills necessary for the modern workplace, such as basic computer literacy, digital communication tools, and internet navigation skills	Partnerships with Technology Companies: Many programs succeed through partnerships with tech companies (e.g., Google, Microsoft) which provide both funding and technical resources. Diverse and Inclusive Curriculum: Tailored programs for various demographics, including older adults and immigrants, which boost inclusivity.	Scale and Accessibility: While many localized programs are successful, nationwide scalability remains a challenge, particularly in rural areas
Singapore		
Singapore's SkillsFuture initiative is a national movement aimed at providing Singaporeans with the resources to develop digital skills throughout their lives, with a strong emphasis on adult education. This includes funding for skills courses and an integrated approach involving schools, universities, and private institutions	Government Support and Funding: Strong backing by the government ensures that programs are well-funded and aligned with national economic goals. High Engagement Levels: High levels of engagement and participation due to comprehensive outreach and public awareness campaigns.	Rapid Pace of Change: Keeping curricula up-to-date with rapidly changing technology is an ongoing challenge
Sweden		
Sweden's adult education programs are deeply integrated with its social welfare systems, focusing on lifelong learning. Digital skills training is often provided free of charge, emphasizing both basic skills for everyday life and more advanced skills for professional development.	Lifelong Learning: A cultural emphasis on lifelong learning encourages continuous skill development. Integration with Public Services: Digital training is often integrated with other public services, making it accessible and practical.	Language Barriers: For immigrants, language barriers can complicate access to digital education
Brazil		
In Brazil, digital skills programs in adult education often target underserved populations. Initiatives frequently focus on both foundational skills, like using the internet safely and effectively, and more specific professional skills aligned with local economic needs.	Focus on Underserved Communities: Programs often boost socio-economic mobility by providing critical skills to those who need them most. Community-Based Approaches: Localized programs that understand and cater to the specific needs of the community.	Economic Constraints: Limited funding can affect the quality and reach of programs
Estonia		
Estonia, a leader in e-government services, extends its digital-first approach to adult education. The country offers a comprehensive range of programs that cover basic to advanced digital skills, heavily promoting the idea of a "digital society"	Government Integration: Seamless integration with e-government services encourages adults to develop digital skills out of necessity and convenience. Innovative Learning Methods: Use of online platforms and e-learning tools that make learning flexible and accessible.	Keeping Pace with Innovations: As a leader in digital services, the challenge is to keep educational programs as advanced as the services provided by the government

Each of these countries offers unique insights into diverse strategies and outcomes, providing valuable lessons on effective practices and potential challenges.

These case studies reveal that successful digital skills programs in adult education hinge on government support, adaptability to local needs, and effective public-private partnerships. Each country presents a model adaptable to different contexts, suggesting that a blend of these approaches could benefit other nations aiming to enhance their adult education programs. The main challenge consistently observed across these examples is the rapid pace of technological change, requiring ongoing updates to educational content and methods.

Based on the research conducted, the authors systematized the basic skills that adults should possess in the digital economy (Figure 1).

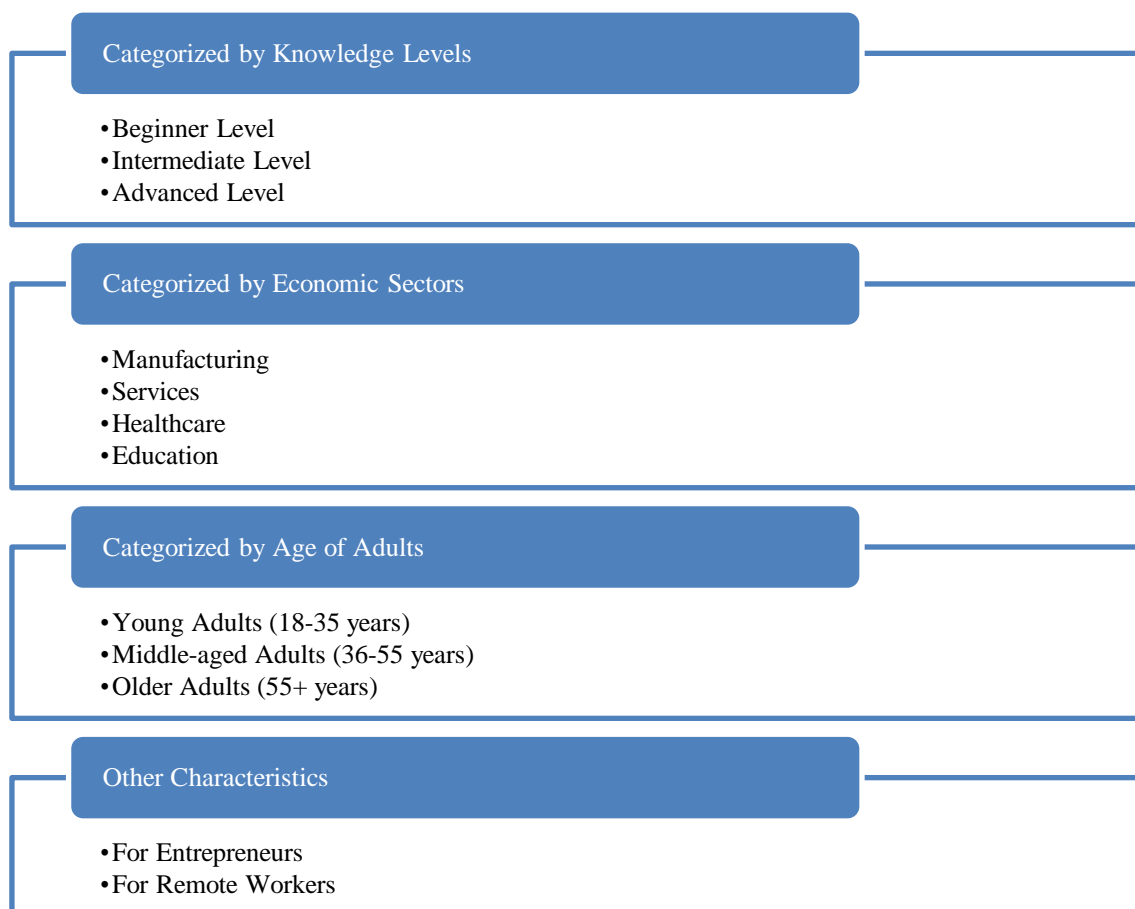


Figure 1. The basic skills that adults should possess in the digital economy

These skills are organized by various characteristics, including knowledge levels, economic sectors, and age groups, to provide a comprehensive framework tailored to diverse needs and contexts:

1. Categorized by Knowledge Levels

Beginner Level:

- *Basic Computer Operation:* Understanding how to operate computers or devices, including starting and shutting down, using interfaces, and managing files and folders.

- *Internet Navigation*: Searching information online, understanding browser functions, and navigating websites.
- *Email Communication*: Sending, receiving, and organizing emails.
- *Basic Document Creation*: Using word processors and simple text formatting.

Intermediate Level:

- *Social Media Literacy*: Setting up and managing social media profiles, understanding privacy settings, and engaging with content.
- *Online Safety and Security*: Basic knowledge of internet safety, using secure passwords, recognizing secure websites.
- *Spreadsheets and Basic Data Handling*: Creating and formatting spreadsheets, basic formulas.
- *Digital Communication Tools*: Using video conferencing tools, chat apps, and collaboration platforms.

Advanced Level:

- *Advanced Data Management*: Using complex functions in spreadsheets, databases, and data visualization tools.
- *Online Collaboration and Project Management*: Managing projects using digital tools, understanding cloud services.
- *Digital Content Creation*: Basic graphic design, video editing, and content creation for blogs or websites.
- *Cybersecurity Basics*: Understanding antivirus software, firewalls, and basic cybersecurity protocols.

2. Categorized by Economic Sectors

Manufacturing:

- *Machine Operation Software*: Using digital tools to operate machinery.
- *Inventory Management Systems*: Utilizing software for stock tracking and management.
- *Quality Control Analysis*: Using software to monitor quality standards.

Services:

- *Customer Relationship Management (CRM) Software*: Managing customer interactions and data.
- *Point of Sale (POS) Systems*: Using digital systems for transactions.
- *E-commerce Platforms*: Managing online sales and understanding e-commerce ecosystems.

Healthcare:

- *Electronic Health Records (EHR)*: Managing patient records digitally.
- *Telemedicine Interfaces*: Using digital platforms for remote medical consultations.

Education:

- *Learning Management Systems (LMS)*: Utilizing platforms for creating, managing, and delivering educational courses.
- *Digital Assessment Tools*: Understanding and applying digital tools for student assessment.

3. Categorized by Age of Adults

Young Adults (18-35 years):

- *Digital Networking*: Using digital platforms for career growth and networking.
- *Mobile Technology Proficiency*: Using smartphones and apps effectively for various tasks.

Middle-aged Adults (36-55 years):

- *Transition to Digital Tools*: Adapting from traditional methods to digital-first approaches in the workplace.
- *Online Learning Platforms*: Engaging with continuous learning through online courses.

Older Adults (55+ years):

- *Digital Communication*: Using technology for staying connected with family and community.
- *Online Banking and E-commerce*: Safely engaging in online transactions and managing finances.

4. Other Characteristics

For Entrepreneurs:

- *Digital Marketing Skills*: Understanding SEO, social media marketing, and online advertising.
- *Website Management*: Basics of running and maintaining a website.

For Remote Workers:

- *Time Management Tools*: Using digital tools to manage time and tasks efficiently.
- *Remote Access Software*: Understanding and utilizing software to access work systems from home.

This framework of digital skills provides a structured approach for adult education programs to design curricula that meet the diverse needs of learners based on their specific circumstances and goals. This approach not only enhances individual competencies but also ensures that adults are better equipped to thrive in various economic sectors and throughout different stages of their lives.

Discussion. The integration of digital skills into adult education is a critical endeavor that addresses the dual challenges of an evolving job market and the widening digital divide. As our analysis across multiple case studies – spanning the United States, Singapore, Sweden, Brazil, and Estonia – shows, the successful implementation of digital skills programs is deeply influenced by cultural, economic, and policy factors. This discussion highlights the main findings, examines the challenges, and explores potential strategies for enhancing digital literacy programs worldwide.

One of the most consistent themes across the successful programs in the case studies is significant government involvement. Governments that actively support adult education through funding, policy-making, and public-private partnerships tend to see more comprehensive and sustainable outcomes. Estonia and Singapore, in particular, demonstrate how governmental leadership in digital training can lead to high levels of digital literacy that support broader national goals, such as economic development and e-governance.

The effectiveness of digital skills programs significantly increases when they are tailored to the specific needs of the adult population they serve. In Brazil, for instance, focusing on underserved communities and aligning digital skills training with

immediate economic opportunities has proven effective. Similarly, in Sweden, integrating digital education with social welfare initiatives ensures that learners receive support that extends beyond mere skill acquisition.

A recurrent challenge across all regions is keeping educational content and methods up to date with rapidly evolving technology. This challenge necessitates a flexible curriculum and ongoing professional development for educators, which can strain resources and require continuous investment.

The main strategic implications are:

1. ***Adaptive Learning Frameworks:*** to keep pace with technological advancements, adult education programs must adopt more adaptive learning frameworks that can quickly integrate new technologies and methodologies. This might include modular curricula that can be easily updated or expanded, as well as partnerships with tech firms for insights and resources.
2. ***Lifelong Learning Cultures:*** encouraging a culture of lifelong learning, as seen in Sweden, can help ensure that adult education is not a one-time intervention but a continuous part of an individual's personal and professional development. This approach not only supports individuals but also creates a more adaptable workforce.
3. ***Enhancing Accessibility:*** addressing accessibility issues, particularly in rural or underserved areas as noted in the United States, requires innovative solutions. Online learning platforms and mobile learning tools can bridge some of these gaps, but they require infrastructure investments, such as in broadband internet, which need coordinated efforts between multiple stakeholders.
4. ***Focus on Practical Application:*** programs that emphasize the practical application of digital skills, connecting training directly to job opportunities or daily life applications, tend to be more engaging and successful. This is evident from Singapore's SkillsFuture initiative, which closely aligns skills development with career pathways.

Conclusion. The developing digital skills in adult education is an essential but complex challenge that calls for coordinated efforts between governments, educational institutions, and private sector partners. As technology continues to advance, the flexibility of educational programs and the readiness of adults to engage in lifelong learning will be critical in shaping resilient and competitive economies. The case studies provide valuable lessons that can inform future strategies, ensuring that adult education not only meets current demands but also anticipates future needs in the digital age.

As digital skills become increasingly fundamental to navigating the modern world, adult education programs must evolve to provide learners with the tools needed to succeed. This requires ongoing collaboration among educational institutions, policymakers, and industry leaders to ensure that adult education not only meets the current demands but is also forward-thinking enough to anticipate and adapt to future technological developments.

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ACADEMIC CULTURE OF FUTURE PIANISTS: INTERPRETATION OF THE ESSENCE

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Abstract. The academic culture of a pianist is one of the specialized forms of culture. That is due to the division of labor and the delimitation of mental and practical activity spheres. The generalization of scientific research has revealed a systematic approach to interpreting the concepts of "culture" and "academic culture." Still, no unambiguity has been found in understanding the concept of the "academic culture of the pianist." The article aims to study the essence and structure of the concept of the "academic culture of the future pianist." Research methods: theoretical analysis of scientific sources in philosophy, pedagogy, music, and piano art to identify the characteristic features in the definition of the concept of "academic culture of the future pianist," structural and logical analysis to identify the structural components of this phenomenon. It is substantiated that the academic culture of the future pianist should be understood as a socially conditioned, dynamic personal formation that is formed in the environment of a higher education institution and manifests itself in the system of formed value orientations (to musical art, to music and pedagogical activities, to the personality of students and students), a dynamic system of general (in the field of music education) and special knowledge (about the methods and methods of specific activities, including musical, performing, and piano), including musical, performing, pedagogical), skills (cognition of musical art; perception, performance, creation of music, communication with artistic samples of culture), as well as in the pursuit of creative self-realization in musical activity. It is shown that the complexity and originality of the phenomenon of the "academic culture of future pianists" determine the peculiarities of its formation simultaneously in three spaces: general cultural, general pedagogical, and musical-pedagogical, and the formation of the academic culture of future pianists takes place in an academic environment that takes into account the system of individual requests of pianists for academic education and is addressed within professional educational professional programs.

Keywords: culture, academic culture, components of the pianist's academic culture, formation of academic culture, professional training.

JEL Classification: I21, I23, I26, I29

Formulas: 0; **fig.:** 0; **tabl.:** 1; **bibl.:** 31

Introduction. The processes of globalization, ultra-rapid development of technologies, and the spread of virtual networks have led to inevitable changes in modern Ukrainian education (significant amounts of information, including false information, lack of critical analysis of data, distortion of knowledge, and confusion in concepts and events, etc.), which expose shortcomings and actualize the need to strengthen the academic nature of training: young people should not only acquire knowledge but be able to apply it appropriately to solve practical problems in conditions future professional activity. Therefore, it is necessary to modernize the Ukrainian education system and develop a specialist academic culture.

Literature Review. The term "academic culture" is part of the more general concept of "culture." Musicians' academic culture is considered a specific kind of culture in general. The definition given by H. Khoruzhym [9] shows that the academic culture of society is inseparable from music and its social functioning and therefore is a complex system that includes: 1) musical values that are created or stored in a particular society, 2) all types of activities for the creation, storage, reproduction, distribution, perception and use of musical values; knowledge, skills and other qualities that ensure musical success; 3) all institutions and social institutions, as well as tools and equipment serving these activities."

Other views are held [4]. Based on the essence of the phenomenon of "culture" and "academic culture," authors argue that the concept of the academic culture of a musician includes three components: concepts (primarily found in language and music, helping musicians organize and organize their experiences), relationships (characterized by a view between concepts of the natural world and the transcendent world, inaccessible to direct human experience), values (underlying moral doctrines and are shared by all regarding the goals to which future pianists should aspire).

The academic culture of the pianist is one of the specialized forms of culture. There must be unity in interpreting this concept in the philosophical and sociological literature. However, according to E. Kolyada and I. Kalynovska, such culture first involves special knowledge and experience of their implementation in musical activities [10]. K. Gnezdilova characterizes the academic culture of musicians as a system of "social qualities that directly ensure the level of labor musical activity and determine its personal content, attitude to creativity" [7]. It is essential for us that the above characteristics reveal, on the one hand, the essence of the academic culture of future pianists as one of the determinants of the development of professionally significant qualities of a person, on the other hand, indicates the readiness of musicians to act by the requirements of this professional community.

We support the positions of [11] and consider the academic culture of future pianists as a manifestation of the specific general through the special in the singular. Here, the concrete-general is culture, which appears to be the essential quality of "any form of activity based on the system generally accepted values, creative models and norms of life," and unique – the academic culture of the future pianist as "a part of the social and professional culture, which has become the property of the teacher-musician and includes the nature and level of his professional and pedagogical orientations, pedagogical and subject competence, general cultural erudition ... and several other

qualities that are expressed in the type of activity, the nature of relationships, the individual style of behavior and actions." Therefore, it is natural to believe that the direct manifestation of the academic culture of future pianists is musical and pedagogical activities, which we consider to be the process of creating such pedagogical systems, the core of which is the art of music. Taking into account that the actual existence of music is due to the trinity of activities of the composer, performer, and listener, the peculiarity of such systems will be the performance activity of the teacher-musician in its various manifestations both directly during training sessions and in participation in musical and artistic events of the educational institution, socially significant projects.

It is no coincidence that in the works of researchers, the idea of musical performance can be traced as a concentrated expression of the professional culture of a musician [6; 8; 3]. In this vein, the direct manifestation of academic culture will be the ability to act in which the artistic reality generated in the process of performing music becomes part of the musical reality and begins to influence a person to the same extent as certain factors of the surrounding reality affect him. Logically, achieving goals in such systems will directly depend on the artistic result achieved.

Generalization of scientific research revealed the systematic nature of developments regarding interpreting the concepts of "culture" and "academic culture." Still, there is no unambiguousness in understanding the concept of the "academic culture of a pianist."

Aims. The primary aim of this article is to study the essence and structure of the «academic culture of the future pianist» concept.

Methodology. theoretical analysis of scientific sources in philosophy, pedagogy, music, and piano art to identify characteristic features in the definition of the concept of "academic culture of the future pianist," structural and logical analysis to trace the structural components of this concept.

Results. It is expedient to consider the academic culture of future pianists through the prism of the form of their professional existence, which is determined by the laws of the musical and educational process and reflects the values and professional and personal qualities of musicians-pianists. In this sense, musical and pedagogical performance is a form of expression of the academic culture of future pianists and a generalized criterion for its evaluation:

- Professional orientation is expressed in the practical orientation in the development of the musician's personality using musical art; in the emotional and value attitude to musical and professional activities, interest in the chosen profession, the desire for creative self-realization in it, including through performing activities;
- Musical consciousness includes developed musical perception and thinking; a system of value relations to various musical phenomena; the need for musical, in particular, performing activities; formation of musical and musical-performing preferences and interests;
- Musical and professional activity reflects the degree of development of unique, musical, and professional abilities, knowledge, and skills; possession of integrative

skills; musical and performing experience; experience in creative musical activities; artistic and pedagogical communication skills.

Also important is the functional versatility of academic culture, which, through the clarification of its inherent functions from the primary function of culture, human-creative, allows a more specific approach to understanding the formation process of academic culture. We have shown such functions in Table 1.

Table 1. Multifunctionality of the Academic Culture of the Future Pianist

Functions	Implementation of functions
Value-oriented	provides orientation of the future pianist in the world of musical values and determines the direction of his activity for their use in practice to achieve the highest value – the spiritual development of the individual
Normative	establishes a connection between the requirements of modern musical standards as a form of a social contract and the activities of the future pianist, which allows determining the degree of regulation and freedom of academic creativity
Information	ensures the creation, consolidation, and transmission of culturally oriented spiritual information and musical and artistic properties
Adaptive	combines his adaptation of the future pianist to the conditions of the professional environment in the situation of a dynamically developing society and changes in these conditions to his needs to achieve the planned results of the activity
Acmeological	determines the coordination of the system of professional and personal qualities of a musician with the goals of his self-development in professional activity, an integral part of which is musical performance
Creative	determines the possibility of transforming the existing reality using musical art

Let's analyze the essence of the academic culture of pianists through the prism of the academic culture of musicians. We should consider that the latter includes knowledge about the history of music development, music theory, musical instruments, the ability to listen, understand, and perform music, as well as the specifics of professional and pedagogical activities of pianists and the specifics of their professional training.

To clarify the components of the academic culture of future pianists, we analyzed [12], where S. Revutska put forward the assertion that the activity of a teacher-musician is broader than the activity of the subject of musical culture itself. Therefore, the educational process at the faculties of music was proposed to be focused on the formation of academic musical culture among students, which was defined as follows: "Academic musical culture is a professionally significant quality of the personality of a future musician, which involves systematic knowledge in the field of history and theory of world musical culture, the experience of creative activity, as well as systems of knowledge, skills, and abilities in the field of music education».

Considering that the academic culture of future pianists cannot be expressed only in terms of musical art, we consider it methodologically correct to consider it in social terms as a phenomenon that combines both the properties of musical and pedagogical

cultures, as well as its orientation towards professional activities, including musical and educational.

At its core, the academic culture of a musician, particularly a pianist, is also the sphere of application and manifestation of the individual's pedagogical and musical abilities. Since a musician cannot do without creating, reproducing, and using musical values in his activity, he needs to develop appropriate skills. At the same time, he must rely on specific cultural norms and patterns, that is, have the necessary knowledge, skills, and abilities. The academic culture of the future pianist is manifested in his subject activity as the embodiment of the musical reality of particular spiritual and moral relations, which are revealed in the dialogue interaction in the systems "composer-performer," "performer-listener," "composer-listener." In developing these relations, the development of the personality and the acquisition of experience occur [20].

Summing up the opinions of scientists, taking into account various aspects of the interpretation of the academic culture of future pianists through the terminological analysis of the concepts of "culture," "academic culture," and "academic culture of a musician," we will believe that the academic culture of a future pianist is a socially conditioned, dynamic personal formation that is formed in the environment of a higher education institution and is manifested in the system of formed value orientations (to musical art, to musical and pedagogical activities, to the personality of listeners and students), a dynamic system of general (in the field of music education) and special knowledge (about the ways and methods of specific activity, including musical, performing, pedagogical), skills (cognition of musical art; perception, performance, creation of music, communication with artistic samples of culture), as well as in the desire for creative self-realization in musical activity.

In the structure of the academic culture of future pianists, we distinguish the following components.

Value-oriented component. It is during the training of future pianists in higher education institutions that they form value orientations, such as a valuable attitude to musical art in the unity of its content, aesthetic, and functional aspects, a valuable attitude to musical activity based on the acquisition of its meaning, a valuable attitude to the personality of listeners, etc. Professional and personal qualities are formed and developed, such as a focus on musical and professional activities, musical and performing abilities, professional competence, specific professional experience that combines professional and musical aspects, and the desire for creative self-realization in musical activities.

The formation of the musician profession is associated with the formation of values, among which one of the main ones is the music itself. Since musical education is almost based on the teacher's performance, musical performance should be perceived as one of a musician's most influential professional values. At the same time, it is currently impossible to unambiguously define the list of values as components of the academic culture of future pianists. However, some values are most often recognized as supreme and universal and, thus, penetrate all spheres of human life. Therefore, such values as Goodness, Beauty, Life, Love, and Freedom should be inherent in the

academic culture of any musician. These values are reflected in the works of the world's musical heritage. The art of music should be attributed to the priority values of the professional activity of musicians.

The humanistic nature of general music education makes it logically justified to recognize the original personality as the highest value. In this vein, the most essential component of forming academic culture is transforming the existing reality to create conditions conducive to the individual's spiritual development.

At the same time, in our study, we distinguish value orientations to the art of music, to musical and pedagogical activities, and the personality of listeners and students.

The professional-theoretical component is a dynamic system of general (in music education) and unique (on the ways and methods of specific activity, including musical, performing, and pedagogical) knowledge.

The professional-theoretical component is generally characterized by academic knowledge. Academic knowledge describes the knowledge acquired in academic institutions (universities, colleges, etc.). This knowledge has a scientific basis and is mainly transmitted through formal educational or educational-professional programs, where students learn theoretical concepts, research and analyze information and acquire professional knowledge. Academic knowledge is formed by studying various disciplines, including the humanities, arts, social sciences, etc. They are based on up-to-date research, theories, and methodologies that evolve according to advanced knowledge in each field. Academic knowledge also includes knowledge of scientific methods of data collection, information analysis, and presentation of research results to the professional community at various scientific, practical, and popular science events.

Academic knowledge generally aims to understand the world and develop critical thinking, analytical, and research skills. Obtaining academic knowledge requires students to be actively involved in the educational process, as well as the desire to expand and deepen their knowledge constantly.

If we talk about the academic knowledge of a pianist, then it is worth analyzing the regulatory documents of their professional training. According to the standard of higher education of Ukraine in the field of knowledge 02 Culture and Art at the level of higher education "Bachelor," future musicians must have conceptual knowledge of the theory and history of music, history of art, musical and pedagogical activities, musical performance and pedagogy [15]. Academic understanding of future musicians, including future pianists, is interpreted in the program learning outcomes:

- Possesses basic knowledge and practical skills in organizational and creative work with an ensemble group.
- Apply theoretical knowledge and skills in editorial/managerial/lecturing/sound engineering practice,
- Possess the terminology of musical art, its conceptual and categorical apparatus,
- Demonstrate music-theoretical, cultural-historical knowledge of musical art,
- Demonstrate understanding of the financial and administrative principles of organizing artistic events, cultural institutions, and music education.

– Demonstrate reasoned knowledge of the peculiarities of musical styles of different eras.

A sign of the formed academic culture of a pianist is the presence of a system of general (in the field of music education) and special knowledge (about the ways and methods of specific activities, including musical, performing, and pedagogical).

Professional & practical component is skills of cognition of musical art, perception, performance, creation of music, and communication with artistic samples of culture.

By the listed knowledge and according to the standard, future musicians, including pianists, should develop the ability to solve complex tasks and problems "in specialized areas of professional activity and /or training, which involves the collection and interpretation of information (data), the choice of instrumental methods, the use of innovative approaches; a wide range of cognitive and practical skills and abilities necessary to solve complex atypical tasks in the field of professional activity and education; finding creative solutions or answers to well-defined concrete or abstract problems based on the identification and application of data; planning, analyzing, monitoring and evaluating one's performance and the work of others in certain contexts" [15].

The professional activity of pianists is musical performance (playing musical instruments in orchestras, and ensembles, performance as a soloist and accompanist), musical pedagogy, education in musical art and culture, management of creative teams, etc. [19]. According to the types of professional activity, future pianists have to solve the following professional tasks:

- Management of amateur and educational musical and performing groups
- Performance of orchestral and ensemble parts
- Creating arrangements and translations
- Concert performance of musical works, programs
- Mastering the skills of rehearsal work with partners from the ensemble and in creative teams.

Educational and professional programs operate with the following learning outcomes in terms of skills:

- Demonstrate artistry, performing culture, and technical mastery of the instrument at the appropriate professional level during performing activities.
- Possess the methods and skills of orchestral and ensemble playing (ensemble / choral singing), rehearsal work, and concert performances.
- Demonstrate various methods of improving performance.
- Analyze musical works with the allocation of their belonging to a particular era, style, genre, drama features, form, and artistic content.
- To reproduce the dramatic concept of a musical work, to create its artistic interpretation.
- Demonstrate the ability to independently investigate a scientific problem in musical art and write a paper to the requirements.

- Possess the methods of processing musicological literature, generalization, and analysis of musical material, and understanding further prospects for developing problems.

- Demonstrate musical and analytical skills and mastery in creating performing, musicological, and pedagogical interpretations.

- Demonstrate mastery of the theoretical and practical foundations of instrumentation, music arrangement, and composition, and the ability to translate musical works.

- Be able to carry out pedagogical activities.

- To use at a professional level the methods and techniques of teaching playing an instrument / vocal / conducting / theory, history of music/composition.

Based on the results of the professional training of future pianists, they should form the following:

- ability to constantly and systematically work aimed at improving their performing skills;

- the ability to master and constantly expand the repertoire that corresponds to the performance profile;

- ability to apply theoretical knowledge in musical and performing activities;

- the ability to perform the part of your instrument in different types of ensembles.

So, a sign of the formed academic culture of the future pianist will be the presence of a dynamic system of specific skills (cognition of musical art; perception, performance, creation of music, communication with artistic samples of culture).

The personal-creative component is conscious aspirations of creative self-realization in musical activity.

A specific manifestation of creative self-realization is the process of self-development as a conscious process of changing oneself to acquire new qualities and more fully realize individual and professional capabilities. Different approaches to using the term "self-development" in philosophy, psychology, and pedagogy require clarification in the context of our study.

In philosophy, the "self-development" category expresses an object's directed, natural change under the influence of its inherent contradictions, factors, and conditions [11]. Self-development of the individual is understood as the fundamental ability of a person to become and be the proper subject of his life.

The concept of "self-development" belongs to the main categories of pedagogical science. O. Bila and T. Gumennikova define self-development as a person's activity in changing himself and revealing and enriching his spiritual needs and personal potential [1]. O. Fedan sees the professional and personal self-development of a future specialist as a multicomponent personally and professionally significant process that contributes to the formation of an individual style of educational and professional activity, which helps to comprehend one's independent activity, which is a means of self-improvement in the educational and professional sphere [5]. V. Semychenko defines self-development as "the need for self-improvement, self-movement, building oneself as a person" [14].

Based on the above, we understand the professional and personal self-development of the future pianist as a process based on the internal contradiction between the real "I" and the ideal "I." This contradiction determines the student's activity in improving his activity and himself as a professional. The desire for professional self-improvement is recognized as the need to achieve professional mastery. Mastery can be interpreted as "a deep understanding of the matter, combined with a developed ability to perform effective actions in any kind of professional or amateur pursuit" [16] and is an essential factor in professional creativity [17]. Thus, the term "mastery" actualizes the idea of the quality of human activity in terms of the unity of understanding of its patterns, internal connections, and technologies used.

Discussion. Our research has uncovered four distinct components that define the academic culture of a pianist. This structure aligns with the definition proposed by Djiraro Mangué C. L. and Gonondo J. [4], who argue that three key components characterize a musician's academic culture. The first component, concepts, are not mere abstractions. They are practical tools, predominantly found in language and music, that assist musicians in organizing and ordering their experiences. The second component is relations (relations are characterized by the view between the concepts of the natural world and the transcendent world, inaccessible to direct human experience). The third component, values, form the bedrock of moral doctrines. They are shared by all and guide the aspirations of future pianists, shaping the developing direction of the pianist's academic culture.

The structure we have substantiated correlates with the approach to the academic culture of musicians provided by the [18]. Scientists perceive culture as a unique system of socio-cultural relations formed around the "world of music" of a particular era. The dominant element of this system is music as a carrier of spiritual values. In contrast, music theory and criticism, music education and upbringing, the interaction between composers, performers, writers, and the public, and the public's attitude to new musical forms are subsystems related to the production and consumption of these values. Therefore, the academic culture of musicians should be perceived as a set of knowledge, skills, and abilities related to music and musical art. That conclusion correlates with the result in [13]: academic culture is defined by several approaches (cultural, pedagogical, sociological, institutional).

The study of the academic culture of future pianists is based on culture as a product and process of human activity and a change in the person's worldview. That makes it possible to study the academic culture of a pianist through the prism of musical and pedagogical activity [10], which is also structured by a specialist's knowledge, skills, and values. Music and educational activities are considered within the unique space. This space has some agents and institutions that produce, reproduce, and disseminate art, music, creativity, literature, or science [2]. Therefore, the academic culture of a pianist is considered a multidimensional system characterized by relative independence from external influences and active relations between subjects performing different functions in the social division of labor in the production, reproduction, and dissemination of values.

Conclusions. Thus, according to the results of the terminological analysis, the academic culture of the future pianist will be understood as a socially conditioned, dynamic personal formation, which is formed in the environment of a higher education institution and is manifested in the system of formed value orientations (to musical art, to musical and pedagogical activities, to the personality of listeners and students), a dynamic system of general (in the field of music education) and special knowledge (about the ways and methods of specific activity, including musical, performing, pedagogical), skills (cognition of musical art; perception, performance, creation of music, communication with artistic samples of culture), as well as in the desire for creative self-realization in musical activities.

The formation of the academic culture of future pianists takes place in an academic environment that considers the system of individual requests of pianists for academic education and is solved within the framework of professional programs. The generalization of scientific works characterizes the formation of the academic culture of future pianists as a process focused on the interaction and development of each of the components of academic culture (value-oriented, professional-theoretical, professional-practical, personal-creative components) and which, in the conditions of higher education institutions, provides productive interpersonal interaction of the subjects of the educational process. The complexity and originality of the phenomenon of "academic culture of future pianists" determine the peculiarities of its formation simultaneously in three planes: general cultural, where it appears as a factor that ensures the cultural and creative activity of training future pianists; general pedagogical, determined by the requirements of the profession; musical and pedagogical, reflecting the specifics of the professional activity of pianists.

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CHAPTER 3

THEORY AND METHODS OF VOCATIONAL EDUCATION

STUDENTS' INDEPENDENT WORK ON TEACHING METHODS OF UKRAINIAN LITERATURE AS AN IMPORTANT COMPONENT OF PROFESSIONAL TRAINING

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Abstract. The article reveals the essence of the concept “independent work of students on the methodology of teaching Ukrainian literature”, its forms, types, content, and the necessity of independent work. The purpose of the article is to reveal the essence of the concept of independent work, its forms, types, and content. Analysis, synthesis and modeling methods were used to study the state of research. The results of our research was carried out with the help of empirical methods: pedagogical observation, questionnaires, interviews, testing, the method of experimental evaluations. Mathematical statistics methods were used to process the research results. A system of questions and tasks for the independent work of students on the methodology of teaching Ukrainian literature in middle general education and senior specialized humanitarian schools is proposed; the material is structured according to the main problems of methodological science. Special attention is paid to research work in the methodology of teaching Ukrainian literature. In the current stage of educational reforms implementation, the preparation of philology teachers capable of thinking creatively, finding solutions in any pedagogical situation, and developing an individual approach to the learning process in accordance with the demands of the time is crucial. In this context, the problem arises regarding the selection of teaching forms and methods that will facilitate active interaction between the instructor and the higher education seeker, fostering their academic and professional growth. This concerns the system of educational and psycho-pedagogical measures where individualized and differentiated approaches in organizing students' independent work take precedence.

Keywords: independent work; forms, types of independent work; content of independent work; Ukrainian literature; methodology of teaching Ukrainian literature; professional training; coursework.

JEL Classification: I 23, I 29

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Introduction. In the current stage of implementing educational reforms, the preparation of philology teachers capable of thinking creatively, finding solutions in any pedagogical situation, and developing an individual approach to the learning process in accordance with the demands of the time is crucial. In connection with this, the problem arises regarding the selection of teaching forms and methods that will facilitate active interaction between the instructor and the higher education seeker, fostering their academic and professional growth. This concerns the system of educational and psycho-pedagogical measures where individualized and differentiated approaches in organizing students' independent work take precedence.

Independent work of higher education seekers is an important form of the educational and upbringing process in modern higher education institutions. This form of work contributes to the assimilation of a comprehensive set of knowledge, skills, and abilities among higher education seekers and is carried out under the conditions of implementing an appropriate system for organizing all educational activities. “Independent work serves as the primary means for students to master educational material during the time that is free from mandatory instructional sessions” [1, c. 21].

Literature review. The peculiarities of organizing the educational process in higher education, as well as the pathways to shaping the professional competence of future educators, are expounded in the works of I. Ziazun, M. Potashin, V. Molchanovsky, O. Kobernyk, O. Semenog, M. Pentylyuk, V. Doroz, H. Tokman, and others, as reflected in their scholarly articles.

Problems related to various aspects of independent work (general didactic, psychological, organizational-activity, methodological) have been addressed in the research of A. Aleksiuk, L. Vyatkina, S. Honcharenko, B. Yesipov, I. Lerner, M. Makhmutov, N. Polovnikov, P. Pidkatysty, and others. The analysis of scientific sources has allowed identifying the main approaches to defining the concept of “independent work”. For instance, S. Honcharenko characterizes it as a “specific type of educational and cognitive activity carried out individually during classroom sessions or at home based on assignments and methodological instructions provided by the teacher, but without their direct involvement” [2]. We consider the definition formulated by V. Moroz to be the most comprehensive. According to this educator, “independent work, which is part of the learning process, is work carried out without the direct involvement of the teacher, but within a specifically allocated time for this purpose”. Moreover, the participants of learning “consciously strive to achieve the goal set in the task, demonstrating their efforts and expressing in one form or another the results of their intellectual or physical (or both) actions” [3].

Aims. The purpose of the article is to reveal the essence of the concept of independent work, its forms, types, and content.

Methodology. Analysis, synthesis and modeling methods were used to study the state of research. The results of our research was carried out with the help of empirical methods: pedagogical observation, questionnaires, interviews, testing, the method of experimental evaluations. Mathematical statistics methods were used to process the research results.

Results. As we can see, there are numerous interpretations of students' independent work. Summarizing and highlighting the key points, we agree with the definition provided by Ya. Bolyubash that “students' independent work (SIW) is a fundamental form of organizing learning, which encompasses various types of individual and collective educational activities carried out during both classroom and extracurricular sessions, taking into account the individual characteristics and cognitive capacities of higher education seekers, under the guidance of a teacher or without their direct involvement” [1, c. 21].

Despite the significant attention given to the issue of students' independent work in higher education, the question of organizing this form of work within the methodology of teaching Ukrainian literature has been only partially addressed.

The aim of the article is to elucidate the essence of the concept of "independent work" in the context of preparing philology students, as well as to explore ways to enhance the organization of independent work within the methodology of teaching Ukrainian literature.

The preparation of future philology teachers is determined by the level of their knowledge, skills, and abilities acquired from the course on the methodology of teaching Ukrainian literature. Significantly, the acquisition of these aspects relies on students' independent work.

The forms of independent work for students in the academic discipline vary and are determined by the curriculum, depending on the goals, tasks, and content of the discipline, including:

- studying the theoretical foundations of the covered lecture material;
- exploring specific topics or questions designated for independent study;
- completing homework (practical) assignments;
- preparing for seminars, practical (laboratory) sessions;
- preparing for quizzes, tests, and other forms of continuous assessment;
- organizing the learned course material before writing modules and exams;
- practicing training programs (tasks) related to the academic disciplines;
- performing individual assignments (writing a paper on a given topic, preparing a critical essay on articles by foreign and domestic authors on a specified subject, searching for and reviewing literary sources related to the designated course topic, analyzing a scientific publication);
- writing term papers;
- writing diploma theses, etc.;
- individual assignments [4, p. 803].

The contemporary methodology of teaching Ukrainian literature is an applied scientific discipline that draws from two main sources – pedagogy and literary studies. Its applied nature is influenced by a third source – teaching practice, the outcomes of which become integral components of this field of study.

The mastery of the methodology of teaching Ukrainian literature is greatly influenced by the study of theoretical material; however, independent work by students or teachers plays a significant role in enhancing their qualifications. This encompasses tasks such as completing practical assignments, addressing thought-provoking

questions, simulating classroom scenarios, identifying and solving educational issues, creatively crafting lesson plans and extracurricular event scripts, as well as creating visual aids and materials, among others.

While proposing a system of questions and tasks for independent work of students on the methodology of teaching Ukrainian literature in primary and senior secondary schools, we structure the material around the main issues of methodological science as explored in the works of scholars such as O. Doroshkevych, T. Bugayko, F. Bugayko, O. Bandura, O. Mazurkevych, K. Storchak, Ye. Pasichnyk, B. Stepanishyn, N. Voloshyna, O. Sloniovskaya, L. Miroshnychenko, O. Isaieva, A. Sitchenko, A. Hradovskyi, S. Zhyla, V. Olifirenko, H. Tokman and many others.

The main functions of independent work of higher education learners in the field of teaching literature include cognitive, self-directed, predictive, corrective, and educational functions. Expanding the functions of student's independent work not only increases its significance but also leads to a shift in the relationship between the instructor and the student as equal participants in the educational process. This clarity enhances all psychological-pedagogical (organizational, methodological) tools for facilitating students' independent work.

The following types of independent student work are distinguished:

- independent work involving preparation for practical classroom sessions;
- research and analytical work;
- scientific work;
- internships at educational institutions, pedagogical practice.

In the process of preparing for practical classes in the methodology of teaching Ukrainian literature, students work on lecture texts, recommended primary and additional literature related to the topic, and complete practical homework assignments, including the following.

Sure, here's the translation:

1. With the aim of engaging students with the textbook (select the grade level individually), complete the interactive task "Create an Advertisement for the Textbook."

2. Develop a discussion plan for one of the texts being studied in textual analysis for Grade 10, according to the curriculum or the schedule.

3. Utilizing the current school curriculum, formulate the objective for the lesson you choose for Grades 5-9.

4. Create a lesson plan with the use of unconventional methods for Grade 5-9.

5. Develop a lesson plan for extracurricular reading for Grades 5-9, justify the choice of this particular theme.

6. Try using this scheme to analyze one of the curriculum texts studied in Grades.

Boris Stepanishyn suggests that each lesson on studying biographies should start differently, with a twist, intriguing the students and sparking their interest in the person being discussed. Outline some examples.

Choose an epigraph for the writer's life, prepare a narrative about them for 9th grade students, integrate your presentation with visual aids, creative teaching methods, and information and communication technology (ICT).

Develop a lesson plan for studying an epic work in 5-9 classes (the topic chosen by the student according to the program). Choose the optimal way to analyze the work, taking into account its genre and the age characteristics of the students.

Grigoriy Klochek suggests incorporating a broader approach into the practice - the method of close reading. There are many reasons to believe that this method deserves a significant place in school practice. Choose two episodes from an epic work, analyze them using the method of close reading, and explain the essence of the method through these examples.

Design a lesson outline for studying dramatic works in 9th grade (student's choice of topic).

Discussion. Explore the plot of a Ukrainian play and simulate its presentation in the classroom.

Teaching students general methods and techniques of organizing their activities plays a significant role in fostering independence and mobility in education. This allows for facilitating their independent work and purposefully focusing on the specifics and content of tasks.

Professional competencies include:

- Competent work with books, dictionaries, and technical tools;
- Ability to analyze tasks, classify, compare, generalize, and so on.

During the process of conducting independent search-analytical work in the methodology of teaching Ukrainian literature, students select literary sources related to the research problem, analyze them, prepare reports and abstracts. At this level of independent work, they complete tasks of the following nature:

1. Reflect on the experiences of literature teachers you have encountered and attempt to present them in a generalized manner. Prepare a presentation about your literature teacher.
2. Develop a research project on the topic: "Portrait of a Creative Literature Teacher," using works of contemporary methodologists, materials from professional periodicals about winners of national competitions, personal observations, and observations of educators' work.
3. Examine the generalized scheme of sequential analysis of a prose work proposed by A. Sytchenko. Express your perspective on the scheme and justify its practical application.
4. In the autobiographical article "Something About Myself" by Ivan Franko, he wrote: "Further description of my life can replace the bibliography of my works." State whether you agree or disagree with this statement.
5. Analyze the content of sections in current Ukrainian literature programs that involve studying folklore. Justify the necessity of implementing the principles of continuity and progression.
6. Propose a system of games for 5th and 6th graders that could be used during the study of folklore. While developing the game tasks, consider the game's structure, including educational tasks, the game concept, rules, game actions, equipment, and game outcomes.

7. Design a lesson plan for thematic assessment from the section “World of Fantasy and Wisdom”(5th grade), utilizing tests or an assessment task.
8. Outline a lesson whose goal is to determine the ideological and thematic basis of one epic work (of your choice). Justify your choice of the main method and lesson structure. Design a discussion moment during its implementation.
9. Perform a textual analysis of your favorite poem from the school curriculum in a way that encourages imaginative students to provide personal interpretations of the lyrics.
10. Explore the character of a dramatic hero through an analysis of their speech. Develop an appropriate teaching technique.
11. Conduct a small-scale research project on the topic: “Methodology of Teaching Literature in a Contemporary Context”.
12. Review educational manuals on the methodology of teaching Ukrainian literature published in the last 5 years.

The next stage of independent work for higher education learners in the methodology of teaching Ukrainian literature is research activity. This phase fosters creative thinking, individual aptitudes, students' research skills, and enables the preparation of proactive professionals. It also nurtures scientific intuition, depth of thinking, a creative approach to knowledge assimilation, and practical application for problem-solving and scientific inquiries. Additionally, it cultivates the ability of students to collaborate within a team.

There are various types of research work, including term papers and qualification papers.

Conclusions. A term paper in the methodology of teaching Ukrainian literature provides an opportunity to delve into a specific methodological issue, reveals inclinations and scientific interests, contributes to the development of students' bibliographic skills and their ability to work with scientific-methodological literature. It enhances research skills, helps consolidate and practically apply knowledge in a certain sphere of related disciplines.

Writing a term paper in the methodology of teaching Ukrainian literature is a “complex and responsible form of educational activity that requires philology students to possess thorough subject knowledge, the ability to critically evaluate sources used, study and generalize the experience of teachers' work, improve their pedagogical practice, and conduct independent scientific research” [7, c. 9].

The completion of a term paper in the methodology of teaching Ukrainian literature involves the simultaneous “achievement of both educational and research objectives. On one hand, the author of the paper is required to demonstrate a thorough assimilation of the study material and a broad familiarity with literature related to a specific issue. On the other hand, they must exhibit the ability to analyze specific literary facts, synthesize them, and draw well-founded and accurate conclusions”. Therefore, independent research work is intended to deepen students' understanding of the lecture course in the methodology of teaching Ukrainian literature and to develop practical skills and abilities [5-6, 7, p. 24]. Consequently, independent research work

is intended to deepen students' understanding of the lecture course in the methodology of teaching Ukrainian literature and to develop practical skills and abilities.

During the preparation and writing of a term paper in the methodology of teaching Ukrainian literature, various research topics are proposed, such as:

1. Formation of aesthetic preferences of students during Ukrainian literature lessons.
2. Literary games during Ukrainian literature lessons.
3. Methodological concepts of modern literature lessons.
4. Study of ancient Ukrainian literature in relation to rhetoric.
5. Problematic and thematic analysis of creative works during Ukrainian literature lessons.
6. Study of Ukrainian literature in relation to music.
7. Study of Ukrainian literature in connection with visual arts.
8. Development of creative activities for high school students during the study of Ukrainian literature.
9. Fostering human relations culture among 9th-grade students through literature studies.
10. Usage of visual art pieces in Ukrainian literature lessons.
11. Incorporation of video segments from literary works during Ukrainian literature lessons.
12. Development of analytical skills regarding literary details among 9th-grade students.

During consultations on writing term papers, instructors familiarize students with the requirements for such assignments, guiding them toward finding solutions to the posed issues. This process encourages the highest degree of activity and independence in students. As practice shows, the knowledge and experience gained during the completion of a term paper project have a creative nature and serve as a precondition for enhancing the student's cognitive activity, stimulating self-education and self-improvement.

Therefore, for the successful organization of independent work in the methodology of teaching Ukrainian literature, it is essential to ensure the following conditions:

- Friendly attitude towards students.
- Creating an atmosphere of cooperation and partnership.
- Individualized and differentiated approach to higher education learners.
- Utilizing various forms, methods, and techniques of interaction.

It is essential to organize the learning process in such a way that students, while completing tasks, not only enrich their knowledge but also through independent exploration, master the methods of scientific inquiry, cultivate the ability for self-education, and nurture an interest in a creative approach to their educational endeavors. We envision the prospects for further research lying in the development of effective forms and methods for organizing independent work in the methodology of teaching Ukrainian literature, especially in the context of distance learning.

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FORMATION OF ETHNOCULTURAL COMPETENCE IN THE SYSTEM OF HIGHER PEDAGOGICAL EDUCATION

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Abstract. The article examines the formation of ethnocultural competence of an individual in system of professional training, the content of ethnoculture, its main functions, components are analyzed ethnocultural competence, the types of its formation, the levels of its formation are determined personalities, the main methods, forms, means of implementation in the pedagogical process are outlined system of professional training. The main aim of this article is to identify and characterize a number of theoretical problems of ethnocultural education, introduce it to its practical experience. To achieve the goal, theoretical analysis of scientific works, synthesis, comparison and generalization of approaches to the definition of theoretical aspects of modern pedagogical technologies and their application in the work of teachers of vocational education institutions during the formation of ethnocultural competence of the individual were used. The article publishes definitions and structural models of ethnoculture and ethnocultural education. The formation of ethnocultural competence of an individual is considered using the example of a pedagogical experiment. Methods and conditions for the formation of ethnocultural competence are identified, its types and levels are considered. Ethnocultural competence can be private (associated with the comprehension of one of the areas of ethnoculture), complex (aimed at mastering several areas) and holistic (covering all areas of ethnoculture and the comparable cultures of different peoples). As a result of research, it has been established that an individual can possess competencies at different levels (low, medium, high), demonstrate them in skills, methods of activity, and behavior patterns in a monoethnic and multiethnic environment.

Keywords: higher education system, model of ethnocultural education, ethnocultural competence, personality, pedagogical experiment, intercultural interaction, geography of culture and religions.

JEL Classification: A 20, Z 13

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Introduction. In connection with the development of globalization processes, issues of intercultural interaction and mutual understanding of peoples acquire a geopolitical nature. The problem is aggravated due to migration processes characteristic of developed countries both within the united Europe and Ukraine. In the conditions of intercultural exchange between the peoples of Asia, Europe, and America, problems of national and religious tension arise. There is a need for a timely and correct response to these problems. The negative consequences of the processes of globalization and interethnic communications can be corrected by introducing an ethnocultural component into the public consciousness. The formation of a civilized ethnocultural consciousness should become one of the tasks of the education system. In the multi-ethnic space of Ukraine, among the peoples living on its territory, small peoples are assimilated, the number of many peoples decreases, while the number of others increases. Statistics show that the birth rate of Russians and Finno-Ugric people is constantly decreasing significantly. As the population decreases, ethnocultural traditions, works of folklore, and language disappear from everyday life. Problems of knowledge and understanding of ethnoculture face every nation. Even a large people can lose the roots of their culture. In multinational Ukraine, it is necessary to preserve the historical memory of all peoples, taking into account the cultural and historical characteristics of certain territories. In a region with a historically predominant Ukrainian population, it is important to study Ukrainian ethnoculture in comparison of its originality with other ethnocultures. Pedagogical theory and practice reflect the profound social transformations taking place in the life of the people of our country [4, p. 93].

At the beginning of the XX-th century, the main purpose of education was rethought. The development of a creative and professionally competent personality becomes the leader. It is teachers who, in their professional activities, carry out the process of transmitting culture in society, therefore the formation of cultural and, in particular, ethnocultural competence is of particular importance in their education. In recent years, pedagogical science has been actively developing ethnocultural problems, dissertations, articles, and books appearing on specific issues of education using traditional culture. In the last decade, the subject “Ethnopedagogy” has been widely introduced into the curriculum of pedagogical universities, but its teaching is associated with a number of difficulties. Ethnocultural issues are complex and multi-component, many of its concepts are not sufficiently developed, despite the fact that at the end of the twentieth century the sciences studying ethnic problems are actively developing.

Certain areas of ethnoculture are the subject of research by many sciences: various branches of ethnology, folklore, art history, ethnopedagogy, ethnopsychology. The versatility and multi-composition of ethnoculture, syncretic in nature, explains the intersection of research interests, approaches, and methods of different sciences. The meta-concept “ethnoculture” (like culture) produces metascientific and systematic approaches to its study. The complexity of its structure and internal connections determines the emergence of a field of interdisciplinary research and discussion in the modern understanding of ethnoculture.

Literature review. This problem is highlighted in the studies of many scientists (Dubaseniuk O. A., Ivanova T. I., Lysenko N. V., Nichkalo N. G., Sysoeva S. O., Stelmakhovich M. G., Syavavko E. I., Yaksa N. V. and others), but implementation remains an unresolved part ethnocultural component in the pedagogical process of educational institutions, methodology formation of ethnocultural competence of the individual in the professional system teaching.

Aims. Identify and characterize a number of theoretical problems of ethnocultural education, introduce it to its practical experience.

Methodology. To achieve the goal, theoretical analysis of scientific works, synthesis, comparison and generalization of approaches to the definition of theoretical aspects of modern pedagogical technologies and their application in the work of teachers of vocational education institutions during the formation of ethnocultural competence of the individual were used.

Results. It is impossible to carry out ethnocultural education without covering theoretical and practical issues. The key problem of ethnocultural education is the formation of ethnocultural competence. This term appeared in science recently and does not yet have a uniform interpretation. Thus, in the dictionary “Education of ethnotolerance of a teenager in the family” the following definition is given: “Ethnocultural competence is the degree to which a person demonstrates knowledge, skills and abilities that allow him to correctly assess the specifics and conditions of interaction, relationships with representatives of other ethnic communities, and find adequate forms of cooperation with them in order to maintain an atmosphere of harmony and mutual trust.” This definition is aimed at intercultural interaction, the meaning of the term approaches the content of interethnic (multi-ethnic, intercultural) competence; in their interpretation, the definition of ethnocultural competence has a sociological perspective.

Ethnocultural competence is an integral property of a person, expressed in the totality of ideas, knowledge about native and non-native ethnocultures, their place in world culture, experience in mastering ethnocultural values, which is manifested in skills, habits, and behavior patterns in a monoethnic and multiethnic environment. A significant difference between this definition is the culturological and ethnopedagogical approaches, focusing on competence in the field of native ethnoculture and on the active experience of mastering ethnocultural values, on the basis of which a civilized ethnocultural consciousness is formed, devoid of nationalism and ethnocentrism, but possessing a healthy sense of self-esteem in harmony with a sense of ethnotolerance. Work in the field of ethnocultural education and the formation of ethnocultural competence of students has revealed characteristic problems in the pedagogical process. One of them is the lack of a common understanding of general terms among scientists of dynamically developing related sciences. When giving lectures, there is often a need to clarify the terminological apparatus even in relation to the most common and root concepts. Thus, the term “ethnoculture” appeared as a speech version of the term “ethnic culture”. It became widespread at the end of the twentieth century. It is actively used instead of the terms folklore, folk culture, traditional culture, and ethnic culture. These concepts are close, but not identical.

Subtle differences between terms are determined by the angle of view when considering common objects. Folklore is part of ethnoculture. Even its broad understanding as a complex of types of traditional folk art, including spiritual and material forms, defines it as a subsystem of ethnoculture. In the term “ethnoculture” attention is focused on the ethnic component, in the concept of “folk culture” - on the social one. In modern folkloristics and cultural studies, it is more accurate to interpret folk culture as the culture of the working masses, the structure of which has changed in the historical process. In a traditional society the structure is simpler (farmers, hunters, fishermen, artisans, traders), in an industrial and post-industrial society it is more complex [11, p. 392].

Folk culture incorporates traditional and modern layers. Some culturologists identify the concepts of ethnic culture and the culture of an ethnos, others differentiate them, which is more fair. The culture of an ethnic group is a broader concept in which the phenomena of the ethnic culture itself are intertwined with features that are common among many ethnic groups or characteristic of all humanity, the assimilation of which usually occurs with creative adaptation and transformation within a given ethnic group in the process of acculturation. The structure of the culture of an ethnos includes oral, non-fixed traditions (passed from mouth to mouth in folklore, from hand to hand in decorative and applied arts, “from foot to foot” in the skill of folk choreography) and professional traditions, recorded in different “languages of culture”, includes the culture of different social strata of a given ethnic community in its historical development.

In our time, the culture of an ethnic group can be identified with national culture as a later phase in the development of ethnic culture. We offer the following brief definition of the term “ethnoculture”. Ethnic culture is a set of traditional values, attitudes and behavioral characteristics, embodied in the material and spiritual life of an ethnic group, formed in the past, developing in historical social dynamics and constantly enriching culture with ethnic specificity in various forms of active self-realization of people [7, p. 141].

There was also a need to formulate a definition that is essential for understanding ethnocultural education. Ethnocultural education is a holistic process of studying and practical mastery of the values of folk culture, growing into the culture of an ethnic group and entering into the system of world culture, the process of formation, socialization, and education of an individual based on ethnocultural traditions. Ethnocultural education is focused on the culture of the people whose language is dominant in the region under consideration. In Ukraine, ethnocultural education is based on the traditional culture of the Ukrainian people in the context of relationships with the cultures of neighboring peoples and all others living in the multi-ethnic space of Ukraine and beyond.

The second problem, which is important in the process of developing ethnocultural competence, is the search for methods and technologies that facilitate the development of multifaceted and complex phenomena for theoretical consideration. One of the effective ways is to create models and diagrams that systematize the material in a visual, easy-to-remember form. Let's demonstrate this using two key models. A

big difficulty for students from a methodological point of view is the question of the composition of ethnoculture. Today, an urgent pedagogical problem is the creation of an ethnocultural model. The proposed model of ethnoculture is represented as a ring, within which its constituent elements are linked together as intersecting sets, similar to links of chain mail connected into a single whole. Each link is connected with the previous one and leads to the next one, and their general forms arise in the intersection zone. At the bottom of the ring are the deep components of ethnoculture: economic and cultural type of economy (agricultural - economic sedentary, pastoral-nomadic or craft-trading), traditional life, religion, customs and rituals, empirical views of the people (folk medicine, astronomy, ecology, philosophy), folk pedagogy, ethnic psychology and ethnoetiquette. In the upper part of the ring there are more mobile, gradually changing, growing in various forms components of ethnoculture - the system-forming element is language and folk artistic culture in all its forms (verbal, musical, choreographic, gaming, dramatic folklore, decorative and applied arts, folk architecture) [1, p. 67].

In Ukrainian traditional culture, the individual is connected with each of the regions through the collective, since here the individual principle is dissolved in the group (family, peasant community, labor artel, community of the parish church). Collectiveness of consciousness is manifested in mass family, everyday and calendar rituals, in the predominance of collective forms of folk art, in general unity in choral singing during church services, in ensemble singing on weekdays and on folk holidays, characteristic of most song genres, in the desire to find protection in a team in difficult times. In the areas of intersection of links, multi-element forms arise that combine means of expressing neighboring components. Thus, the combination of verbal and musical folklore becomes a source of musical and poetic song forms, the combination of musical folklore with choreographic folklore produces songs associated with movement, having in their system of means of expression word, music and choreography (round dance, dance songs and their varieties), a combination of choreographic folklore with play - play round dances with the reenactment of the plot of the song in play action. The combination of language and ethnoetiquette is represented by verbal (speech expressions) and non-verbal signs of traditional greeting, gratitude, approval, and well-wishing [9].

In addition to combinations with neighboring links, fan connections can be distinguished that connect one area with many others located nearby or opposite. Thus, the ritual includes almost all components and takes place against the background of objects of folk architecture. Folk architecture itself is closely connected with decorative and applied arts, the economic and cultural type of economy and traditional life.

Supra-element connections are possible. Thus, moral laws penetrate into all areas, and are actively implemented through religion, ethnoetiquette, and ethnopedagogy. The structural model of ethnoculture can be included in the educational process of teaching a wide range of disciplines: cultural studies, ethnopedagogy, ethnology, history of world artistic culture, special courses, the content of which includes ethnocultural issues

Another model relates to ethnocultural education. In schematic terms, the path of cultural development is represented in the coordinate system of the spatial-geographical horizontal and historical-temporal vertical. The ethnocultural component lives at the core of the system and grows in various layers right up to modern times. Introducing the student's personality into the center of the coordinate system allows us to present a structural model of ethnocultural education. Ethnic cultures are multiple. The cultures of neighboring peoples are closer to each other, and also, to some extent, cultures that have a common economic type. Each ethnoculture develops, some of them are more dynamic (which is typical of the West), others are more stable (which is typical of the East) [3, p. 20].

Areas of ethnoculture are open to interaction and open in time. The model of ethnocultural education of the native people comes into contact with neighboring ethnocultures and interacts with others. In the flow of time, from various areas of ancient culture, various forms of human culture progressing in the social dynamics grew. Ethnocultural values enter into the life of different segments of the population and into professional art. A multidimensional domestic culture (ethnic culture) develops from the ethnoculture of the native people; it is also connected with world culture, which integrates the cultures of different ethnic groups.

Ethnocultural education is included in the scope of cultural studies education, which includes the study of the patterns of development of cultures of all peoples and all times. The space of an integral ring is schematically a cultural field that a person masters in the process of education and self-education, throughout his entire life. The cultural field exists objectively in the space of culture and is characterized by the forces of interaction of cultural elements (similar to the forces interacting in an electric or magnetic physical field). The cultural field of an individual is determined by "the space of culture mastered and appropriated by the individual" [5, p. 280].

One of the components of a person's cultural field should be ethnocultural competence. It can be monoethnic or multiethnic in the degree of openness (its opposite is closedness). According to structural complexity, three types of ethnocultural competence can be distinguished: private (specific, associated with knowledge and experience in mastering one of the areas of ethnoculture), complex (aimed at several areas) and holistic (covering all or almost all areas of ethnoculture, opening the framework of one culture, freely comparing different ethnic cultures). A person can possess types of competence at different levels (low, medium, high).

Discussion. The goal of ethnocultural education is the formation of holistic ethnocultural competence, combining monoethnic depth and multiethnic breadth of comprehension of ethnocultures. Within the framework of the article, it is impossible to fully present the process of formation of an individual's ethnocultural competence. Let us reveal its features characteristic of the practice of ethnocultural education of future primary school teachers and future music teachers.

The difficulties of implementing the plan for training ethnocultural specialist teachers, associated with the constant reduction of the contingent and hours of the curriculum, which changed many times during the perestroika and post-perestroika periods, gave rise to a new approach - the creation of integrative courses in which

ethnoculture is presented as a systemic and multidimensional phenomenon, also related to the problems of ethnopedagogy [10, p. 6].

Disciplines of the ethnocultural direction should find a place for themselves in new educational standards, not only within the narrow framework of a particular specialization, but also in the formation of the cultural field of all students. After all, immersion in traditional culture helps everyone understand the common things that unite humanity, and the special things that give culture its ethnic identity. Currently, at the department of primary education, particular aspects of ethnocultural competence are addressed when mastering basic courses in literature, the Ukrainian language, methods of music education, fine arts, and artistic work.

A holistic approach can be implemented in the study of ethnopedagogy, which reveals the possibilities of folk pedagogy in the upbringing, training, and development of a child. But the management of this subject is characterized by a theoretical perspective. A flexible combination of theoretical and practical methods, harmonization of various aspects in the formation of ethnocultural competence requires the consolidation of teachers of different disciplines. When studying these disciplines, the ethnocultural component expands in content, students master the specifics of the artistic language of different types of folk art and regional traditions, the theoretical foundations and methods of introducing ethnocultural material into the process of modern education [6, p. 282].

Productive use of the grounds for integration in the system of ethnocultural education contributes to the ethnocultural development of the individual. Through the complex influence of folk culture, mastering its syncretic nature, the interrelations of material and spiritual components, and through the active inclusion of artistic activities in the structure of classes, the ethnocultural competence of future primary school teachers is formed. The level of ethnocultural competence was determined by a set of indicators: motivational, axiological, emotional-aesthetic (revealing the degree of emotional response when perceiving works of folk art), cognitive (indicating the level of knowledge about folk culture of different types and regions), operational and creative (reflecting the degree of mastery of artistic experience in the field of ethnoculture) [2, p. 396].

During the monitoring, it was revealed that the level of competence of various types among students increased from low (at the beginning of training in methodological disciplines) to an average level (at the end of the year). Here, the content of ethnocultural education is implemented through a number of interrelated disciplines.

In the process of mastering theoretical material, diagrams, models, and various types of classifications are actively used. A model of ethnoculture is presented, and then its individual spheres are revealed in detail when reading special disciplines. Thanks to repeated returns to the structural model, it is easier for future teachers to compare different areas of ethnoculture when studying some of them in more depth. A holistic understanding of ethnoculture is gradually being formed, which helps to increase the comprehensive ethnocultural competence of students [8, p. 508].

In the process of theoretical study of the material, students are offered diagrams with comments on the types and genres of folklore, systematized educational material about various areas of ethnoculture, definitions and scientific information are recorded. Students are offered various types of independent work (reproductive, analytical, search, creative), assignments based on interdisciplinary sources. Audio and video materials are used during lectures. Tests and technological maps are developed as intermediate and final test forms for various subjects, and students prepare creative and concert report forms.

Conclusions. A prerequisite for ethnocultural education is the unity of theoretical knowledge, its practical development and the acquisition of artistic experience. In practical classes, students learn and sing songs of different genres, learn various types of folk choreography, master lace patterns of round dances in the syncretism of song and movement and directly participate in them. The study of rituals and ethnoetiquette is combined with the method of modeling everyday and ritual situations. Acquaintance with decorative and applied arts is accompanied by attempts to make something with your own hands in the folk spirit. The system of classes is characterized by a modern meta-methodological approach, in which ethno - musical, artistic, ethnographic material is mastered in the traditions of different regions and peoples of Ukraine. On the basis of their native culture, students master the basics of ethnoculture in the complex of all its varieties, and when they become acquainted with facts from other ethnocultures, new knowledge is strung onto an already established and internalized system.

Thanks to the practice-oriented and interconnected system of courses, the level of ethnocultural competence of students increases significantly, which indicates the effectiveness of this curriculum and the methods used. During the monitoring, it was revealed that among first-year students at the beginning of their studies a low level of ethnocultural competence of all types prevails; by the end of the year it rises to an average level, in some cases to a high level. Fourth - year students specializing in folklore are characterized by having a high level of private (ethno - musical) and complex ethnocultural competence, as well as an average and sometimes high level of holistic competence. Based on the results of the experiment conducted in both departments, ways to increase ethnocultural competence were identified.

This is the expansion of the ethnocultural component in the content of a specific academic discipline, the development of special courses of ethnocultural content, as well as a system of courses interconnected with each other, the use of the modeling method and meta- methodological approach in the development of ethnocultural material within the subject and in interdisciplinary interaction, the focus on the practical implementation of acquired knowledge, skills and experience in their future work.

During the learning process, various ethnocultural information is compared and included in the flow of development of world culture. All this contributes to the formation in students of a healthy sense of patriotism, love for national culture in balance with understanding and respect for the cultures of other peoples, which is a

condition for tolerant relations in interethnic contacts necessary in a modern multi-ethnic society.

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TEACHING HISTORY IN HIGH SCHOOL AS A WAY TO BUILD A COMPLEX OF SELF-IDENTIFICATIONS OF HIGH SCHOOL STUDENTS

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Abstract. This study examines the role of history education in shaping the complex self-identifications of high school students, highlighting its significance in the broader context of democratic education principles and human rights. Recognizing the transformative power of history education, the research investigates how historical narratives and teaching methodologies influence students' identity formation and their perception of societal roles. Through a mixed-methods approach, involving surveys and observations from 300 high school students across ten schools in the Dnipropetrovsk region, this study explores the interplay between historical education and student self-identity, focusing on the integration of multiple perspectives, critical thinking, and ethical reflection in the curriculum. The findings reveal that exposure to diverse historical viewpoints not only enhances students' understanding of history but also actively supports their personal and social identity development. Critical engagement with historical content, especially involving ethical dilemmas and social injustices, encourages deep reflection and aids in forming a nuanced personal and social identity. Moreover, the study addresses the challenges posed by global educational dynamics and the media, which often contrast with the objectives of historical education, suggesting that an enriched historical curriculum can serve as a counterbalance to external influences. The research underscores the need for history educators to adopt inclusive and reflective pedagogical strategies that foster a critical understanding of history while supporting complex identity formation among students. By doing so, history education not only contributes to the academic development of students but also plays a crucial role in preparing them for active and informed citizenship in a democratic society. The study's recommendations advocate for continuous teacher development and curricular adjustments to better meet the diverse needs of students, ensuring that history education remains a pivotal element of modern educational systems.

Keywords: teaching; history; high school; self-identification; high school students

JEL Classification: A 20, Z 13

Formulas: 0; **fig.:** 8; **tabl.:** 1; **bibl.:** 12

Introduction. The absolute priority of modern secondary education is the ability to rely on democratic principles and human rights. There is also no doubt that the state-building process is impossible without the introduction of basic principles and moral-ideological guidelines inherent in a democratic society into the structure of teaching school subjects, both of a social and humanitarian nature. The history of Ukraine and the history of the world directly reflect these directions, and therefore the methodological base and factual material used in the educational process become the very "soil" on which a personality oriented to universal human values is formed.

Therefore, the complex, dynamic process of personality formation at school age, consisting of a number of identifications, requires special pedagogical attention and professional delicacy on the part of teachers of historical disciplines or all other disciplines in the context of their appeals to historical experience. It can be the history of geographical discoveries or the history of the emergence of genetics as a science or the history of the sports achievements of a countryman-Olympian in a physical education class. There is always a place for history.

The relevance of our research is due to the fact that the historical accentuation proposed by the teacher, be it the History of Ukraine or another educational discipline, can and should be used by students as a building material for personal self-identification. You should not limit the lesson to teaching and checking the degree of assimilation of typical basic information and skills, you should always remember that on the other side of the desk or screen, there may be an identity struggle right now.

But the zealous enthusiastic teacher is not the only champion in the matter of building a teenager's personality. It is opposed by the bright, energetically powerful spaces of the information universe. And they are not always dangerous. Our goal is to analyze the most common destructive influences that threaten to be falsely included in the chains of the self-identification mechanism and to propose methods of their psych prevention based on the historical component of the educational process. In the presence of reflection between the teacher and students, the possibilities of timely pedagogical diagnosis increase: tense expectations, the need for support, acceptance, frustration, stressful behavior, and the like.

Literature review. The role of history education in shaping adolescent identity has been extensively studied, with scholars emphasizing its potential to influence students' understanding of themselves within a societal and historical context. This literature review explores various perspectives on how history teaching can foster a complex of self-identifications among high school students, focusing on the integration of diverse historical narratives, the development of critical thinking skills, and the cultivation of a reflective and informed citizenry.

Identity formation during adolescence is a critical psychological process influenced by various social and educational experiences. Erikson's theory of psychosocial development particularly highlights the stage of identity vs. role confusion, where teenagers explore different ways of integrating their historical and social backgrounds into their personal identity (Erikson, 1968). Marcia's expansion on Erikson's work introduces the concept of identity statuses, offering a framework to

assess the role of educational settings in facilitating or hindering identity exploration (Marcia, 1980).

History education provides a unique platform for identity exploration. Barton and Levstik (2004) argue that understanding historical events and figures allows students to see themselves as part of a larger narrative, which can either reinforce or challenge their preconceived notions of identity. Tatum (1997) discusses how including diverse perspectives in history curricula, particularly those relating to race, ethnicity, and gender, helps students of various backgrounds develop a more nuanced understanding of their identities.

Critical pedagogy in history education plays a significant role in shaping how students interpret historical facts and narratives. According to Freire (1970), education should be dialogic, involving students actively in the learning process and encouraging them to question and critique historical narratives. This approach helps students develop critical thinking skills that are essential for analyzing how historical events influence current social issues and personal identity (Loewen, 1995).

Recent empirical research has focused on the outcomes of history education from an identity perspective. Yeager and Foster (2001) found that students who engage in historical inquiry that includes multiple perspectives are more likely to develop a complex understanding of their social identities. Similarly, Epstein (1998) highlights how students interpret historical injustices and their implications for present-day identity and social justice issues.

The globalization of education has introduced new complexities into how history is taught and understood. Dunn (2010) suggests that globalization requires a reevaluation of national historical narratives, which traditionally have dominated school curricula. Incorporating a global perspective encourages students to consider multiple identities and fosters a broader understanding of how interconnected historical processes shape the modern world (Banks, 2008).

The literature consistently shows that effective history education can significantly impact students' self-identifications by exposing them to diverse perspectives, encouraging critical engagement with content, and fostering an understanding of their place within historical and contemporary contexts. Future research should further investigate the specific pedagogical strategies and curricular designs that best contribute to the development of complex identities among high school students.

Aim. The primary aim of this study is to explore the impact of history education on the self-identification processes of high school students. It seeks to understand how teaching history through various pedagogical approaches and content inclusions can influence students' perceptions of their identities and their understanding of their place within societal and historical contexts.

To achieve this aim, the study sets forth the following specific objectives:

- 1) To examine the role of multiple historical perspectives in curriculum design:
 - Investigate how the inclusion of diverse perspectives in history lessons affects students' understanding of history and their self-identification.

- Evaluate the extent to which representing a variety of cultural, ethnic, and gender perspectives in history curricula influences students' engagement and identity exploration.
- 2) To assess the impact of critical thinking and analytical skills development on identity formation:
 - Analyze how teaching methods that promote critical thinking and analysis of historical events contribute to students' ability to form complex self-identities.
 - Explore the relationship between students' critical engagement with historical narratives and their development of a nuanced personal and social identity.
- 3) To investigate the effects of historical empathy and ethical reflection in history education:
 - Determine how pedagogical strategies that foster empathy through historical study influence students' emotional and ethical development.
 - Assess the impact of discussing historical injustices and ethical dilemmas on students' values and moral decision-making.
- 4) To evaluate the effectiveness of current history teaching practices in fostering self-identification:
 - Collect and analyze student feedback on their experiences in history classes, focusing on aspects that relate to identity formation.
 - Observe history teaching practices to identify which methods most effectively encourage identity exploration among high school students.
- 5) To identify barriers and facilitators in the implementation of effective history education that promotes complex self-identifications:
 - Identify challenges faced by educators in implementing a diverse and inclusive history curriculum.
 - Propose recommendations for overcoming these challenges and enhancing the effectiveness of history education in promoting complex self-identifications among students.

These objectives are designed to guide a comprehensive exploration into how history education can serve as a powerful tool in shaping the identities of young individuals. By focusing on these key areas, the study aims to provide actionable insights that educators and policymakers can use to improve history teaching practices and curriculum design.

Methodology. The basis of the conducted research is the results of the conducted survey, in which 300 high school students of various origins who study in 10 different high schools in the Dnipropetrovsk region took part.

The primary data collection methods were standardized surveys to assess students' perceptions of their history lessons and their impact on self-identity, as well as observations of history lessons to note teaching styles, curriculum content, and student engagement.

The analysis of the obtained data was carried out by qualitative content analysis of interviews and quantitative statistical analysis of survey data.

Results. The current state of secondary education, including in the field of teaching of historical disciplines, can be characterized by a number of features as a

period of transformations and reassessments, which means the search for new identity models. This multi-component phenomenon is due to the loss of a significant part of parents of former historical authorities, and accordingly their competence in the eyes of the teenager; loud discussions in the media space of subjects that do not contribute to the formation of a solid, holistic worldview, the formation of deviant defensive reactions, and the like. Analysis of current and final knowledge control, complex pedagogical observations, interviews of teachers and psychologists with the students themselves, convincingly testify to the presence of particularly acute, psychologically uncomfortable moments in different periods of study. And finally, they are associated with identification confusion or, even worse, with indifference, marginalization at the very beginning of social life. A phenomenon that requires an immediate reaction will not allow.

We offer, considering the information available to teachers, involving, if necessary, additional research methods, the help of high school psychologists to find out the degree of interest and openness of the student to the perception of historical information, as an example that directly affects him.

We conducted a survey of school students in the Dnipropetrovsk region. The results of the study showed that 300 students took part in it, of which 57% were boys and 43% were girls. The average age of the respondents is 19 years (Figure 1-8).

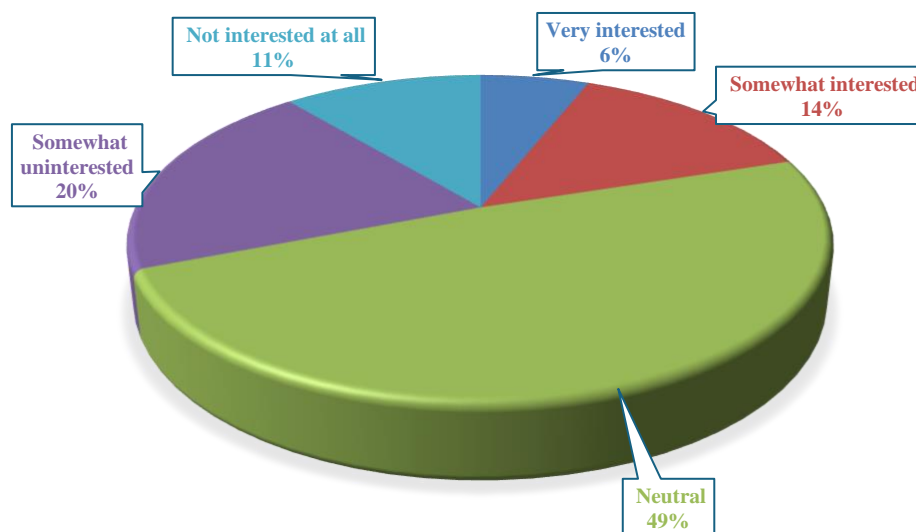


Figure 1. Respondents' answers to questions «How do you generally feel about your history classes?»

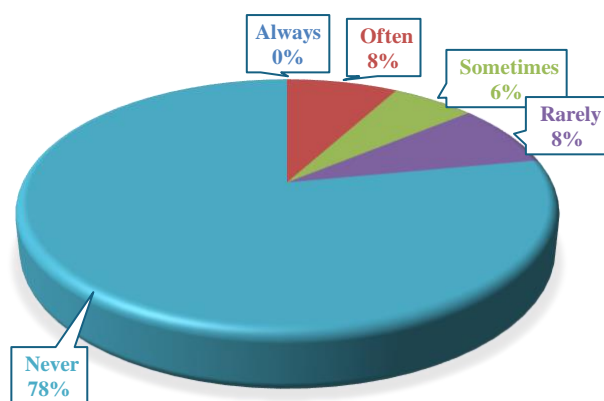


Figure 2. Respondents' answers to questions «How often do your history lessons discuss the perspectives of multiple groups?»

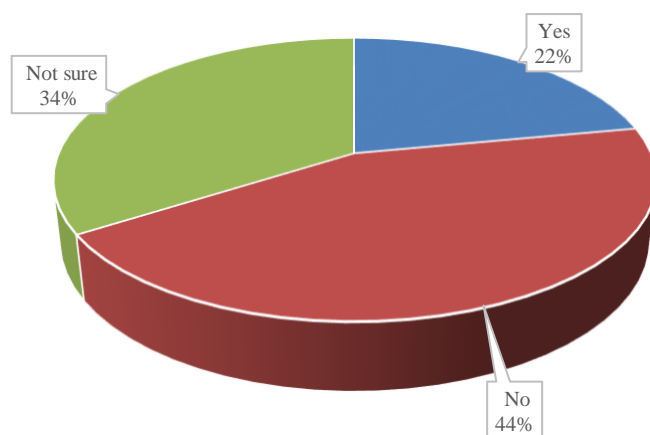


Figure 3. Respondents' answers to questions «Have you ever felt personally connected to the events or figures you learned about in history class?»

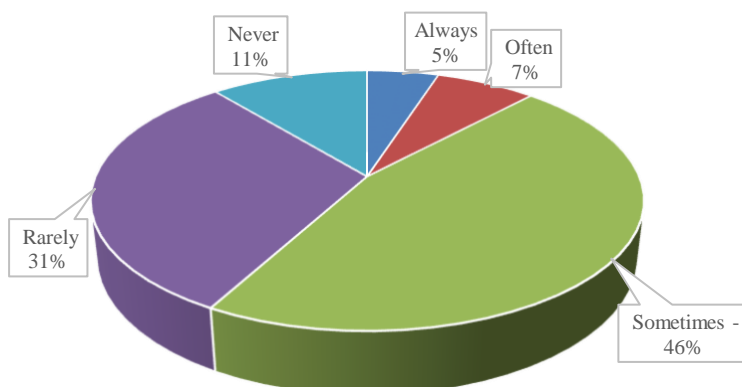


Figure 4. Respondents' answers to questions «How often are you encouraged to critically analyze historical events in class?»

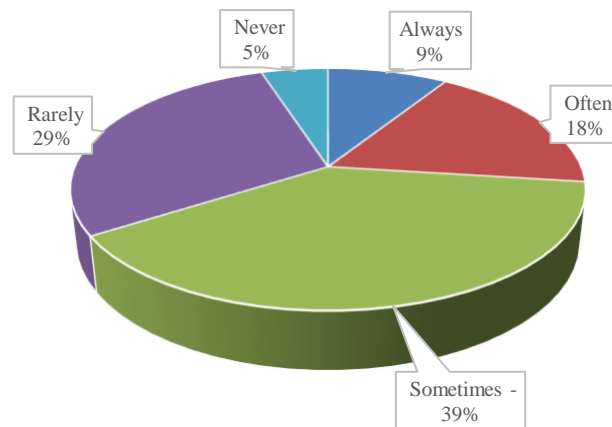


Figure 5. Respondents' answers to questions «How often do your teachers discuss the impact of historical events on current issues?»

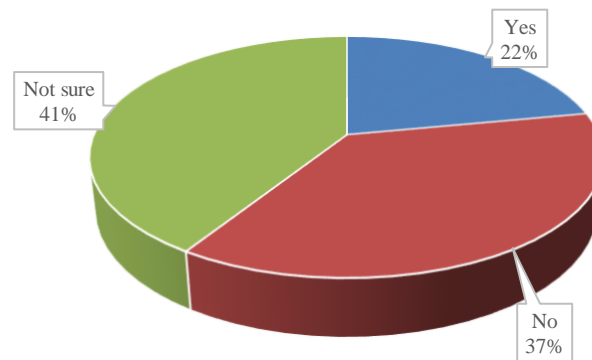


Figure 6. Respondents' answers to questions «Do you think the history taught in your school reflects a diverse range of perspectives?»

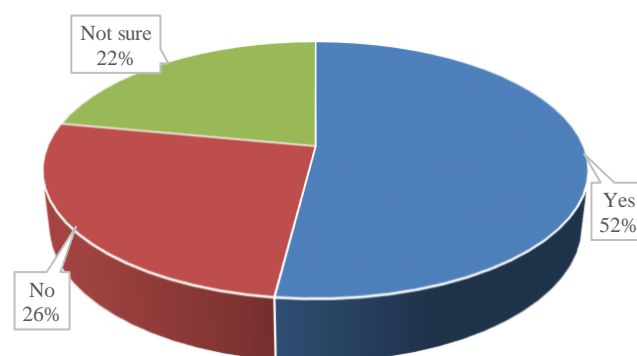


Figure 7. Respondents' answers to questions «Would you like more content on histories of underrepresented groups in your curriculum?»

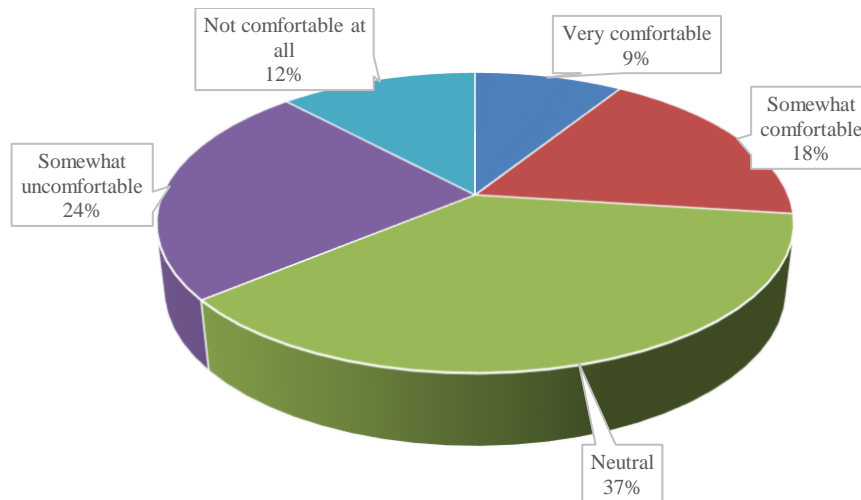


Figure 8. Respondents' answers to questions «How comfortable do you feel participating in discussions about controversial or sensitive historical topics in class?»

Based on the previous experience and the experience of analyzing the literary sources available to us, we can assume that the students are divided into three conditional groups.

The first is that they are waiting for a history lesson. They are fine there. They are in their plate. I want you to be called. I want to talk. to happen They have additional information outside the program. It is not necessary that they excel in all disciplines.

The second is diligent and responsible. But history for them is no better than others. It is necessary, since adults have determined it, and accordingly, the level of evaluation by the history teacher affects my authority, my perception of myself. No less than what is required, but also without unnecessary expenditure of time and emotions.

The third is confused, those who have already failed, indifferent. I have even heard a frankly aggressive answer: "I don't like history!"

Of course, the division of groups can be continued, detailed, and special features can be singled out, but we believe that the specified three conditional groups adequately reflect the essence of the issue. And we repeat again, this applies not only to the teaching of history, but also to the historical component of all disciplines.

We deliberately refrain from evaluative characterization of the presented groups. Pupils can change their attitude to historical subjects over time, and preferably for the better. But it also depends on the extent to which what the teacher talks about relates to the student's own needs. How similar or dissimilar is it to what he personally experiences, what he has faced in life. Maybe an example of a specific historical figure "fits" into his unique situation (we don't know if we should put the word "unique" in quotes?).

In our opinion, the historical material contains a huge number of examples that can and should be used as a psycho-prophylactic method aimed at helping teenagers build their own, unique, but not lonely personal self-identification. Or find yourself through simple and majestic Humanity, through the heroic history of your people.

Considering the conclusions and ideas obtained as a result of the study of the role of history education in the formation of self-identification of students, we have systematized several practical recommendations for secondary school history teachers aimed at enriching their teaching practice in order to promote a more complex and nuanced understanding of history among students (Table 1).

Table 1. Recommendations for School Teachers

Recommendation	Description
Integrate Multiple Perspectives	Strive to include diverse viewpoints in the curriculum. This means going beyond the traditional narratives to include voices from various ethnic groups, genders, socioeconomic backgrounds, and non-Western perspectives. This approach helps students see history as a complex field of study with many contributing factors and viewpoints, which can influence their personal identity formation.
Foster Critical Thinking	Encourage students to critically analyze historical events and not just memorize facts. Promote inquiry-based learning where students question historical sources, assess different interpretations of events, and understand the biases that might influence historical narratives. This helps students develop critical thinking skills that are essential for their cognitive development and self-identification.
Promote Empathy and Ethical Reflection	Utilize role-playing, debates, and discussions to help students put themselves in the shoes of historical figures or populations. This can foster empathy and a deeper understanding of the moral complexities in history, helping students reflect on their values and ethical standings.
Connect History to Contemporary Issues	Make history relevant to current events by drawing parallels between the past and present. This can help students understand the significance of history in shaping contemporary society and their own role within it. Connecting history to students' lives can enhance their engagement and the relevance of historical knowledge to their self-understanding.
Use Technology and Multimedia	Incorporate documentaries, digital archives, and interactive simulations to make history more engaging. Technology can bring historical events to life and provide access to a plethora of sources that showcase multiple perspectives, aiding in the development of a well-rounded self-identity.
Encourage Personal Connections	Ask students to research and share stories from their family or community's history. This personalizes history, making it more meaningful and directly connected to their identity. It also helps students appreciate the diversity within their own classrooms.
Support Collaborative Learning	Design projects that require collaboration among students from different backgrounds. Group work encourages dialogue and the sharing of diverse viewpoints, enriching students' understanding and acceptance of different perspectives.
Continuous Professional Development	Engage in workshops and training that focus on new historical research, pedagogical methods, and inclusivity in education. Staying updated on the latest educational strategies and content can enhance teachers' effectiveness and adaptability in the classroom.
Assessment Practices	Develop assessment methods that evaluate understanding through creative outputs such as essays, projects, and presentations, rather than through rote memorization. This allows students to express their understanding in nuanced ways, reflecting the complexity of their learning and identities.

By implementing these recommendations, history teachers can play a pivotal role in helping students form a complex understanding of themselves and the world, making history education a cornerstone of personal and intellectual development.

Discussion. The educational landscape has long recognized the importance of history in shaping civic consciousness and cultural awareness. However, its impact on the self-identification of high school students provides a fresh perspective on history's educational value. This discussion explores how history education influences students' understanding of themselves and their place within a broader historical and societal context.

Engaging with Multiple Perspectives. One of the core themes that emerged from the research is the significant role that engaging with multiple perspectives plays in

history education. By exposing students to diverse historical viewpoints, educators can challenge the dominant narratives that often overlook marginalized voices. This approach not only broadens students' understanding of history but also helps them to see the complexities of identity in a societal framework. It encourages students to question established beliefs and reflect on how different historical interpretations can shape personal and collective identities.

Critical Thinking and Reflection. Critical thinking is essential in history education, enabling students to analyze and interpret varied sources and narratives critically. This process is crucial for developing a nuanced understanding of history, which in turn influences how students perceive their identities. When students engage in critical discussions about historical events, particularly those that involve ethical and moral questions, they begin to form their values and ethical frameworks. This reflective practice can lead to a deeper self-awareness and a more complex self-identity that acknowledges the grey areas and contradictions inherent in historical and modern contexts.

The Impact of Curriculum Design. The design of the history curriculum plays a pivotal role in how effectively it can contribute to self-identification. A curriculum that includes a wide range of topics and perspectives, especially those that reflect the diverse backgrounds of students, is more likely to resonate with them and foster a personal connection to the material. When students see their histories and cultures represented, it validates their identities and encourages a deeper engagement with the content.

Psychological and Social Implications. The psychological impact of history education on self-identity is profound. History classes that address traumatic or contentious issues need to be handled sensitively to avoid alienating or traumatizing students. At the same time, these discussions can provide important opportunities for emotional growth and empathy. By navigating these challenging topics, students can develop a stronger sense of social responsibility and a clearer understanding of their role in shaping the future.

Challenges and Opportunities. Despite the opportunities presented by history education to aid in the formation of complex self-identities, there are significant challenges. These include curriculum constraints, varying levels of teacher preparedness, and the potential for historical content to be perceived as controversial or polarizing. Overcoming these challenges requires innovative teaching methods, ongoing professional development, and a commitment to an inclusive and balanced curriculum that respects all voices.

The discussion highlights that history is not just about learning facts but is a vital tool for personal development and identity formation. As such, history educators play a crucial role in shaping the lenses through which students view both their past and their potential futures. By fostering a curriculum that is inclusive, reflective, and critical, educators can equip students with the tools to understand and navigate the complex landscape of modern identities. This approach not only enhances students' historical knowledge but also empowers them to build more coherent and inclusive narratives of themselves and their communities.

Conclusion. The role of history education in shaping the self-identifications of high school students is profound and multifaceted. As evidenced by the research, teaching history with an emphasis on diverse perspectives, critical thinking, and ethical reflection significantly contributes to the development of complex, well-rounded identities among adolescents. This study has highlighted the critical importance of integrating comprehensive, reflective, and inclusive historical narratives into the curriculum, which not only enriches students' understanding of the past but also aids in their personal and social identity formation.

Through the analysis of survey responses and classroom observations, it is clear that when students are engaged with history that resonates with their own experiences and includes a variety of perspectives, they are more likely to develop a deeper connection to the material, thereby fostering a greater sense of identity and place within their world. The incorporation of critical thinking tasks into history lessons encourages students to question and analyze information critically, helping them form their perspectives and ethical standings.

Moreover, the challenges of integrating such an inclusive and comprehensive history curriculum should not be underestimated. These challenges include curricular limitations, varying levels of teacher preparedness, and the potential sensitivity of historical topics. However, the benefits of overcoming these challenges are immense, as a well-designed history program can act as a powerful tool for personal development and societal understanding.

The findings from this research advocate for a sustained commitment to enhancing history education by adopting innovative teaching methods, continuous professional development, and a curriculum that respects and includes all voices. This approach not only enhances the educational experience but also equips students with the cognitive and emotional skills necessary to navigate the complexities of modern society.

In conclusion, history education is not just about conveying facts but is a vital instrument for personal growth and identity formation. Educators and policymakers must recognize the significant impact that a thoughtfully designed history curriculum can have on shaping the youth's identities. By continuing to refine and adapt history teaching practices to include a broader spectrum of narratives and critical engagements, educators can help cultivate informed, empathetic, and conscientious individuals who are well-prepared to contribute to a diverse and dynamic world.

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