

Experience in Preparing Fine Arts Teachers-to-Be

Oksana SMIRNOVA¹,
Viktoriiia PROKOPCHUK²,
Galyna BUCHKIVSKA³,
Valentyna GRESKOVA⁴,
Olena MOZOLIUK⁵,
Volodymyr KHALAITSAN⁶

¹Hryhorii Skovoroda University in
Pereiaslav, Pereiaslav, Ukraine,
osaos@ukr.net

²Rivne State University for the Humanities,
Rivne, Ukraine,
prokopchuk2705vita@gmail.com

³Khmelnyskyi Humanitarian-Pedagogical
Academy, Khmelnytskyi, Ukraine,
buchkivska1810@gmail.com

⁴Khmelnyskyi Humanitarian-Pedagogical
Academy, Khmelnytskyi, Ukraine,
valyagreskova@gmail.com

⁵Khmelnyskyi Humanitarian-Pedagogical
Academy, Khmelnytskyi, Ukraine,
elenamk74@ukr.net

⁶Khmelnyskyi Humanitarian-Pedagogical
Academy, Khmelnytskyi, Ukraine,
halaycan13@gmail.com

Abstract: The article presents and verifies the author's component-based methodology for developing artistic-pedagogical competency in fine arts teachers-to-be. It can be implemented in theoretical training based on the system of museum and tourism activities accorded with Ukrainian folk holidays, multimedia support and artistic-pedagogical design as factors in the optimal transformation of theoretical knowledge into practical skills, as well as students' understanding of symbolism in arts and crafts. Also, the article presents the results drawn from the implementation of the author's methodology in the educational process to prove its effectiveness. The analysis of the presented data indicates a pronounced tendency towards the increase in the levels of all components of artistic-pedagogical competency.

Keywords: *arts and crafts, a system of museum and tourism activities, Ukrainian folk holidays, multimedia support, artistic-pedagogical design, symbolism of visual signs.*

How to cite: Smirnova, O., Prokopchuk, V., Buchkivska, G., Greskova, V., Mozoliuk, O., & Khalaitan, V. (2021). Experience in Preparing Fine Arts Teachers-to-Be. *Revista Romaneasca pentru Educatie Multidimensionala*, 13(4), 210-223. <https://doi.org/10.18662/rrem/13.4/479>

Introduction

Professional readiness of fine arts teachers means many things, including applying professional knowledge, adapting to the labour market, managing innovative information, cooperating with children and supporting them, striving for lifelong learning.

Changes in children's behavioural patterns and types of thinking require adequate changes in the system of teacher education. Society needs teachers-to-be to show initiative, activity, creativity, mobility and sociability, without reducing requirements for their subject-specific knowledge and skills. In turn, this determines an innovative nature of teaching methods in the system of professional education. They should be aimed at developing activity-related skills, rather than subject-specific ones (Komogorova et al., 2021; Nerubasska, et al., 2020; Nerubasska & Maksymchuk, 2020; Sheremet et al., 2019).

This especially applies to professional training of fine arts teachers since the harmonious development of pupils depends on their creativity and initiative. Today's understanding of professionalism in art and pedagogy describes fine arts teachers as those who influence the spiritual development and moral values of pupils. Therefore, art faculties of HEIs strive to train competent teachers who can implement professional knowledge in the socio-cultural context. However, one still can see a prevailing tendency to train subject teachers with skills in fine arts only. Moreover, much fewer efforts are made to develop artistic-pedagogical thinking in teachers-to-be and teach them to use innovative technologies when solving professional-pedagogical situations. Consequently, general requirements involve developing artistic-pedagogical competency, whereas curricula and syllabi neglect it.

The relevance of the topic in question consists in insufficient flexibility of a creative approach and the chosen methods for developing such a competency.

The article aims to use Ukrainian and Western European methodological trends to justify and develop a relevant methodology for developing artistic-pedagogical competency and present results from their implementation in the teaching of arts and crafts.

The scientific international relevance of the article lies in an attempt to optimize professional training of fine arts teachers in countries with relatively young democracies, taking into account the innovative western and eastern European trends. The article may be of interest to methodologists

and practitioners in the training of art teachers in the post-Soviet countries, as well as theorists in education and history of pedagogy.

Theoretical aspects of training fine arts teachers-to-be

Despite their creativity, fine arts teachers remain rather conservative owing to the theoretical training they received at university. In reality, teachers should both follow artistic and aesthetic trends of the time and strive for self-development (Naimovich, 2021). One cannot but agree with Naimovich (2021), who claims that “it is essential to identify the time corresponding to the creation of the generation and thus improving both teachers and students”. Therefore, fine arts teachers should be able to solve current problems, analyze problematic situations and generate creative pedagogical products to ensure fruitful creative activity (Naimovich, 2021). The leading role belongs to one’s trust in visual information, which must be perceived, repeated and created with the help of the latest technologies, as well as to an educational environment with positive visual ornaments.

It is now recognized that the structure of artistic-pedagogical skills should include integrated competencies, such as visual, psycho-pedagogical, transformative and practical. The following formative extracurricular activities are most important in this context: exhibitions, plein-air paintings, design creation (Sova, 2017). Both perception and recreation of 3D objects remain the dominant method. As noted by Sova (2017), the most important skill of a professional artist is the ability to holistically perceive nature in three-dimensional space and depict it on a two-dimensional format, retaining general colour and tonal characteristics of lighting and spaciousness, analyzing design features of the shape of the depicted objects and following relevant colour and tonal techniques.

At the same time, one cannot imagine fine arts teachers’ training without cultivating their cultural awareness via digital technologies. The effectiveness of this practice has been proven experimentally in the study on the theory and history of art at the Faculty of Education of the University of Constantine the Philosopher in Nitra (Récka, 2020). In the EU, there are special teacher training programmes in the field of critical thinking and creativity based on self-development and self-realization.

Having studied the best practices, Rudenko (2017) summarizes the content of innovative technologies for training fine arts teachers-to-be. The author indicates that active forms of acquiring theoretical knowledge and practical skills are preferential. Currently, they include three groups of methods (see Table 1).

Table 1. Active forms of acquiring theoretical knowledge and practical skills by fine arts teachers-to-be

Source: systematized by the authors

Forms of methods	Methods
Oral	scientific workshops creative meetings press-conferences
Practical	modelling lessons plein-air painting training sessions
Interactive	heuristic discussions fishbone diagrams projects illustrative images and descriptions

It must be noted that there is currently a trend to use methods integratively. For one, any method in Table 1 may contain interactive and creative components.

Interestingly, eastern European scholars focus more on theoretical principles of preparing fine arts teachers-to-be for individual teaching. Sotska, & Kuzmenko (2019) find it expedient to use systematic, competency-based, integrative, creative and activity-oriented approaches. The authors of this article believe that creative and integrative approaches are key to developing an individual pedagogical and creative style.

According to Sotska, & Kuzmenko (2019), an integrative approach involves shifting the emphasis in the educational process from subject-centric to multicentric by overcoming the disunity and fragmentarity of professional knowledge differentiated by different courses. It also helps create a holistic style of thinking. A creative approach lies in eliminating samples and standards in the educational process at universities, as well as prioritizing the active search for non-standard solutions, methods, forms, approaches to improve student education to achieve higher professional qualifications (Sotska, & Kuzmenko, 2019).

Western European researchers highlight practical aspects of training and call for changes to educational conditions, environments, teaching placements. Dara (2013) states that the development of professional competence in fine arts teachers-to-be will be effective under the following conditions: a) the educational process should focus on one's subject-specific nature, capable of creative self-identification and self-realization; b) the educational environment should be creative, providing permanent reflective activity; c) the content of training for fine arts teachers should integrate

practice-oriented artistic, psycho-pedagogical and general courses; d) all training methods should be based on interaction.

The main competency of fine arts teachers is the ability to model. It allows “integrating graphic and learning activities of students” (Uzbekova et al., 2016). Accordingly, methods and forms of student training should be determined as follows: identifying criteria for assessing expected and open competencies; making the educational process more technology- and activity-oriented. However, one can observe an underestimation of fine arts, compared to mathematics, biology and other subjects, in terms of school teaching. Such a negative tradition does not contribute to further professionalization of novice teachers and requires equalization of the importance of school subjects in the minds of pupils, teachers and parents.

Much attention is now paid to the harmonious development of fine arts teacher’s personality. The links between personality traits and professional competencies seem to be especially relevant. Morozikova (2016) distinguishes expressive-active and rational-passive types of personality; artistic, creative and pedagogical types; teacher-artists and teacher-intellecuals; an artistic-pedagogical type. These types can be observed in high school students, which can serve as a basis for career guidance and be taken into account in professional training of fine arts teachers-to-be. Moreover, experimental research has revealed a direct link between artistic-pedagogical skills and personal characteristics.

Thus, fine arts teachers are viewed as the leading actors in the educational process in the context of a competency-based approach. They can realize their way of life in the teaching profession, select tasks for the personal development of children, take responsibility for their accomplishment, expand the range of professional activities and promote humanism in teaching arts.

Most researchers believe that professional training of fine arts teachers-to-be should cover all specific types of artistic activities. However, it is the unique sign system and strong creative potential that determine the special place of arts and crafts in the practice of secondary schools. As an element of national culture, arts and crafts reflects the entire cultural and historical path of the nation, accumulates its main achievements and allows one to inherit the valuable meanings of the Ukrainian tradition. In this regard, Hurska (1999) and Khomych (1998) focus on the educational potential of arts and crafts in the process of developing professional competency in fine arts teachers-to-be. At the same time, school today finds their level of comprehending emotional and semantic nature of arts and crafts unsatisfactory.

Artistic-pedagogical competency is viewed as a shaping factor in professional development of fine arts teachers who can reveal the creative potential of pupils, create the system of their values-based orientations and nurture national and socio-cultural self-consciousness. Transforming the teacher's status under informatization and scientific-technical progress leads to an increasing value of axiological and motivational parameters of teacher training in HEIs. One of the ways to enhance graduates' competitiveness is to focus on a competency-based approach, implemented during the consolidation of the European community within the Bologna process.

A theoretical analysis of approaches to defining competency (cultural, socio-psychological, acmeological, creative and subjective) shows that artistic-pedagogical competency of fine arts teachers is mostly understood as an integral personal quality determined by the system of artistic-pedagogical knowledge, skills, motives and values of professional-pedagogical activities. Also, it is seen as the aim and result of artistic-pedagogical training of students in HEIs. The authors of the article consider this category as an integral professional and personal quality that helps one solve educational problems effectively and creatively.

The article specifies the content of artistic-pedagogical competency of fine arts teachers. It consists of the following components: goals (supporting pupils in their self-determination in an artistic and cultural environment); awareness (comprehending artistic phenomena); prognostic skills (developing pupils' creative thinking); methodism (selecting optimal and innovative methods for shaping pupils' artistic experience); communication skills (enabling the subject-subject interaction in the process of teaching fine arts); monitoring skills (choosing appropriate technologies for assessing pupils' artistic achievements).

Besides, the article isolates certain approaches to classifying the components of teachers' professional competency (skill-related, structural, systemic, functional) and thus justifies the need to structurize artistic-pedagogical competency of fine arts teachers into motivational, cognitive and practical components. These components are well-developed when they demonstrate high levels of certain artistic-pedagogical knowledge, skills and creative attitude towards professional activities. High levels of artistic-pedagogical competency imply readiness for innovative artistic creativity and individual styles of pedagogical action.

The analysis of students' psychophysiological features, as well as of findings in foreign and Ukrainian art pedagogy, identifies how teaching arts and crafts influences the development of each component of artistic-pedagogical competency of fine arts teachers-to-be. Since arts and crafts

accumulate the past and the future of the people and reflect human life in its entirety through artistic images, they expand students' individual experience and complement it with an artistic reflection of reality. Also, they cultivate their awareness of themselves as part of their people and motivate them to discover genetic roots of national culture, the authenticity of traditional rituals and customs, ethnic psychology and character of people, their moral and ethical heritage. The multifunctionality of arts and crafts underlies students' perception of more complex artistic forms of professional art.

Emotional colours of works of art and craft promote the transformation of students' direct feelings in their aesthetic ideas as an axiological act of understanding the world and self-cognition of their essence. The process of developing artistic-pedagogical competency in fine arts teachers-to-be lies in identifying the emotional and meaningful nature of art.

Arts and crafts nurtures emotions, erudition, cognitive and artistic skills and interests of students. Also, it reflects the spiritual world in numerous types of artistic practice, mobilizes intellectual and creative potential, attention, visual memory, creative thinking, imagination and teaches students to be helpful and self-disciplined during collective creativity. It forms the basis for the professionalism of fine arts teachers-to-be. Mastering artistic expression of arts and crafts related to everyday life motivates students to aestheticize artistic-pedagogical activities and broadens their experience in aestheticizing and transforming the surrounding world.

Experience in implementing the component-based methodology for developing artistic-pedagogical competency in fine arts teachers-to-be

The analysis of relevant Ukrainian and foreign scientific sources has made it possible to develop and verify the component-based methodology for developing artistic-pedagogical competency in fine arts teachers-to-be. This methodology can be implemented in theoretical training based on the system of museum and tourism activities accorded with Ukrainian folk holidays, multimedia support and artistic-pedagogical design as factors in the optimal transformation of theoretical knowledge into practical skills, as well as students' understanding of arts and crafts. Besides, it is incorporated into such compulsory courses as "Arts and Crafts" and "Methods of Teaching Fine Arts". The innovative nature of the proposed methodology lies in teaching students to create original art products and familiarizing them with methods of teaching arts and crafts.

The system of museum and tourism activities accorded with Ukrainian folk holidays is the key factor in developing the motivational component of artistic-pedagogical competency in fine arts teachers-to-be. It directly corresponds to fine arts in secondary schools and prepares teachers for its implementation. Such a way of mastering theoretical material allows one to provide lecture-based training at the premises of local museums of arts and crafts, where the following features of a museum environment act as tools of pedagogical influence: architectural uniqueness, authentic cultural objects with traces of certain historical periods, the complexity of audio-visual influence, a favourable atmosphere of quiet and contemplation. Forms of museum and tourism activities are becoming relevant, given the constant reduction of classroom hours allocated for arts and crafts and the growing role of independent work in the study of compulsory courses.

The author's arts and crafts programme is based on meaningful interrelations between the traditions of Ukrainian folk calendar, as well as types and techniques of arts and crafts fine arts teachers must know. For one, the floral composition module should be associated with autumn harvest festivals, thematic excursions to the Museum of Bread and traditional Ukrainian floral motifs "spasova boroda" (God's beard – a bunch of uncompressed stems), "koza" (goat), "perepilka" (quail). The ornamental glass design module involves studying traditional stained-glass windows in Cossack churches and organizing corresponding workshops. The folk clothing module is related to the Christmas season and the creation of various costumes. It starts with an educational trip to the Museum of Folk Clothing, during which students make sketches of elements of folk clothing. It finishes with the creation of their images under teachers' supervision. The Petrykivka and Easter painting module is connected with the traditions of celebrating Masliana (Shrovetide) and Velykoden (Easter).

The article analyzes the ways of applying effective methods of museum and tourism activities. They include verbal-informational, verbal-heuristic, prognostic, visual-informational, visual-scientific, practical-generative, practical-heuristic methods; simulation, active learning methods; creation of artistic-associative fields; integration of aesthetic-artistic content. The article also determines optimal pedagogical conditions for enhancing museum and tourism activities in HEIs. They are as follows: formulating artistic-pedagogical problems which are of personal interest to students; applying a profession-oriented approach to methodical organization of museum and tourism activities; organizing museum tours based on a dialogic strategy of pedagogical communication; providing pedagogical support for the development of students' emotional and values-based attitude towards

museum artefacts; ensuring effective variability of problems, technologies and regulations of educational work; providing students with the opportunity to create their pedagogical museum tours accorded with Ukrainian folk holidays.

The cognitive component of artistic-pedagogical competency was developed during three stages. The first stage involves *mastering the basic concepts of arts and crafts and its leading techniques based on a heuristic model of learning and creative activities*. In turn, it includes localizing each concept verbally, reviewing works of folk artists and students, demonstrating practical skills in using specific technologies of arts and crafts by teachers, imitating and observing the gradual performance of tasks by students. Such methods as dialogic interaction, “coincidences and associations”, concentrated learning and immersion were consistently used in the educational process.

At the second stage, *teaching students to create media presentations* was the factor in transforming theoretical knowledge into practical skills. The main objectives of using multimedia technologies in teaching arts and crafts are the following: to increase students’ interest in arts and crafts; to organize independent learning activities of students; to reduce the unproductive expenditure of time on technical work; to develop creative skills; to enhance expressiveness and accessibility of educational material. While teaching students to create media presentations, it was essential to teach them to set goals, define their role in the educational process in terms of introducing new educational topics, revising and practising, systematizing and summarizing. Media presentations have helped to promote the use of visual aids in the classroom, improve the productivity of studying arts and crafts technologies, establish cross-curricular links, clarify the educational material and adjust its pace and breadth. Besides, they have made it possible to reveal how creative work is done and to conduct lessons improvising with shapes, volume, colours, tones, graphic rhythm.

The third stage means using *an adapted version of Edwards’s “drawing on the right side of the brain”*. Such a technique teaches students to understand the deep psychological symbolism of visual signs of arts and crafts. Drawing on the right side of the brain allows one to realize the existence of a universal cultural “dictionary” of lines, forms and structures, whose meanings can be decoded to study the sign language of Ukrainian traditional ornament and use visual signs consciously and enthusiastically.

Hypothetically, *creating artistic-pedagogical projects* is the most effective factor in the influence on optimal development of the practical component of artistic-pedagogical competency. The project method is considered as a learning model which involves students in the process of solving artistic-

pedagogical problems and aims to integrate and apply theoretical knowledge, acquire new information. The method of artistic-pedagogical projects lies in teaching students to apply knowledge of art, navigate in the information flow, think critically, adapt to changes in pedagogical situations and present their creative products as a way of expressing themselves at scientific, organizational, constructive and technological levels. The artistic-pedagogical projects, introduced into the practice of teaching students to organize artistic festivals of creativity and traditions, combine the features of research-oriented, informative, creative, role-playing and gaming projects. They teach students to plan their activities, cope with various pedagogical situations, coordinate pupils' work, cooperate and motivate them towards creativity, assess their results under real professional conditions. Such projects are effective under the following pedagogical conditions: focusing on the subject-subject interaction between the actors in the educational process; using problematization in design teaching; developing flexible and variable forms of activity; overcoming the narrowness of educational tasks; enhancing the independent creative search of students; involving them in various organizational forms of learning and cognitive activities.

The obtained results (before and after training) were comparatively analyzed to determine the effectiveness of the proposed component-based methodology for developing artistic-pedagogical competency in fine arts teachers-to-be. The diagnostic was conducted as part of the “school day” (Year 1, Semester 2) and pedagogical practice (Year 3, Semester 5) among 146 students from National Pedagogical Dragomanov University, Rivne State University for the Humanities, Khmelnytskyi Humanitarian-Pedagogical Academy. The participants conducted fine arts lessons in the 5th grade in a secondary school based on the current curriculum in the context of the topic on Petrykivka painting and elements of composition. Lessons were assessed according to the developed scheme of complex analysis of fine arts lessons. The obtained results are presented in Table 2.

Table 2 - The levels of components of artistic-pedagogical competency in fine arts teachers-to-be

Source: systematized by the authors

Levels	Components											
	Motivational				Cognitive				Practical			
	before		after		before		after		before		after	
	a	%	a	%	a	%	a	%	a	%	a	%
Generative	40	55.6	12	16.2	36	50	3	4	33	45.8	9	12.2

Reconstructive	25	34.7	43	58.1	27	37.5	42	56.8	30	41.7	40	54
Creative	7	9.7	19	25.7	9	12.5	29	39.2	9	12.5	25	33.8
Total	72	100	74	100	72	100	74	100	72	100	74	100

Table 2 shows that there is a pronounced tendency towards the increase in the levels of all components of artistic-pedagogical competency upon completion of the training. Indeed, 25.7% and 9.7% of students show a creative level of the motivational component; 39.2% and 12.5% – a creative level of the cognitive component; 33.8% and 12.5% – a creative level of the practical component. The reliability of the obtained results was proved by statistical comparison of previous and final results using the Mann-Whitney U-test. All the data obtained differ from tabular data regarding a selected high level of statistical significance ($p < 0.01$). It indicates the effectiveness of the author's methodology for developing artistic-pedagogical competency in fine arts teachers-to-be. Thus, it is possible to implement it in professional training of such specialists in HEIs.

Conclusions

The article offers new solutions to developing artistic-pedagogical competency in fine arts teachers-to-be. They are reflected in justification, development and implementation of the methodology based on the museum and tourism activities system accorded with Ukrainian folk holidays, multimedia support for the educational process, practical acquaintance with the symbolism of arts and crafts and artistic-pedagogical projects.

The analysis of educational practice and philosophical and psycho-pedagogical literature proves the relevance of developing artistic-pedagogical competency in fine arts teachers-to-be since it acts as the basis of their professional readiness. A theoretical analysis of scientific sources interprets the artistic-pedagogical competency of fine arts teachers-to-be as an integral professional and personal quality that helps one to solve educational problems effectively and creatively. It makes it possible to define artistic-pedagogical competency in fine arts teachers as an integral personal quality determined by the system of artistic-pedagogical knowledge, skills, motives and values of professional-pedagogical activities. Also, it is seen as the aim and result of artistic-pedagogical training in HEIs.

A structural analysis of artistic-pedagogical competency of fine arts teachers-to-be allows isolating its main components. The motivational component is characterized by a set of cognitive attitudes, artistic and

values-based orientations, creative interests related to artistic-pedagogical activities. The cognitive component is defined as a system of knowledge of the essence, structure, functions and features of fine arts teachers' professional activities and optimal styles of pedagogical communication in unity with universal cultural and specific knowledge of fine arts. The practical component is manifested in the capacity (communicative, organizational, diagnostic, design-oriented, constructive, managerial, creative) for effective implementation of artistic-pedagogical functions.

The content of arts and crafts, reflecting human life in its entirety through artistic images, has made it possible to identify how they influence the development of artistic-pedagogical competency. This influence implies cultivating one's awareness as part of their and other nations and motivates one to discover genetic roots of national culture. A thorough study of arts and crafts promotes the development of students' emotional sphere, mobilizes their intellectual and creative potential and teaches them to be helpful and self-disciplined during collective creativity. It optimizes the transition of students' artistic knowledge into artistic beliefs and influences the anesthetization of pedagogical actions. Finally, it ensures the realization of the axiological and meaningful nature of artistic-pedagogical competency in fine arts teachers.

The author's methodology for developing artistic-pedagogical competency in fine arts teachers-to-be is implemented through purposeful acquisition of theoretical artistic knowledge in the system of museum and tourism activities accorded with Ukrainian folk holidays, multimedia support and artistic-pedagogical projects as factors in the optimal transformation of theoretical knowledge into practical skills, as well as students' understanding of arts and crafts.

The results of the diagnostic prove the effectiveness of the proposed component-based methodology for developing artistic-pedagogical competency in fine arts teachers-to-be. The analysis of the presented data, before and after the implementation of the methodology, indicates a pronounced tendency towards the increase in the levels of all components of artistic-pedagogical competency. Indeed, 25.7% and 9.7% of students show a creative level of the motivational component; 39.2% and 12.5% – a creative level of the cognitive component; 33.8% and 12.5% – a creative level of the practical component.

Importantly, this methodology is relevant to university teachers, methodologists, teachers and art students. Theoretical conclusions and experimental data should serve as the basis for updating fine arts education

in HEIs and improving professional skills of specialists in preschools and schools. Also, they can be included in the system of retraining and advanced training of fine arts teachers.

Further research should aim to deepen both structural and content analysis of students' artistic-pedagogical competency, as well as professional training of fine arts teachers-to-be to organize arts and crafts activities for pupils.

References

- Dara, H. S. K. (2013). Formation of professional competence of future teachers of fine arts in the course of vocational subjects learning. *European Researcher*, 57(8-2), 2104–2109.
<https://www.cabdirect.org/cabdirect/abstract/20133313854>
- Hurska, A. (1999). Hramatyka ornamentu [The grammar of an ornament]. *Mystetstvo ta osvita* [Art and Education], 1, 9–12.
http://91.217.179.134:9100/libr/DocDescription?doc_id=1889838
- Khomych, L. O. (1998). Rol mystetstva u profesiino-pedahohichnii pidhotovtsi vchytelia [The role of art in professional-pedagogical training of teachers]. *Mystetstvo ta osvita* [Art and Education], 4, 50–54. https://scholar.google.com.ua/scholar?hl=ru&as_sdt=0,5&cluster=9762943549921371419
- Komogorova, M., Maksymchuk, B., Bernatska, O., Lukianchuk, S., Gerasymova, I., Popova, O., Matviichuk, T., Solovyov, V., Kalashnik, N., Davydenko, H., Stoliarenko, O., Stoliarenko, O., & Maksymchuk, I. (2021). Pedagogical Consolidation of Pupil-Athletes? Knowledge of Humanities. *Revista Romaneasca Pentru Educatie Multidimensionala*, 13(1).
<https://doi.org/10.18662/rrem/13.1/367>
- Morozikova, I. V. (2016). Personality characteristics and their contribution to the development of professional skills of future fine arts teachers. *The European Proceedings of Social & Behavioural Sciences EpSBS, IFTE 2016: 2nd International Forum on Teacher Education*, 50, 353–356.
https://www.europeanproceedings.com/files/data/article/42/972/article_42_972_pdf_100.pdf
- Naimovich, A. S. (2021). Methods of improving the creative competence of teachers of fine arts. *Euro-Asia Conferences*, 1(1), 233–235.
<https://papers.euroasiaconference.com/index.php/eac/article/view/72>
- Nerubasska, A., & Maksymchuk, B. (2020). The Demarkation of Creativity, Talent and Genius in Humans: a Systemic Aspect. *Postmodern Openings*, 11 (2), 240-255. <https://doi.org/10.18662/po/11.2/172>

- Nerubasska, A., Palshkov, K., & Maksymchuk, B. (2020). A Systemic Philosophical Analysis of the Contemporary Society and the Human: New Potential. *Postmodern Openings*, 11(4), 275-292.
<https://doi.org/10.18662/po/11.4/235>
- Récka, A. (2020). Digital competences of future teachers of fine arts. *Ad Alta: Journal of Interdisciplinary Research*, 10(1), 243–252.
http://www.magnanimitas.cz/ADALTA/1001/papers/A_recka.pdf
- Rudenko, I. (2017). Innovative technology of training of the future teachers of fine art. *Pedahohichni nauky: teoriya, istoriya, innovatsiyini tekhnolohii* [Pedagogical Sciences: Theory, History, Innovative Technologies], 3(67), 97–106.
https://pedscience.sspu.sumy.ua/wp-content/uploads/2017/06/317ilovepdf_com-97-106.pdf
- Sheremet, M., Leniv, Z., Loboda, V., & Maksymchuk, B. (2019) The development level of smart information criterion for specialists' readiness for inclusion implementation in education. *Information Technologies and Learning Tools*, 72, 273-285. <https://doi.org/10.33407/itlt.v72i4.2561>
- Sotska, H., & Kuzmenko, H. (2019). Methodological aspects for the preparation of future teachers of fine arts. *ScienceRise: Pedagogical Education*, 2(29), 17–21.
<https://doi.org/10.15587/2519-4984.2019.161529>
- Sova, O. (2017). Strukturni komponenty khudozhno-pedahohichnykh umin maybutnikh uchyteliv obrazotvorchoho mystetstva [The structural components of artistic-pedagogical skills for future Fine arts teachers]. In S. I. Drobyazko (Ed.), *Science and Society* (pp. 441–447). Edizioni Magi.
<http://enquir.npu.edu.ua/handle/123456789/18539>
- Uzbekova, K. Y., Kadyrova, L. H., & Petrov, N. E. (2016). To the issue “fine art teachers” artistic preparation for elementary schools. *Turkish Online Journal of Design Art and Communication*, 6, 3088–3093.
http://tojdac.org/tojdac/VOLUME6-NOVSPCL_files/tojdac_v060NVSE226.pdf