



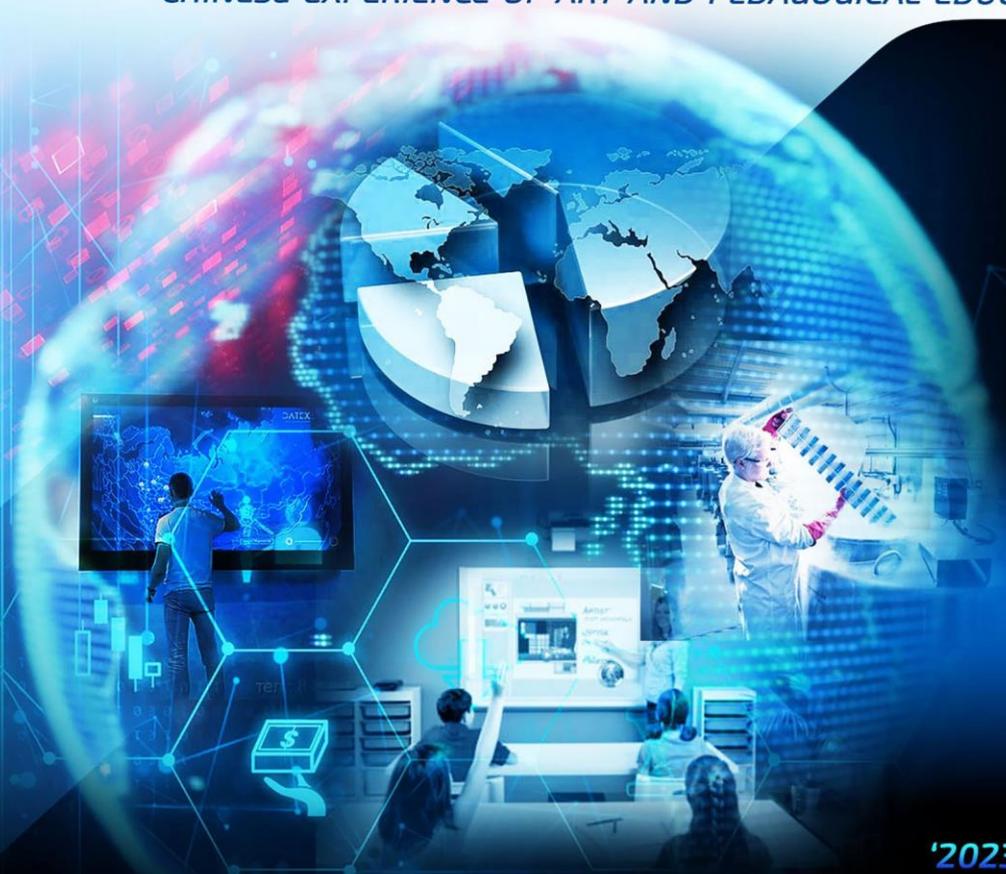
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BOOK 17. PART 1

*CREATIVE SELF REALIZATION OF ART TEACHER:  
CHINESE EXPERIENCE OF ART AND PEDAGOGICAL EDUCATION*



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*Rybalko L.S., Li Y., Ovsik D.R. Zhao B.*

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***HERITAGE OF EUROPEAN SCIENCE***  
**CREATIVE SELF REALIZATION OF ART TEACHER: CHINESE EXPERIENCE OF**  
**ART AND PEDAGOGICAL EDUCATION**

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**KAPITEL 1 / CHAPTER 1**  
**THE THEORY OF FORMATION OF THE READINESS OF FUTURE  
TEACHERS OF FINE ARTS FOR CREATIVE SELF-REALIZATION IN  
ARTISTIC AND PEDAGOGICAL ACTIVITY**

### **1.1. Creative self-realization of future teachers of fine art as a psychological and pedagogical problem**

From the point of view of spirituality, the development of the creative potential of the individual and moral education, the training of students of artistic and pedagogical specialties (art teacher, artist, head of an art studio, teacher of a higher school, etc.) is projected on a state scale. Only a creative mentor with artistic and pedagogical talent, a high level of creative self-realization can be an authoritative person for the younger generation, a bearer of the best experience of aesthetic education. Fine art, in particular Chinese oil painting, deserves attention, its role in the education and training of young people, the formation of aesthetic culture, the transfer of the best traditions, customs, and mentality through works of art. However, as practice shows, in the training of future fine arts specialists, stereotypes of cognitive subject education prevail, rather than understanding the nature of the creative nature of a person, his needs, mechanisms of self-discovery and self-knowledge, self-improvement throughout life.

As evidenced by the analysis of scientific literature [135; 29; 77; 126], there are different approaches to understanding the self-realization of the individual, but they are similar and complement each other. We outline the main ideas regarding the understanding of the phenomenon of self-realization of the individual, such as:

– the unique ability of a person to know and reveal his own potential, to build a strategy for reaching new peaks, which in acmeology are named acme, in various spheres of life, and creative activity, as the highest form of human activity, is the most favorable for self-realization, and in the creative process all participants should be revealed educational process [135];



– the process of creating oneself in a new self-discovery, self-transformation, in which ideas, ideas, plans are fully realized, and this is facilitated by freedom of choice, responsibility, and the desire for self-determination [77; 126].

Various authors consider creative self-realization as a process, result, and personality property, or a synthetic concept that combines the above. According to G. Jose da Costa [135] the concept of "creative self-realization" is a personal development, the main features of which are the formed motivational and value sphere of the individual; in-depth knowledge of the chosen topic; practical skills for creative self-realization and reflection skills. Researcher M. Diachenko [15] believes that creative self-realization is the process of using one's own creative abilities in leading activities. Studying scientific literature, in particular the scientific work of M. Iakymchuk [27], made it possible to clarify the essence of the concept of "creative self-realization of the individual" as a process of personal development of the future specialist, which manifests itself in creative solutions during the performance of non-standard tasks, in the desire to develop, improve oneself, and find new ways of revealing one's own self.

The study used the structure of self-realization of the individual given by the researcher L. Rybalko in the monograph "Methodological and theoretical foundations of professional and pedagogical self-realization of the future teacher (acmeological aspect)" [97, c.134]. We name the links of the structure of self-realization of the individual, such as:

- goal-motivational orientation, the content of which is formed by goals, tasks, needs, motives, interest, desires and urges, self-fulfillment attitudes;
- self-knowledge based on reflection, self-reflection, self-identification, self-determination, self-limitation;
- self-actualization and its mechanisms of self-disclosure, deployment of essential human forces, self-forecasting;
- the process of self-realization based on self-actualization – self-projection as the first act of action, realization – self-organization, self-management or self-management;
- self-improvement – self-monitoring, self-correction, self-regulation, self-



control, self-assessment;

- self-development, self-expression, self-affirmation, self-presentation.

The given structure is unique, because it can be applied to various types of activities of objective importance, including artistic and pedagogical activities.

In the work, we use the term "creative self-realization of the personality of the fine arts teacher", emphasizing that his artistic and pedagogical work is creative and requires the formation of an individual style. As noted by M. Zameliuk, L. Mahdysiuk, N. Olkhova [133], in the creative process, a person realizes personal potential forces that enrich the world of culture, influence the mind, feelings and emotions of other people. According to the fact that the creative self-realization of an individual is a certain enlightenment, insight, a way of self-organization, and in such a state there is an internal push, mobilization of resource possibilities, and the realization of a person's idea. It is essential that new forms of being, non-standard solutions, original ways of self-growth appear.

As evidenced by the analysis of the results of the study of the problem of creative self-realization of future teachers of fine arts, the O. Muzyka's scientific work is close [71], since it deals with the development of creative abilities of these students in professional training. The author's definition of the working concept "development of creative abilities of the future teacher of fine arts" as a dynamic continuous process of modification of individual properties and qualities together with special visual abilities, which takes place in an open, integral system of his personality during active educational and creative activity, is worthy of attention. Note that it would be necessary to add the psychological and pedagogical qualities of the teacher's personality to the content of this interpretation, and in the study to focus on the essential provisions of the acmeological approach, since it is about the development of the teacher's personality.

Researcher M. Stas [114] the peculiarities of the influence of fine art on the formation and self-realization of the individual, namely on the development of such personal qualities as: creative thinking and originality, boldness of imagination and fantasy, empathy and intuition, etc., are theoretically substantiated. We are impressed



by the author's opinion that fine art has a positive effect on the motivation of students to express their aspirations and desire for creative self-expression and self-affirmation in educational and professional activities. This proves the possibility of activating the creative self-realization of teachers by means of visual arts.

T. Borysova defines creativity as such an activity, "the result of which is the creation of new, original and improved material and spiritual values that have objective or subjective significance. Creativity has the greatest potential for personal improvement. It is creative self-realization that contributes to the development of the personality and the achievement of many goals. At the same time, the process of self-realization is individual" [8, c. 406]. M. Diachenko claims that "creativity is the true essence of man" [15, c.142]. I. Bila [7] emphasizes the originality of a person's ideas and projects, his intellectual and logical problem-solving, vision and understanding of the significance of the new compared to what has already been practiced in today's realities.

Chinese scientist and teacher of artistic disciplines Luo Yuanwen believes that "in the field of pedagogical science, creativity is considered as an originality and highly effective approach of the teacher to educational and educational tasks, enrichment of the theory and practice of education and training. Achieving a creative result is ensured by systematic purposeful observations, the use of a pedagogical experiment, and the critical use of advanced pedagogical experience." [58, c.116].

Researcher O. Iemchyk [28] refers to the concept of "creative personality" as a subject of activity endowed with a certain set of interrelated characteristics and features that ensure the creative nature of the results of this activity. The structure of a creative personality includes creative potential, experience of creative activity, creative orientation, formed value orientations, individual and typological features of mental processes. According to the author, the intellectual abilities of a person deserve special attention, thanks to which they develop and reach new heights of self-development.

O. Muzyka's opinion is close, the essence of which is that "a creative teacher perceives each task set before him as unique, finds original ways to solve it, while realizing his creative abilities and stimulating creative searches of students" [72, c. 2].



According to researchers, with which we also agree, a creative teacher has the ability to foresee and forecast the development of the pedagogical process, creative independence and uniqueness in the form of pedagogical skill.

In the V. Ruzhytskii's study [95] notes that the professional activity of future art teachers is built on the principles of self-knowledge, self-actualization, self-development, self-understanding and art, in particular, creative self-expression manifests itself through the mastery of subject artistic competencies.

Scientists O. Muzyka & A. Korol [76] also consider the self-development of the individual as the highest level of life creativity and do not separate it from the subject activity. In their opinion, the art teacher should constantly improve himself in artistic and pedagogical activities, develop individuality and positive thoughts of self-growth and career growth. It is valuable that the authors of the cited scientific work consider artistic and creative giftedness to be a prerequisite for the self-development of a fine art teacher. Therefore, the future art teacher needs to be convinced of the need for continuous professional self-development, to be involved in the creation of a creative artistic and educational environment in higher education institutions through active artistic and creative activities, designing individual trajectories of professional self-development of the individual, artistic and pedagogical reflection.

In a study by ЯН БІНЬ [130] the connection of self-development of art students with creative activity is emphasized. Creative activity is considered in many aspects, in particular, as an indicator of self-development of the individual, as a condition for the successful training of future teachers of fine arts, as a leading component of their professional training.

The quoted author O. Muzyka [73] believes that the technology of personal self-development is based on the fact that its activities are organized to satisfy various needs (cognitive need, need for self-affirmation, self-expression, self-realization, self-actualization, striving for self-development and self-improvement in professional activity).

According to I. Krasiuk [38] the main dominants of the creative self-development of the personality of the future teacher of fine arts are the need for creative activity,



creative fantasy and imagination, motives and goals of creative professional activity, self-knowledge, self-expression, self-affirmation, self-activity, initiative, activity and creativity.

According to I. Pastyr [80] a future teacher of fine arts must constantly engage in self-improvement, since it is impossible to reach the heights of artistic creativity in basic education. The specificity of creative activity requires the future specialist to be systematically enriched with new special knowledge, to improve innate abilities and skills, and encourages him to be an "eternal student". There are working needs in the creation of such pedagogical technologies that improve the quality of training students in the process of intersubjective communication through the means of visual arts to professional development and the formation of a need for artistic and creative self-improvement for life.

Within the framework of the study, the author's approach of the researcher is tangential O. Muzyka [74] to the structure of the creative self-development of a fine art teacher, it presents such components as:

- self-education (self-analysis of strengths and weaknesses of personality development, self-report on the dynamics of formation of necessary personal and professional qualities, self-control);
- self-education (expanding the information field for self-affirmation and lifelong learning, satisfying cognitive interests and personal responsibility);
- self-improvement (awareness and construction of a personal ideal, comparison of imaginary desire with real reality, striving to change oneself for the better, understanding available opportunities to change oneself, construction of an individual development strategy).

The teacher's creative self-realization and its above-mentioned processes take place in artistic and pedagogical activities. Art-pedagogical activity, like any type of activity, has certain features, since the creation of educational and artistic products requires knowledge and maximally full disclosure of the creative potential of all participants in this activity. In addition, the products of activity must be recognized by other people, correspond to their tastes and have a positive impact on their spiritual and



moral life. It is quite likely that students of artistic and pedagogical specialties should be ready for creative self-realization and creation of such products of fine art.

The research uses the term "artistic and creative activity" [43; 93], when it comes to various art exhibitions, creative competitions, master classes, creative projects, which show the degree of growth of the student as an artist. According to Qian Kei, artistic and creative activity is an integrated process, and its product is spiritual and aesthetic values (works of art). We are impressed by the proof of the special involvement of the teacher's artistic and pedagogical activity in the creative process. Creativity is the basis of the artistic and pedagogical activity of the participants of the educational process, "because: 1) the product of artistic activity, its materialized form is the works of artistic creativity, the synonym of which is art; 2) the process of creation, as well as the process of artistic perception, is a creative process; 3) in the process of artistic activity, a person's creative abilities are developed and formed; 4) artistic activity is based on the principles of creative activity; artistic activity, like creative activity, is multifunctional" [93, c.109].

In the I. Rubel's study cites the concept of "artistic and pedagogical activity" as "the process of subject-subject interaction between the art teacher and students, based on humanistic values, professional knowledge, abilities and skills, aesthetic experience and methods of professional activity, and is aimed at the development of schoolchildren's creative abilities, the ability to perceive the world around them in a sensory and visual way, adequate self-expression and harmonization of their own emotional states in artistic activity" [94, c.40].

Artistic and pedagogical activities are provided by the art teacher, his professionalism and skill. Altukhova A. V. & Rostovtseva N. S. [2] point out that the professional training of future art teachers is an algorithmized purposeful pedagogical process and is aimed at obtaining fundamental knowledge and forming practical abilities and skills for their use in future professional activities. Between theoretical disciplines, the training of future teachers requires constant practical implementation of various exercises that improve professional skills. Painting, which is tangential in terms of research, is included in the thorough disciplines.



T. Vysikailo, O. Malyska and others [128; 46; 53; 61; 94] claim that the teacher's artistic and pedagogical activity has the characteristics of artistic creativity and pedagogical activity. In such a combination, it is legitimate to consider the interaction between the subjects of the educational process as a creative process, which contributes to the fullest possible self-realization of the individual. This subject (artistic) and general pedagogical activity is beneficial and useful for the successful teaching of fine arts to schoolchildren. The creative activity of the artist and the pedagogical activity of the teacher emphasize the synthesis of concepts ЯН БІНЬ [130]. Artistic and pedagogical activity is characterized by emotional and visual interaction with objects of fine art, under the influence of which the qualities of an artist are developed, such as: the ability to think out of the box and visualize, the ability to improvise, to embody ideas and real conditions. Reflection, inherent in any type of activity, helps to create an idea of reality, objects of existence, phenomena, including the products of fine art.

According to O. Liashenko [53], artistic and pedagogical activities are similar, especially creative ones. In pedagogical activity, the teacher creates and changes another person for the better by his example. In artistic activity, he creates something that helps to positively influence changes in a person's life. The teacher interprets works of art, reveals the meaning, shares his own emotional feelings with others.

Within the considered approach A. Koval [36] notes that the specificity of the teacher's activity is due to the fusion of pedagogical and artistic elements, which strengthens the motivation of students, the creative nature of educational activities, a favorable emotional climate of learning, and the image of the teacher. Integration in the nature of artistic and pedagogical activity is manifested in the combination of artistic values, thinking and critical perception of the surrounding participants of the educational process. Works of art are especially valuable, without which artistic and pedagogical activity cannot be objective, and self-realization is the objectification of essential human forces. Constant mastery of artistic and pedagogical activity involves self-improvement and self-development of the teacher.

According to O. Kaleniuk [32], the main tasks of the professional training of a fine art teacher include the formation of artistic and pedagogical interests; intellectual



and creative abilities of the future art teacher; professional thinking. At the same time, artistic and pedagogical activity stimulates the teacher of fine arts to reveal his creative abilities. This is emphasized in the works of researchers L. Pokrovshchuk [88] and M. Stas [114].

According to S. Konovets, "aspects of professional artistic and pedagogical training of fine arts teachers, related to their personal and creative development, creative self-realization, practical-methodical improvement and the acquisition of pedagogical skills, until now remain rather the exception than the rule." [34, c.38]. Despite the timing of the research, this problem remains to this day not fully resolved. We fully agree with the author's opinion that educational disciplines of pedagogical and creative direction and content help shift the professional training of future teachers of fine arts from what he knows and can do as an artist to how he can transfer the acquired experience and aspirations of a creative self-expression and self-assertion for modern schoolchildren. It is obvious that the educational and professional activity of the artistic and pedagogical direction should be aimed at the creative self-realization of students, contribute to the disclosure of their acmeological potential.

Similar opinions are expressed in K. Husieva's scientific work [26], namely, how the teacher is entrusted with the development of the spirituality of schoolchildren through the means of visual arts. Therefore, the training of a fine art teacher should be aimed at the development of the spiritual and intellectual personality of both the teacher-artist and in the future of schoolchildren. It is necessary to create conditions for the creative self-realization of students of art and pedagogical specialties, to form in them a sense of beauty through the worldview and worldview of artistic examples.

I. Muzhykova [67; 66] believes that methodical training of future teachers of fine arts is relevant and necessary for their creative self-realization. It is carried out according to the relevant educational program, it contributes to the formation of the specified professional competences in students, the acquisition of which will allow future teachers to successfully teach students fine art in general secondary education institutions, it is carried out during the study of professional disciplines, in particular "Painting", "Composition", "Fundamentals of color science", "Drawing",



"Fundamentals of perspective", "History of fine art", "Methodology of teaching fine art", "Methodology of organizing children's artistic activity in out-of-school education institutions", "Pedagogical drawing".

O. Semenova & O. Bykova [105] emphasize the importance of combining practical and creative aspects of professional training for creative self-realization of the future teacher. The most effective form of work for this is pedagogical practice. The previously cited scientist T. Stritievych [115] promotes the idea of renewing the ways of improving the theoretical and practical training of future teachers of fine arts, the formation of abilities for independent creative work, professional self-development, and the development of professional competence. These ways include the involvement of future art teachers in social projects of artistic direction.

In our opinion, self-education and self-education are directions of formation of readiness for creative self-realization of art teachers, and self-improvement is part of the structure of this readiness. In this, there are differences between the author's and our position regarding the components of readiness for creative self-realization of fine art teachers.

## **1.2. The readiness of future teachers of fine arts for creative self-realization in artistic and pedagogical activity, its components, criteria and indicators of levels of formation**

The transition from the professional training of future art teachers to the formation of their readiness deserves attention in scientific works. In her scientific work L. Bazylchuk [5] it is affirmative that the process of preparation is at the same time a process of formation of professional readiness. Readiness, as is known, is a subjective state of an individual, readiness to perform a certain professional activity, which will ensure its creative self-realization in artistic and pedagogical activity. Attention is drawn to the fact that the quality of professional training is ensured by a system of organizational and pedagogical measures of professional orientation of knowledge, abilities, and skills in artistic and pedagogical activity.



Thus, the result of training is the readiness of future teachers for creative self-realization. We completely agree with O. Soroka [110] in the fact that the teacher's willingness to use visual arts is a personal and professional development. The high level of teacher readiness described in the cited author's research is of interest. In the opinion of the author, the essential features are awareness of the importance of the chosen profession, the need to expand professional activity by means of fine arts, deep knowledge in the field of fine arts, gnostic, constructive, projecting, organizational, communicative, artistic and graphic skills, formed at the level of skills. We add to the above characteristics the attitude of the art teacher to innovations in art, his readiness for innovative activities, creation of his own innovative directions.

As evidenced by the analysis of scientific works, the concept of "readiness for professional and pedagogical self-realization of the future teacher" is deeply and comprehensively revealed in the L. Rybalko's study [97]. На думку вченої Л. Рибалко readiness for professional and pedagogical self-realization of the future teacher is an integrated new formation, which manifests itself in the desire to reveal and realize one's own resource potential in pedagogical activity, to grow and reach the peak in the process of mastering the basics of pedagogical mastery, to assimilate the values of the teaching profession and is characterized by professional knowledge and internalization skills, processing, exteriorization of pedagogical experience as self-created, as well as adequate self-assessment of personal and professional readiness for self-realization in pedagogical activity, which is the result of a certain correspondence between the psychophysiological properties of the future teacher and the requirements of the teaching profession.

In research L. Bazylchuk [5] expresses an opinion on the connection between training and readiness of the future teacher for the organization of extracurricular work. The professional readiness of a teacher is considered as a personal quality that is the result of training. In this context, the readiness of the future teacher to organize extracurricular work is defined as a complex multi-faceted, multi-level personal education. The formation of such readiness is an unconditional condition for the successful performance of pedagogical functions by the teacher, one of which is the



organization of various forms and the use of a wide variety of methods and technologies of teaching and educating schoolchildren in extracurricular activities.

Investigating the readiness of future teachers of art specialties for professional self-development, N. Chorna [12] defines it as a professionally important quality of the student's personality, which is characterized by a positive attitude to artistic and pedagogical activity, a desire for constant self-creation on the basis of acmeological positions, which is formed in the process of independent deepening of professional knowledge, development of artistic abilities and skills, improvement of pedagogical skills, as well as realization personal capabilities and professional creative potential.

We paid attention to the S. Simakova's [108] advice regarding the formation of the readiness of future musical art specialists for professional self-improvement in the process of their professional training, since the mentioned phenomenon is part of the structure of creative self-realization of future fine art teachers. The actress offers to include future teachers in active educational activities, to create an educational environment aimed at the development of the creative potential of the individual, the formation of professional qualities and abilities, to master the knowledge of the theory of self-education, self-development and self-improvement, to acquire practical skills of self-improvement and self-education, to encourage students to creative cooperation, interpersonal interaction between all participants of the educational process, organize independent and research work, model success situations in order to increase the creative activity of the individual.

It is appropriate to note that the scientist O. Teplova [121] developed a methodology for the formation of students' readiness for creative self-realization, the essence of which consists of forms, methods, means of activating students' musical and creative activity in interconnected types of performance practice, pedagogical correction of the learning process with a gradual approach to its implementation in the conditions of the chosen profession. The effectiveness of the methodology was ensured by the comprehensive integrated program of the system of pedagogical executive practices, the implementation of which contributed not only to the consolidation of theoretical knowledge and its practical application, the improvement of professional skills and



abilities, the formation of the creative personality of the future teacher.

In A. Livadina's scientific research, [56] operates with the concepts of "psychological readiness", "motivational readiness", "theoretical readiness", "practical readiness". Unfortunately, we did not see the difference between the psychological and motivational readiness of future specialists for professional and creative self-realization. Therefore, we express our own vision of the difference between these concepts. Psychological readiness is a broader concept that includes essential features not only of the motivational sphere of the individual, but also of an individual approach, psychological characteristics, and their influence on the formation of a creative personality. In the study, we do not divide readiness into theoretical and practical, since this is an integrated neoplasm that contains all the above components.

N. Chorna [12] applied methodological approaches to the formation of readiness for professional self-development of future teachers of art specialties, such as: acmeological, person-oriented, systemic, activity-based, integrative, competence-based, creative. In her opinion, the system of artistic training includes educational activities (auditory and group work) and extracurricular work (art circles, concert performance activities, creative workshops).

In Li Yan's & L.Rybalko's [49; 52] study, we consider from the position of an acmeological approach the readiness for creative self-realization of the future teacher of fine arts as the main educational reference point of his professional training. The individual's readiness for creative self-realization is a state of vital activity during life, which allows the teacher of fine arts to constantly grow in a personal and professional aspect, to move to new heights, despite various barriers, troubles, and obstacles. In view of the acmeological principles, we consider the readiness for creative self-realization of the future art teacher to be a prerequisite for the formation of his professionalism, and the components are not only a focus on pedagogical activity, knowledge of pedagogical properties, abilities, but also the ability to self-change under the influence of new directions and perspectives of the art field, specific knowledge, skills, and abilities that express the possibilities of self-analysis, self-regulation, and self-realization.

In order to deeply understand the phenomenon of readiness for creative self-



realization of students of artistic and pedagogical specialties in institutions of higher education, we clarify its components. It is appropriate to note that there are different approaches of scientists to the definition of the components of creative self-realization, which are tangential to the specified problem, and readiness for creative self-realization readiness. So, L. Bazylchuk [5] names motivational, cognitive, practical-creative and reflective structural components of the readiness of a future art teacher to organize extracurricular work at school.

In Li Qing's research [48], motivational-orientational, cognitive-active, subjective components of readiness for professional and creative self-realization of future artistic and pedagogical workers are proposed. In the first case, it sounds idea of stimulation that orients the motivational and volitional sphere of students of artistic and pedagogical specialties to successfully master the basics of professional activity. In the second case, it is about students' knowledge and ability to develop creatively, pedagogical skill, aesthetic taste, and artistic thinking. The availability of these knowledge and skills determines the readiness of future teachers not only for professional activities, but also for the constant disclosure of creative potential in working with students. The third case is explained by the fact that artistic and pedagogical activity is a long-term independent process, first of all, work on oneself, a conscious and willful attitude to self-change.

We find a similar idea with the C. Петей [82], that, in the structure of the future educator's readiness for professional self-improvement, similar to the previous scientific component is highlighted: motivational – the teacher's understanding of the need for the teacher's professional self-improvement and the importance of values in the field of professional growth; cognitive - acquisition of general and professional competences of a specialist in matters of professional self-improvement and intellectual ability; activity - actions and behavior of the teacher, his skill and creative activity of the teacher in the field of professional self-improvement.

According to L. Rybalko [97], ensuring the readiness of the future teacher for professional and pedagogical self-realization on acmeological basis includes the result - formed readiness, which is reflected in the following components: motivational-



value, content-procedural, reflective-corrective. H. Zhoze da Kosta [135] names the components of creative self-realization of adolescent students, such as: motivational-value, creative-active, and personal-cognitive.

In scientific A. Prus's papers [91] singled out such components of the professional self-realization of the future teacher of fine arts, such as: motivational and value (valuable attitude to the profession, value orientations, a set of motives and interests that orient the activity of a person), professional competence (professionally oriented knowledge, skills and experience in the field chosen profession), reflexive-regulatory, professionally-significant personality qualities (professional-pedagogical culture, individual-psychological features of the personality, qualities of a creative personality).

N. Chorna [12] substantiated the expediency of studying and implementing motivational-volitional, cognitive-intellectual, creative-active components of readiness for professional self-development of future teachers of art specialties, which emphasized the creative nature of art teachers.

On the basis of the analysis of the scientific works of the above-mentioned researchers, the content of the components of readiness for creative self-realization of the fine arts teacher was specified, such as: motivational-axiological, knowledge-creative, personal-acmeological.

**The motivational and axiological component of the readiness for creative self-realization of a fine arts teacher** includes the positive motivation of teachers for creative self-expression in artistic and pedagogical activities, the desire to transfer the experience of artistic mastery to schoolchildren, the desire to reveal their potential and shape the spiritual world by means of fine arts, setting the value orientations of young people, their preferences and inclinations, interest in various types of visual arts, in particular oil painting and works of art of the best domestic and Chinese artists.

As the S. Izbash [30] believes, motives are direct and indirect. Direct motives are those that are included directly in the process of activity and correspond to its socially significant goals and values. In the opinion of the author, indirect motives are related to values that do not belong to the specific activity of a person, but their presence satisfies the needs of self-realization of the individual.



In determining the motivational and axiological component of readiness for creative self-realization of a fine art teacher, we use an axiological approach. In the study, the system of pedagogical values of the future teacher of fine arts, given in the scientific work on the formation of the creative pedagogical position of future teachers of fine arts by Li Qing [46]. In essence, the author translated the system of pedagogical values of the teacher into the professional activity of the future teacher-artist. These are such values as: values-goals; values-means; values-relationships; values-knowledge; values-quality.

More extensive information about educational values is given in the N. Tkachova's & O. Kabanska's [124] scientific work and they are divided into: general scientific - the meaning of life, goodness, happiness, human nature, value orientations; national values – ideas, symbols, native language, folk traditions and customs, folklore; civic values - rights and responsibilities, tolerance, religious tolerance, information culture, continuous education; family values - respect, faith, respect, support, help.

As is well known, achievement motivation is characterized by a person's desire for success in various activities and avoidance of failure. It manifests itself in the ability to compete, the desire for perfection, the willpower of hard work [35].

O. Muzyka [73] notes that the formation of sustainable internal motivation for self-development of students should be based on knowledge of their psychophysiological, age and individual characteristics, needs, motives, interests, goals, temperament, character, experiences, and emotional sphere. Activators of positive learning motives are situations of achieving success, which indicates self-affirmation and self-determination of the individual. There is a wide pedagogical arsenal of motivation for students of artistic and pedagogical specialties. These are encouragement, assignments, examples, educational situations, creating a situation of success. Students who are engaged in artistic and creative activities are distinguished by the following features: a positive orientation to the learning process, personal interest, needs for achievements and professional self-expression, a high level of harassment, goal orientations, perseverance and the ability to tolerate uncertainty.



One of the motives for creative self-realization of future art teachers is artistic interest. According to O. Piddubna & T. Shmelova [87], artistic interest activates perceptual processes, attention and maintains the stability of the emotional sphere, causes pleasure and satisfaction from perception and activity. As O. Piddubna [84] thinks, development of creative abilities of future teachers of fine arts, artistic interests have a creative nature. In general, according to the author, creativity is divided into creative potential and creative activity as a process of realizing creative potential. We have our own understanding of what was said.

Creative potential is a broader concept and includes motivational, cognitive, active, reflective aspects of personality development. Activity, initiative, ingenuity, creativity, artistic interests are naturally driving forces of creative self-realization of an individual. Therefore, we consider such personal qualities as part of a person's creative potential. We are impressed by the connection between creative potential and intelligence, which is highlighted in O. Piddubna [84] scientific work. At the junction of this connection, the idea of creative self-realization of future teachers of fine arts expands, namely, such characteristics as: artistic type, speed of mental operations, the ability to identify a problem, set goals and provide adequate self-evaluation, analyze, compare, generalize, systematize, classify.

No less important is the motivation of the professional activity of the future teacher, in particular the fine arts, which Ya. Krushelnytska [39] interprets as a set of internal and external driving forces that motivate a person to activity, set its limits and forms, and give this activity a goal-oriented orientation certain goals; as a set of motivating factors that determine the activity of the individual; these are all motives, needs, incentives, situational factors that encourage human behavior. For the future teacher of fine arts, his artistic and pedagogical activity, which is based on the retransmission of socio-cultural experience and universal human values, should become a value, which will be realized if there is a developed creative pedagogical position.

In N. Chorna's scientific research [12] from the problem of formation of readiness for professional self-development of future teachers of art specialties, the author's



vision of the motivational and volitional component is revealed, which is based on a positive attitude towards professional activity, the degree of focus on professional self-development in pedagogical activity and a conscious desire to self-improve oneself and one's activity, the development of willpower, which strengthen emotional stability and help eliminate teacher overload. As a result of the analysis of this component, we will supplement our thoughts. The needs of professional self-development of future teachers of art specialties are relevant, which determine the degree of their readiness. Disclosure and specification of these needs would deepen the understanding of the state of readiness for professional self-development of future teachers of art specialties. For example, the need for self-expression is the driving force behind the professional development of future teachers, and it determines the desire to be a professional. The specified component includes personal qualities that condition strong-willed efforts (purposefulness, perseverance, independence, discipline, endurance and self-criticism in professional activities).

Li Qing [47] notes that the motivational and orientational component of readiness for professional self-development has a stimulating effect on the effective mastery of artistic and pedagogical activities by future fine arts teachers, activates their cognitive, intellectual activity, initiative.

**The cognitive and creative component of readiness for creative self-realization of future teachers of fine arts** is formed by professional (specialist) knowledge that reflects the content of the field of fine arts, and pedagogical knowledge about the peculiarities of pedagogical activity, the basics of general pedagogy and the teacher's pedagogical skill, as well as the ability to set goals and achieve goals tasks, to show creativity in the construction and conduct of plein airs, to solve pedagogical situations in an unusual way, to reveal talent on the example of oil painting classes, to constantly improve artistic and creative potential. We completely agree with S. Konovets [34] in the fact that the creative self-realization of students depends on the personality of the teacher, his professional competence, preparedness for organization, methodological support and implementation of the educational process. As you know, the example method is an effective method of educating schoolchildren.



There are different approaches to defining and justifying the components of readiness, including professional self-development and professional and creative self-realization of future art teachers. Li Qing [47], N. Chorna [12] named by different to different components, such as: cognitive-active, creative-active, emphasizing the importance of knowledge and skills in the formation of a certain readiness of the individual. According to Li Qing [47] the cognitive-activity component contains professional knowledge, abilities and skills of future teachers of fine arts, they must master a high level of artistic and pedagogical skills, aesthetic taste, and artistic thinking. In this sense, this component will ensure professional creative self-realization of future art teachers, and in the future, successful results of artistic and pedagogical activity. In our opinion, the content of this component is incomplete, as it does not reflect the essence of self-realization of future teachers of fine arts at the creative level. It would be more appropriate to say that it is about the readiness for professional activity of future teachers of fine arts.

It is quite logical, as S. Petei [82] noted, that the cognitive component of readiness for self-improvement of future specialists ensures the effectiveness of the internal action plan and increases their meaningfulness, purposefulness, variability, and its main elements are self-pedagogical competence and developed professional and pedagogical consciousness, self-awareness, creative thinking. The scientist also notes that the activity component of readiness for self-improvement of future specialists determines the high productivity and creative nature of the activity. The practical effectiveness of this component is ensured in discussions about the meaning of life, happiness, universal human values, in the process of discussing relevant works of art, life facts, films, during the interaction of the teacher and pupils in pedagogical practice, the application of productive methods, techniques, psychotechniques of self-improvement, self-pedagogical skills, in self-education and self-education.

Another scientific approach can be traced in N. Chorna's [12] scientific work, in the name and content of the creative activity component of readiness for professional self-development of future teachers of art specialties, in addition to gnostic, projective, constructive, organizational, reflective skills, procedural mechanisms of self-



development, the ability to exercise self-control, self-analysis and self-evaluation of results, skills of independent work, the development of creative abilities and pedagogical creativity as a non-standard solution to pedagogical tasks, improvisation, impromptu, the ability to create of a new educational product, to creatively solve any professional problems, the ability to develop creativity and creativity of students in the process of studying art subjects. This approach is more complete and meaningful. However, there is a lack of knowledge and self-expression skills of future art teachers, since art and pedagogical specialties are emotionally saturated, effective, and artists are charismatic in art, trying to publicly demonstrate their talent and skill.

In the study, we consider the knowledge-creative component of readiness for creative self-realization of future teachers of fine arts from the perspective of a competence approach. The key concept in the scientific literature is "professional competence of the teacher". T. Stritievych [115] uses the concept of "professional competence of a fine arts teacher" and includes in its definition psychological and pedagogical knowledge and skills, knowledge of the basics of art history and teaching methods, the ability to apply this knowledge in practical activities. A special feature of a teacher's professional competence is the ability to correlate existing knowledge with the goals, conditions and methods of artistic and pedagogical activity.

O. Sova [112] used the classification of the teacher's pedagogical skills and used them due to the specifics of the art teacher's activities. These are such as: gnostic as the ability to apply psychological and pedagogical knowledge and skills to solve pedagogical situations, mastering and using the visual thesaurus in creative work with students; projective as the ability to set a goal, plan the content and directions of pedagogical activity, teach students to perceive nature holistically in a three-dimensional space, depict it on a two-dimensional plane of paper, adhere to the forms of objects, tone, color that approximate the natural perception of a picture; constructive as the ability to choose optimal methods and forms of teaching students for the purpose of composing an image, observing proportional relationships between objects, using color and tonal ratios, means of artistic expression in the process of painting a picture; communicative as the ability to communicate and communicate with students, to



motivate them to find means of expressing creative ideas; organizational as the ability to stimulate schoolchildren to self-organize in the process of observing the sequence of images.

S. Davydova, I. Muzhykova, O. Semenova, H. Sotska, I. Kuzmenko [13; 67; 104; 111] showed their own approach to describing the professional competences of fine art teachers. Based on the generalization of the material, we will identify the strengths and weaknesses, and we will use the results of the analysis in our own research. Among the strengths are the following:

1. The professional competence of a competitive art teacher is divided into such types as: artistic, aesthetic-cultural, artistic-practical, information-cognitive and media competence, communicative, organizational [111]; general cultural competence; polyartistic competence; cognitive and technological competence; artistic competence; artistic and aesthetic competence in practice for successful educational activities, the results of which must meet high aesthetic standards; the ability to reveal and instill in students a love for the world's artistic and aesthetic treasury; creative competence; color competence [13].

2. In researches, the professional competence of the fine arts teacher has been clarified and supplemented, in particular by the application of the concept of "artistic competence". Artistic competence O. Semenova [104] presented as a number of competencies: visual and verbal - the ability to understand and create artistic works by yourself, competently using the means of artistic expression, the language of visual arts; verbal and figurative - knowledge of a certain minimum of artistic terms, their meanings and the ability to use them competently in conversation and discussion of works of art; figurative and stylistic - knowledge of the main stylistic trends in art, a set of signs that give the right to assert that the object under study belongs to a certain style, the ability to create objects with given stylistic characteristics if necessary; strategic - inquisitiveness, freshness of view, the ability to choose the most vivid from the chaos of everyday impressions for their further implementation; productive-imagery - the ability not only to reproduce an image, but also to approach its creation creatively, each time solving the task anew.



3. In I. Muzhykova's scientific papers [67], specific professional skills and knowledge, such as: understanding the structural basis of depicted three-dimensional objects, the ability to analyze their structure, model the shape, perform the construction of the image in perspective; understanding the regularities of the structure of the external form of the model and their use in practical work on the image; awareness of the need for holistic image perception; mastering the principle of working from the general to the parts, the ability to model the form in detail without destroying the whole, techniques for reproducing tonal ratios; possession of graphic skills, the ability to find means that emphasize the most characteristic features of image objects and contribute to the greatest expressiveness of the drawing; understanding the basic laws of lighting image objects (light, glare, penumbra, reflex, self and falling shadow); the ability to perform a constructive and plastic analysis of the structure of the shape of image objects; mastery of the basics of image composition in a given format; understanding the basic laws, rules and techniques of linear construction of objects located in three-dimensional space on a plane; awareness of the specifics of using the basic laws of perspective when depicting household items, the interior and exterior of houses, streets, and nature; the ability to apply the rules of building shadows and reflections of objects in perspective; awareness of the principles of using artistic and visual and technical means of perspective in creating an artistic image; understanding the specifics and the possibility of using perspective in the process of learning fine arts and artistic creativity.

4. In the study of the problem of formation of readiness for creative self-realization of future teachers of fine arts, we take into account the previous approaches of scientists, but we have our own imagination for the author's approach. Integrated knowledge of pedagogy, psychology, theory of fine art, theory of creative self-realization of the individual. Integrated skills of creative self-realization of a fine arts teacher as unique ways of revealing talent in artistic and pedagogical activities. Willingness to apply acquired knowledge and skills in the practice of creative activity, gaining work experience. The ability to self-organize as the basis of the current strategy for self-discovery of the inner world, maximally complete disclosure, preservation of



health and creative prosperity.

**Personal and acmeological component of readiness for creative self-realization of future teachers of fine arts** is responsible for the achievement of acme by teachers of fine arts, their choice of professional career growth paths and contains personal and professional qualities favorable for the creative self-realization of an individual - criticality, responsibility, ingenuity, entrepreneurship, creativity, imagination, imaginative thinking [54].

We will express our own approach to the name and content of personal and acmeological readiness for creative self-realization of future teachers of fine arts. We highlight the aspects important for understanding the component.

1. Work on one's own processes of identity, which begin with the formation of professional self-awareness.

According to S. Petei [82], a person's professional self-awareness is a meaningful idea about himself and the regulation of his actions, thoughts, and feelings on this basis, and the functions are: self-knowledge (obtaining subjectively significant information about himself as a person and a specialist, which in itself changes the subject of self-knowledge, is a step in his self-improvement); self-assessment (personal assessment of oneself, one's capabilities, qualities, place among surrounding people); self-understanding (the search for the meaning of one's own life, the meaning of one's professional activity and the corresponding coordination of one's personality); self-change (elimination of intrapersonal contradictions and conflicts, as well as self-control, self-regulation in accordance with guidelines and ideals developed by the individual). In the study, the professional self-awareness of the art teacher is considered from the position of the self concept, which allows him to see himself from the position of another person and project himself in the future.

We add self-expression and self-presentation to the above list of functions. L. Likhitska & L. Starovoit [54] in the structure of the creative self-realization of the individual, he focuses on the phenomenon of self-expression of the fine arts teacher and believes that this is his extraordinary perception of reality and the reflection of his own vision in the canvases of the paintings, the sense of the gamut of colors and the



correlation of the elements of the picture for the holistic perception of the work of art.

2. Acme teacher provides developed creative abilities.

O. Punhina & L. Husieva [92] consider the creative independence of the future pedagogue-artist to be the ability to understand the visual-figurative problems of artistic activity, to be able to formulate artistic-figurative tasks, to perform them with artistic means.

Lee Han [44] & Yang Binh [130] come to the conclusion that the creative activity of the future teacher of fine arts is the driving force of his growth, because it is "the desire and readiness, based on internal conviction, to take proactive, non-standard, independent actions in solving the tasks of artistic and pedagogical, productive activity, which is expressed in the ability to depart from template, associative thinking, emotional perception of artistic and pedagogical reality, the constant need for improvisation and creativity" [44, c.141]; allows you to deepen your knowledge about the phenomenon of creativity, reveal the transformative possibilities of the individual, as well as develop reasonable recommendations for ensuring the necessary conditions for the creative development of the student's personality. Examining the nature of the artistic and creative activity of students majoring in fine arts in the process of studying professional disciplines, it can be stated that the artistic and creative activity of students is creativity that is realized during more intensive activity. It is characterized by the attitude of the subject (student) to objects of knowledge (phenomena of artistic culture). In the course of this interaction, not only the object of interaction changes, where the artistic image of culture can be a socially valuable result, but also artistic and pictorial works, objects of artistic creativity, made in the process of learning [130].

Lee Han [43] determines that the creative individuality of the future art teacher is manifested in a unique, original way of performing artistic and pedagogical activities, which involves the qualitative transformation of the teacher's personality, the development of his creative potential.

According to the scientist, the following are the main characteristics of a creative personality: the ability to self-actualize, creativity, willingness to take risks, uneven success in studying different academic subjects, the presence of creative potential, a



high level of motivation, willingness to take risks, originality, the development of empathy, semantic flexibility [43].

Chinese researcher Maine Maine [59] names the following abilities of future teachers of art specialties: divergent thinking; flexibility and speed of thinking and actions, rich imagination; the ability to express original ideas and find new ones; developed intuition, perception of the ambiguity of things and phenomena; high aesthetic values.

Pan Wei, Li Xinhan [158] emphasize that the formation of creative thinking is an important condition for teaching students of oil painting, their individual style, which generally has a positive effect on the quality of art education. Creative thoughts, creative imagination encourage insight, at the same time, innovations are a source of self-expression and inspiration of the artist, positive emotions.

We consider with K. Husieva's [26] opinion, which considers the very nature of the creative process, which requires the maximum tension of forces, to be an extremely important condition for the effective development of creative abilities. This is due to the fact that the more successfully the abilities are developed, the more often a person reaches the "peak" of his abilities in his activities and gradually raises their level. The scientist considers the provision of freedom in the choice of activity, in the alternation and duration of classes, in the choice of methods of activity, and the development of interest in it, a necessary condition for the successful development of creative abilities. In this case, the emotional uplift will serve as a guarantee that mental tension will not lead to fatigue and will be beneficial, is interesting. Since the necessary condition for creativity is a comfortable psychological environment, for the successful development of creative abilities it is important to create a friendly atmosphere in the team, which will become a psychological basis for "returning from creative search and own discoveries." It is necessary to constantly stimulate the creative process, to be patient even with strange ideas that are not typical of real life, to exclude comments and condemnations.

3. The aesthetic aspect of creative self-realization of future art teachers ensures the demand for educational and artistic products of activity.



According to S. Konovets, "aspects of professional artistic and pedagogical training of fine arts teachers, related to their personal and creative development, creative self-realization, practical-methodical improvement and the acquisition of pedagogical skills, until now remain rather the exception than the rule." [34, c. 38]. Despite the timing of the research, this problem remains to this day not fully resolved. We fully agree with the author's opinion that educational disciplines of pedagogical and creative direction and content help shift the professional training of future teachers of fine arts from what he knows and can do as an artist to how he can transfer the acquired experience and aspirations of a creative self-expression and self-assertion for modern schoolchildren. It is obvious that the educational and professional activity of the artistic and pedagogical direction should be aimed at the creative self-realization of students, contribute to the disclosure of their acmeological potential [34].

In I. Havryliuk's research [23] aesthetic worldview is formed on the basis of artistic-aesthetic and pedagogical knowledge and is the result of complex mental activity, which is realized in the unity of the emotional and logical, contributing to the development of the artistic-pedagogical personality; is formed in the process of active activity and is a synthesis of common sensory images that reflect social and natural phenomena in human life. aesthetic perceptions mean a type of aesthetic actions expressed in a purposeful and integrated system of perceiving works of art and any other phenomena as aesthetic values. Aesthetic perception as sensory knowledge of the world is carried out in two interrelated stages: contemplation, which causes aesthetic feelings, and subsequent reflection and analysis of what is seen.

N. Hatezh [21] emphasizes the need to educate the aesthetic culture of one's own students. It happens as follows: the education of students' aesthetic culture acquires a personal meaning and becomes a component of students' internal experience through their awareness of the goals and importance of such activities, the desire to implement them and a sense of success from the results obtained; ensuring the implementation of the tasks of educating students' aesthetic culture in the conditions of practical training; orientation of students on education of aesthetic culture of students, familiarization with advanced pedagogical experience, use of innovative forms, methods and methods



of education in practical activities).

O. Muzyka [68] believes that in order to create an imaginative, expressive image, the ability to see one's work in a new and, most importantly, holistic way is necessary every time. When performing real-life productions, students are given an attitude to analyze all the qualities of the observed objects. For example, imagine the taste, aroma, sound. It helps to see the subject from all sides, and it is filled with life and new meaning. At the same time, the process of mental analysis, the decomposition of the object into visible and hidden qualities is taught. For the development of artistic perception, it is necessary to include comparative analysis and search.

On the thought of Li Yan [34] artistic works of oil painting, especially landscape paintings, are characterized by a color scheme close to the natural shades of the color palette and a small contrast between light and dark, depth is compared to pure and bright shades. Students must learn to imagine objects, overcome traditions (for example, the depiction of a real image of a peasant with a big head became a classic in Chinese oil painting), boldly change local colors, using red, green, purple and others.

During the creation of a work of art, a significant role is played not only by the selection of a color scheme, a successful composition, but also by the artist's intuition, which directs his view of modern artistic discoveries. T. Mironova [62] believes that intuition is the highest form of self-expression of the artist, the maximum rapprochement with life, however, he depicts reality through feelings, so it appears before us in a subjective form. Intuition is a way for a person to escape from the power of stereotypes, an attempt to find new facets of human existence, to reveal one's uniqueness in the conditions of socio-cultural standardization. "Aesthetic intuition" has nothing to do with a rational understanding of the world, because an artist, feeling intuitively, can stumble upon the world's innermost secrets.

4. The pedagogical aspect of creative self-realization of future fine art teachers is provided by the formation of pedagogical culture, skill, and image. A. Prus [91] thinks, that using the pedagogical culture, the teacher reveals creative potential, expands the boundaries of communication with the participants of the educational process for the purpose of sharing experience. According to the content of education, which is the



leading unit of didactics, we will express our own approach to their name and filling with indicators, levels (high, medium, low).

These are the following criteria with corresponding indicators: motives of artistic and pedagogical activity, knowledge and methods of activity, experience of creative activity. A. Prus [91] indicators of readiness include the awareness of the person himself of the uniqueness of his features, abilities and opportunities, real and potential, interests and values, prospects for personal and professional growth. Indicators of the motivational and value criterion of the readiness of future teachers of fine arts for professional self-realization: personal orientation of students for professional self-realization; motivation for educational activities to acquire knowledge and master the profession; valuable attitude to professional activity; presence of students' constant interest in learning. And the researcher also names its levels: the level of students' personal focus on professional self-realization; valuable attitude and constant interest in learning; a high level of development of creativity and reflexivity, the ability to self-govern, and communication skills [90].

In Lee Han's research [43] indicators of the level of formation of the axiological-motivational component of the creative pedagogical position of future fine arts teachers include: pedagogical values and value orientations, the creative direction of motivation of professional activity: the indicators are the motivation of the future fine arts teacher to perform artistic and pedagogical activities; awareness of a creative pedagogical position as an important indicator of professionalism; interest and need for artistic and pedagogical work; a formed system of pedagogical values, value orientations and valuable personal attitudes in artistic and pedagogical activity; orientation of the individual towards self-realization in artistic and pedagogical activities; the presence of strong-willed qualities, in particular, purposefulness, perseverance, independence, discipline, endurance and self-criticism in professional activities.

In N. Hurtovenko's scientific work [25] evaluation criteria and indicators of the formation of psychological readiness for professional self-realization of teachers are also outlined, including motivational-cognitive criteria (creativity, adequate self-esteem, ingenuity, high level of achievement motivation, inquisitiveness, initiative,



striving for self-development and self-realization).

O. Piddubna & T. Shmelova [87] name the indicators of the development of artistic interests in visual arts: attitude to the approval of a creative task; relation to the substantive side of artistic activity; relation to the created creative product; changes in emotional state at all stages of artistic activity; strategy for finding a solution to an artistic problem; the degree of intellectual independence in creative activity; the degree of emotional saturation in connection with the searching work of the intellect; the degree of completeness of acceptance and preservation of the artistic task; evaluation of the results of artistic activity; behavior of the individual in case of complications; concentration of attention. Therefore, ensuring the conditions for the development of artistic interests in the future art teacher will contribute to the formation of individual creativity.

In Yu. Hrytsenko's research [24] indicators of the development of expressive means of painting are: emotional and figurative thinking, aesthetic perception of works of art, artistic vision, skills and abilities to master various techniques.

According to M. Pichkur & H. Sotska [83] the indicators of the practical-creative criterion for the development of creative abilities include: the ability to create an expressive composition; the ability to create a harmonious color image; mastery of artistic techniques and materials (creative skill).

According to A. Prus [91] a teacher must be a professional teacher with a high professional and pedagogical culture, developed creative and scientific abilities, a high level of intellectual potential, be able to elevate himself, his image, his values, the values of spiritual culture, the results of his work, his own pedagogical system, his position, point of view, manner of communication. We refer to the indicators of the personal-activity criterion: creative, unconventional thinking (search-problematic thinking style), creativity, creative fantasy, developed imagination; specific personal qualities (focus, inquisitiveness, perseverance).

S. Izbash [30] thinks that the indicators of the operational component include: possession of general pedagogical skills and abilities, possession of artistic abilities and skills.



**KAPITEL 2 / CHAPTER 2**  
**CHINESE OIL PAINTING AS A MEANS OF FORMING THE READINESS  
OF FUTURE TEACHERS OF FINE ARTS FOR CREATIVE SELF-  
REALIZATION IN ARTISTIC AND PEDAGOGICAL ACTIVITY**

## **2.1. Art and pedagogical education in the People's Republic of China**

Art education is the process and result of training, upbringing, self-education of the individual by means of visual arts (in accordance with the topic of the dissertation). The content of art education is different, in our case we are considering higher art and pedagogical education, in which interdisciplinary connections are implemented using the example of a combination of fine arts and pedagogy. As noted by T. Panok, artistic and pedagogical education "determines the patterns of artistic and pedagogical activity, its rules, norms, principles, is characterized by binary nature and provides the subject with the mastery of a certain amount of academic, pedagogical and visual knowledge for the implementation of artistic creativity, scientific and pedagogical activity, relays artistic and cultural and artistic national values in the educational process" [79, c. 102]. According to the author, higher artistic and pedagogical education is aimed at ensuring personally oriented professional training of future artists-pedagogues in higher education institutions, the implementation of the idea of interdisciplinary education based on the example of the formation of artistic and pedagogical skills. Thanks to such an education, a person's worldview and aesthetic taste are formed more broadly and in depth. The researcher's opinion is the starting position regarding the place and role of visual arts in the system of art and pedagogical education, the essence of which is that the training of future artist-pedagogues in the educational process of higher education "presupposes the acquisition of systematic knowledge, the formation of skills and abilities in fine arts and pedagogy, the development of aesthetic taste, professional self-improvement, awareness of readiness for artistic and pedagogical activity and formed professional reflection" [79, c. 103].

The higher artistic and pedagogical education of the People's Republic of China



is adapted to the needs of society - the search and development of talented youth, the satisfaction of their creative self-realization. The purpose of such education is to train high-quality art specialists capable of performing artistic and pedagogical activities at a high level. It is valuable that its content is integrated, as it contains the main provisions of art, aesthetics, education, pedagogical psychology, general psychology and methods of teaching fine arts. Art and pedagogical education, particularly on the example of visual arts, develops creativity, imagination and fantasy of a person, enriches it with spirituality and the harmony of beauty, forms a worldview and the correct meaning of life. Each country has a certain flavor of artistic thinking, which determines the trends in the development of art and pedagogical education, which is related to creativity, elimination of stereotypes, experimentation of new things in artistic works. China is of interest, because this country has a unique culture, mentality, image of a civilized human life, but at the same time, there is partisanship in the country and the subjugation of the population to the ideals of the Communist Party. Openness and partisanship are projected onto educational levels.

The conceptual idea of Chinese art education in a generalized sense - Yue Zhi Yue Shen - the highest aesthetic ability of a person, his aesthetic life sensitivity with regard to morality. "Yuezhi" is the imitation and satisfaction of a certain moral concept, as well as the cultivation and formation of human will, perseverance and ambition, and "Yueshen" is the "fusion" of a person with an ontological existence, which is a super-morality, a spiritual feeling that is inherent in infinity. In China, Yue Zhi Yue Shen represents the spiritual realm of "Heaven and Man" in harmony with nature. In this regard, the nature of aesthetic education should be the creation of a new sensual education, internal natural humanistic education, education of human psychological ontology and education of emotional ontology, construction of aesthetic psychological structure and improvement of aesthetic taste [136].

As Yin Shaozhen points out [173], art education develops a personality, which is especially important in the study of questions on the formation of readiness for creative self-realization of future artists. Along with this, the author emphasizes the difficulties of evaluating the works of art of students and teachers, since rational evaluation criteria



are impossible.

Note that in the People`s Republic of China there are four areas of art education for primary and secondary schools - "modeling, expression", "design and application", "evaluation and comments" and "synthesis and research". The content of the art curriculum is being updated, effective teaching methods and techniques, optional classes are offered [156]. In the training of students of artistic and pedagogical specialties, considerable attention is paid to working with students in order to transfer talent to the new generation. As Yang Qian thinks [170], art education in higher education institutions should meet the needs of reforming education in primary and secondary schools, change outdated educational concepts, adjust curricula, attach importance to the training of theoretical and practical abilities of student artists. Improving the quality of art education of students of art and pedagogical specialties is one of today's tasks, as they have to pass on the acquired experience to the new generation.

As noted by Abdul Kaimu Mamaty, Qian Chuyi, Zhang Zhiqiang [1] art education in the People`s Republic of China is based on national cultural traditions, there is the inclusion of elements of traditional Chinese art in the education of art disciplines, the use of the cultural heritage of ethnic and national minorities in high-quality art teaching, the creation of a colorful art teaching program by mixing traditional cultures and modern art, enriching the content of modern art.

There are certain difficulties in the system of higher artistic and pedagogical education of the People's Republic of China, the elimination of which is possible under the conditions of reforming the process of training future art specialists, including fine arts. It is commendable that scientists focus on the problems of teaching art specialties in China. We refer to those highlighted by Si Weiyan [107] thoughts such as: stereotypes of exaggeration of authority and traditions hinder new thinking, there is a mismatch between learning and practical application of the results of higher education at work, there is a lack of constant purposeful self-development of the teacher.

It is significant that the idea of novelty and constant educational changes is present in many scientific works [1; 156]. This is explained by the fact that art education must



meet the requirements of modernity and development, and the updating of the content of educational courses must be constant and timely, have an outlet for practice. Researchers are unanimous in emphasizing that only when the new generation of art teachers is outstanding will talented youth in elementary and secondary schools continue to develop and basic art education will progress.

Unfortunately, as the experience of my own practice shows, not all students understand what "innovation in art creation" is. Creative self-realization of the individual, in our opinion, is the expression of one's own thoughts, and if they differ from others, it is an innovation. Innovation is not just breaking with tradition and being different from others. Innovations in the creation of oil painting are subject innovations, material innovations, innovative forms of execution and technological innovations based on the theory of painting. Good artistic innovations in oil painting are gaining popularity and increasing the rating of the art teacher profession. In this way, opportunities for creative self-realization of future teachers of fine arts by using of oil painting are revealed. Therefore, one of the leading tasks of reforming art education in China, in Zhao Wei's [177] opinion, this is the development of innovative competence of the future artist and its improvement in professional activity. For this, interdisciplinary integration of various disciplines and courses is widely used.

Proposed ideas highlighted in scientific papers учених Ян Цяня, Му Chunsheng's, Zhao Wei's [170; 156; 177], are derived from the study of the problem of formation of readiness for creative self-realization of students of artistic and pedagogical specialties. In the process of forming the specified readiness, it is advisable to take into account such essential ideas as:

1. The content and form of learning should be consistent, it is necessary to maintain the proportion between the content and the hours of the modules, because it is important to pay attention to the students' mastery of watercolor, pattern, artistic evaluation and artistic characters that are popular among people.

2. To create educational courses, take a balanced approach, determine the depth and volume of the material to activate interest in learning, and cultivate talents. Під час розроблення підручників з мистецтва необхідно враховувати високі вимоги до



рівня теоретичних знань і практичних умінь вчителів.

3. Colleges and universities should change the concept of art education, adjust the professional plan of teaching ordinary art disciplines, strengthen the content of education and training of students in art, expand the content of pedagogy and psychology.

4. Art colleges and universities should acquire experience of foreign education and increase the internship period of students to 18 weeks, so that students of art and pedagogical specialties have enough time to practice in elementary and secondary schools.

5. Art education in colleges and universities should be focused on cultivating students' creative thinking, developing their individuality, creativity, and innovation.

It is emphasized that students of art and pedagogical specialties are future highly qualified teachers of fine arts, artists, heads of circles and art schools, teachers of professional disciplines in specialized and art educational institutions, art critics, organizers of applied creativity, teachers of artistic work and drawing and others.

Wang Yi's research [164] is also about the requirements for a graduate of an art university in China. Students of art-pedagogical majors should master basic theories, knowledge and skills in art, sense of innovation and high humanistic qualities, as well as engage in art education, creative research and art planning and management. Especially important is the high level of formation of creative potential, its artistic embodiment in practice.

According Wu Yuebing's [165] point of view, a bachelor's degree graduate in art-pedagogical specialties must: master basic theories, knowledge, skills in the field of art-pedagogical education; to successfully engage in artistic and pedagogical education in secondary and higher schools, to manage artistic and pedagogical education; independently study and supplement information on artistic disciplines, orient yourself in the novelties of fine art; choose works of art and explore interesting topics in the field of fine arts; provide artistic evaluation and comments on own creations; use modern educational technologies for teaching art; seek out new sources and use ICT to obtain relevant information to engage in research.



The study of the peculiarities of the education of students of artistic and pedagogical specialties in the Higher Education Institutions of the People's Republic of China is based on the educational guidelines laid down in the content of the regulatory and legal documentation of the higher school and outlined in the speech at the 18th meeting of the Council of Heads of States of the Shanghai Cooperation Organization on June 10, 2018 by the Secretary General of the Communist Party of China Xi Jinping of the People's Republic of China on "China's openness" [113]. The main ideas used in the research are paying attention to creative self-realization of young people, quality training of future teachers of fine arts, implementation of the principle of national education.

The educational needs of students of artistic and pedagogical specialties in higher education institutions are determined by solving the important needs of such tasks regarding adaptation to the labor market, in general, to employment according to existing interests and inclinations. The innovative ideas of the higher school include the organization of the creative process of future specialists, including art and pedagogical specialties. Creativity should be revealed and formed in the preparation of these specialists for professional activities, since value orientations in a multicultural environment are changing, and spirituality and aesthetic perception of beautiful works of fine art occupy a priority place in the self-development of a person. However, the theory does not always coincide with the practice of preparing future specialists for professional activity at the creative level, forming their readiness to perform functional duties in the relevant position and to be successful citizens of the country. As the experience of one's own artistic and pedagogical activity shows, for creativity there is a lack of positive motivation to reveal talent as fully as possible and overcome barriers to self-realization, a system of encouraging successful students, innovative methods and forms that encourage future specialists to creative self-realization and self-expression in the process of drawing pictures and transferring better experience for students.



## **2.2. Teaching of Chinese oil painting in the institutions of higher education of the People's Republic of China**

Art-pedagogical education as the goal and result of mastering spiritual values develops on the basis of various types of fine art, in particular, on works of Chinese oil painting. According to scientists M. Kovalova & Qiu Zhuangyu [37], Chinese oil painting developed in the first half of the 20th century. thanks to impressionism as a universal worldwide trend. The first famous artist of Chinese oil painting was Li Shuton, an active participant in the exhibition creative activity of the "White Horse" group. The authors also mention the creative contributions to Chinese oil painting by other artists, such as: Wang Yuezhi, Wang Yaheng, Wei Tianlin, Guang Zilan, Guang Liang, Chen Chengbo. Our analysis of the article published by the researchers made it possible to single out the figure of the famous Chinese oil painting artist Liu Haisu, to find a connection between the creative self-realization of the art teacher and the means that stimulate the artist-pedagogue to this end, in particular, Chinese oil painting. Liu Haisu's work is an example of full-fledged self-realization of an individual. The illustrations of his paintings "Church in Paris", "House of Parliament. London", imbued with the play of light, saturated colors, harmony, clear forms, which allows you to perceive what is depicted in the picture in its natural form. When we talk about the creative self-realization of an individual, its limits are unattainable and endless. So, Liu Haisu not only painted, but also became the founder of the Shanghai Academy of Fine Arts, in which attention was paid to oil painting, drawing, sculpture, drawing of nude models. In this academy, a special edition of the collection "Fine Art" was organized, in which articles by Lu Cheng, Qin Zhong and others were printed. The artist studied the topic "Phenomena and trends in the development of modern art", which testifies to his research abilities. The large-scale enthusiasm of the artist was manifested in the fact that he was the chief editor of the album "World Famous Paintings", wrote the article "Western Painting Garden". It is valuable that the famous Chinese artist realized himself in pedagogical activity, passed on his own creative experience to the younger generation. Undoubtedly, art, in particular oil painting, plays a stimulating role in the



creative self-realization of an individual, allowing him to reveal his talent and giftedness in many directions.

According to the quoted scientists, the spirit of Chinese traditional art is deep and ancient: Chinese artists of the past deeply reflected the traditions of the national culture in oil painting. The spirit of Chinese traditional art, as noted by researchers [141; 152], is characterized by a deep understanding of the national culture reflected in oil paintings. Thanks to the interpretation of Chinese oil painting, future specialists try to understand the inclusiveness of the art of oil painting for the national education of the youth. Through the interpretation of Chinese oil painting, fans of fine art can understand the inclusiveness of oil painting works, compare them with the peculiarities of Western oil painting techniques. The trend of the role and significance of the analysis of Chinese oil painting for the nation and observance of the country's traditions and mentality is traced. However, heritage and innovation in art are combined, which attracts not only Chinese fans. Idea of multiculturalism is interesting for researching the issue of creative self-realization of artists-pedagogues, since they are carriers of beautiful and unique, show the importance of the national culture of any country for the formation and development of a harmoniously developed personality.

The Chinese art of oil painting combines knowledge of philosophy (in Chinese philosophy there are sayings "combination of heaven and man", "yin and yang complement each other, movement and mutual roots"), aesthetics (focus on writing gods, images in the landscape, external and its rhythm and melody), colorology (the use of light in the form of color to balance the human energy field on the emotional, spiritual, physical levels due to the influence of color on the well-being and physiology of the individual), music (reflection of the tone, speed, power of the sound of music, its melodiousness).

The Chinese note that they were brought up and developed on the traditions of the people, which include the art of oil painting. In their opinion, this is the wealth of the country, which should not only be protected, but also increased. They even consider that Chinese oil painting is the basis of independent positioning of the people, education of Western thinking and aesthetic culture. The art of Chinese painting



contains an artistic intention, which is its value. Even from ancient times to the present day, the desire of Chinese artists for artistic design has not stopped [11].

Therefore, in the learning process, teachers integrate the knowledge of various scientific schools to evaluate oil paintings. We add to the previously expressed opinion. It should be noted that teaching painting is a mandatory element of the aesthetic education of Chinese youth. The fact that many artists in China are engaged in oil painting cannot be ignored. We trace such a trend as a combination of Chinese and Western painting practices. However, Chinese artists try to adhere to the folk color in the content of their paintings. The demand for works of oil painting, interest in painting pictures attract the attention of teachers of higher education institutions. Along with this, they are trying to improve the method of teaching oil painting.

Chen Xiaofei notes the potential of Chinese oil painting for the creative self-realization of artists [138]. The works of talented budding artists become known and recognized in the cultural and artistic environment thanks to professional associations, such as: Shandong Association of Cartoonists Daji Dali, International Association of Huai Designers, Beijing Institute of Foreign and Chinese Fine Arts, China Research Institute of Foreign Art and the Overseas Design and Research Institute, the 8th China School of Art Exhibition.

We turn to the analysis of the differences between Chinese and Western oil painting, in order to then harmoniously combine them. The differences include: in the cultural foundation on which the artist relies; in the philosophy of the depicted; in the subordination of expressive means of oil painting to each other; in the interaction of other types of art with oil painting.

We understand the difference in the cultural foundation as the difference in the historical path taken by fine arts in China and Europe. Western oil painting relies in its development on the ancient tradition of realistic depiction (antique fresco, Fayum portrait). Chinese oil art has now moved away from the blind copying of Western style and techniques and increasingly relies on Chinese traditional painting (images of plants "bamboo", "flowers and birds", landscape "mountains and rivers", animalistic genre "fluffy and feathered", portrait genre ).



The difference in the philosophy of what is depicted is manifested in the following. Orientation towards realism, rationality, similarity of the depicted and the image is inherent in the Western tradition [145; 157]. The symbolic content of the work of art acts as the second meaningful layer of the canvas. Although the realism of the image, its similarity to the original, is not the end in itself of the artist's artistic activity, it is a language through which the artist expresses his own plots and ideas. Dutch still lifes, in which each object has its own symbolic meaning and expresses complex religious and moral ideas, executed in an impeccably realistic manner. For a person who does not understand the deep symbolic meaning, such still lifes will be only refined images of household objects, flowers or food. Landscape painting of Western Europe of the XVII-XVIII centuries. conveys a certain mood and feeling through images of nature or buildings. However, for a person who does not feel the emotional mood of the picture, the image remains only a realistic reproduction of a certain area. In contrast, in Chinese painting, the spirit of the image, and not the realistic reproduction of the depicted object, always occupied a prominent place. Based on the principles of the Chinese philosophy of "the unity of heaven and man", "yin and yang complement each other in constant movement" [157] Chinese artists use images as a means to convey their own idea to the viewer. Therefore, in Chinese painting, the image is stylized in a certain way.

The difference between the subordination of the expressive means of oil painting to each other is as follows. The main expressive means of Western oil painting are perspective (compositional means) and chiaroscuro (coloristic means). [157]. Using the chiaroscuro modeling, the volume of the image is achieved. The chiaroscuro characteristics affect the artist's use of colors. Thus, a black object, depending on its material and characteristics of the light source, can be depicted by the artist using dark blue, dark green, dark purple. The perspective in the paintings of Western oil artists creates a complete image, does not allow it to "fall apart" into separate elements, distinguishes the main (figure) and subordinate (background). Another important task of perspective is to create a feeling of space, saturation of the picture with air and light, or vice versa, a feeling of tightness and darkness. This not only models the surrounding



space of the figure for its greater expressiveness, but also reveals the symbolic and emotional content of the picture to the viewer. In contrast, the main means of artistic expression in the paintings of Chinese oil painters is the line. It is thanks to the lines that the figures are modeled, the perspective is revealed, and the unity of the compositional elements is achieved. Modeling the figure by using of lines emphasizes its mobility, plasticity with minimal use of artistic means. When modeling perspective, thin and dashed lines represent distant objects, thick lines represent close ones. The meaningful and symbolic filling of the picture occurs through the use of smooth lines for a feeling of emotional balance, harmony of the object, sharp lines emphasize conflict and imbalance [145].

The difference in the interaction of other types of art with Western and Chinese oil painting is as follows. Western oil painting is related to sculpture, icon painting and fresco. It was the ideals of ancient realistic and harmonious sculpture that inspired the artists of late Antiquity and the Renaissance to search for such expressive means of art that would accurately convey the shape of the figure and its location in the surrounding world. Western oil painting is connected with icon painting and fresco through the technical evolution of expressive means. It is precisely because of the requirements of brightness and durability of the image presented to a large audience that the search for a suitable solvent, which is oil, begins. Art forms to which Chinese traditional painting is related are decorative painting and book illustration. However, the artist is limited in expressive means, primarily because the image interacts with the form of the object or the text and is not a completely independent means of conveying content. We should also note that the artist does not face the task of creating a perspective picture. A three-dimensional object subordinates the image to its own form, which greatly complicates the creation of perspective. The book illustration is viewed from the top down, which also makes it difficult to develop a linear perspective [175].

It can be said that the combination of Western art of oil painting and traditional Chinese culture gradually formed the Chinese art of easel oil painting. The traditional subjects of Chinese painting are divided into three categories, such as: flowers, birds, landscapes and figures. Flowers, birds and landscapes are the creations of the painter



and nature, and the characters are aimed at training the staff. Characters appearing in Chinese pictures are divided into historical plot and Taoist characters, historical plot pictures [161]. Thus, Lao Jia's landscapes are characterized by simplicity, intelligence and strength, which is like a great mountain stream. In his works, mountains are drawn by using of several dark spots that cross each other vertically and horizontally, thus conveying the spirit of the mountain, supposedly creating the "consciousness of the universe." They have the presence of canons and author's novelty, his individuality and strong national spirit [180].

Scientist Li Yonghui expresses an interesting opinion [152]. In his words, color gives people a new experience, stimulates visual perception of the beauty of life and a sense of self-importance. Students need to be helped to learn to understand color and use different shades in their work. Teaching oil painting is effective when traditional manual painting is combined with modern technologies, and the computer turns into a means of creativity for students and teachers. Rational use of the computer and its combination with hand painting develop innovative abilities and aesthetic taste of future teachers of fine arts.

In his publication, Zhu Minxi [181] advises using the psychology of color to teach students of artistic and pedagogical specialties, thanks to which the imagination and creativity of students are stimulated.

Yuan Zhigang [176] draws attention to the problems of spreading oil painting in China. On the one hand, as the author notes, students of artistic and pedagogical specialties should include national elements in the process of painting pictures based on creative consciousness and thinking. Bringing a national color into the design of a picture is not an easy task, the artist thinks, creates, finds reserve possibilities and an individual style in himself. On the other hand, national elements in the creation of oil painting should be purposeful.

Teaching a course in oil painting is a tradition of the Chinese Higher Art and Pedagogical School. It is generally accepted that oil painting studies cultivate the artistic spirit, shape the mind and feelings. Future fine art specialists gradually analyze the composition of a painting, the beauty of colors, lines, and strokes. Thanks to oil



painting, they learn to express feelings, feel beauty, and show aesthetic taste. Spirituality is manifested in self-awareness, one's talents, service to art.

In a study by Juan Ciji [148] it is stated that oil painting courses are divided into: basic courses and creativity courses. The basic course is aimed at developing drawing skills through exercises. The creative course improves students' imagination and is designed to create their own creative products. It is noteworthy that the work of Chinese artists is imbued with a high level of ideological and spiritual content of ancient Chinese culture. Therefore, the teachers advise to use Chinese elements in the teaching of oil painting, which enriches the content of the study and activates the interest of students in learning ancient Chinese culture. But if there is no inspiration, strong basic skills, it is impossible to project career growth.

As Yuan Hongbing points out [175], for students of artistic and pedagogical specialties, it is advisable to teach the discipline "Fundamentals of painting" for three years. This gives them the opportunity to reveal their own abilities to understand and distinguish different colors, to select shades, brightness, chroma, to quickly determine and mix the desired colors with pigments, to discover the relationship between light and color. Thanks to the study of the national characteristics of Chinese painting, the understanding of traditional colors, their natural reproduction and expressiveness is strengthened. The ability to visually convey color is trained in the content of the "Campus Applied Art" course, which includes training in the technique of creating a color composition, performing color design, using color attributes, color contrast, coordination (same color, similar color, contrasting color, complementary color, warm and cold), tone, color psychology, color expression.

According to Qian Chuu [162] when teaching oil painting, it is necessary to use traditional Chinese cultural elements in teaching painting. Classic graphics from works of traditional Chinese art have perfect forms and deep connotations. For example, squid, phoenix, dragon, auspicious cloud, lotus, peony, bamboo and Meilan chrysanthemum, martial arch (Chinese classical architectural spirit and temperament, architecture), Feitian (symbol of Dunhuang art, people), Peking Opera (Consciousness and values), wood, fire, earth, gold, water.



According to Ning Ting and Wang Qing [157] teaching an educational course of oil painting should begin with the intuitive perception and recognition of students' talents, conveying the goals of education to their consciousness and thinking, making sure that a productive result requires not only the disclosure of creative abilities, but also willpower, patience, fortitude and confidence. It is important, according to Chinese scientists, to be able to evaluate the works of artists - oil paintings. In the process of artistic evaluation, masters should develop philosophical thinking, understand the aesthetic value of similar works, know culture and even show concern for national values. The spiritual component of national art is a combination of culture, emotional and rational, traditions of the Chinese people, the reflection of which can be found in the works of famous oil artists.

In the process of studying painting, students of the artistic and pedagogical direction of training acquire knowledge, abilities and skills that require intellectual, emotional, willful and physical efforts of a person [81, c.90]. Therefore, the learning process can be defined as a purposeful sequential change of educational tasks, goals and the corresponding change of all elements of learning, focused on the formation of the properties of the subject of activity regarding the assimilation of the content of education as a pedagogically adapted social experience [57, c.209]. Learning is a part of the pedagogical process, when education, development and personality formation takes place in cognitive activities under the guidance of the teacher and based on the results of his teaching activities; orderly interaction of the teacher with students aimed at achieving the set goal; purposeful interaction between the teacher and students, in the process of which the formation of scientific knowledge, methods of activity, emotional, value and creative attitude to the surrounding reality is achieved in the students, the overall development of the child takes place [3].

Scientists and practitioners emphasize the problems of learning and teaching Chinese oil painting [144; 150; 163]. The main problems of education include: lack of innovation and innovative trends, traditional education system prevails, low sensitivity of the program, to solve the problem of diversified education, outdated concepts of education, imposition of own ideas on students, predominance of theoretical over



practical, lack of a unified evaluation system, teacher assignment on his personal experience and ignoring the student's personal experience, low individualization of the learning process, limitation of the educational environment to the classroom and work with reproductions. The scientists unanimously came to the conclusion that it is necessary to: optimize the concepts of education, apply variability and diversity of education methods, diversify means and create learning models, strengthen the role of the teaching staff in increasing the effectiveness of education, build learning strategies for the successful implementation of the educational course.

Scientists Xu Shaohua, Xu Jingmei [168] testify to the fact that in the process of teaching oil painting there is no practice of integrating cultural elements. Therefore, the pictures drawn by students do not correspond to a high level of artistic performance. We are impressed by the advice of the cited researchers, such as: we should find the necessary elements of Chinese culture that can be integrated into the process of creating works of oil painting; activate creative potential for successful results; learn to choose the ideal combination of elements of Chinese culture with the techniques and methods of oil painting, its peculiar nature and uniqueness.

In the scientific work by Qian Chuu [162] we found a similar opinion to the previous statement. Education based on Chinese traditional art should strive to transform and recombine Chinese cultural elements in combination with modern trends, and most importantly, try to create a new Chinese element originating from traditional culture. This is confirmed by the scientific work of Yang Defa [169], who notes that the art of Chinese painting emerges from conservative traditional teachings, forming a certain concept of painting that includes the atmosphere of the time and cultural characteristics. However, despite this concept, teachers encourage students to be innovative in painting. Thanks to beautiful paintings, students reveal their creative abilities, expand their worldview, build a new concept of learning - creating various oil paintings in which they express themselves creatively.

An indispensable component of readiness for creative self-realization of future teachers of fine arts is formed innovative thinking. In China, the idea of creating innovations is taking on a wide scale. The main thing is that it is suggested to create



the right innovative ideas in higher education at a time when students are still acquiring classical knowledge and skills in the art field. It is understood that innovation is a state order and is appreciated by Chinese citizens. However, any phenomena, actions, processes should not lose their essential characteristics. Thus, innovations in oil painting must have a purposeful meaning and direction, and cannot lose their main characteristics. It is valuable that innovations create a new field of creative self-realization of participants in the educational process.

According to Chang Ruilong [136], the innovative spirit of the artist means the courage to abandon the old and to give oneself the courage to create a new consciousness, thinking and psychological state. Creativity refers to the intellectual quality of a person to create something new and unique that has social and personal value. It is also named innovation. Respecting the student's personality, encouraging the student to innovate, encouraging them to think and imagine boldly, and creating situations of success are effective.

Scientists Li Xinhan, Pan Wei [158] argue that the teaching of oil painting not only meets the needs of developing the artist's skills, but also develops creative thinking. According to Chinese educators, oil painting without creativity is worthless, it loses its "vital" force without practical significance. Thus, hyperbolization, which in our opinion arouses interest in the creative self-realization of students of art and pedagogical specialties from a psychological point of view, is a container of its various sides: divergent and convergent, intuitive and analytical, lateral and vertical, reverse and positive, subconscious and conscious. Its formation requires a lot of time, training and endurance.

The process of learning oil painting should be active and mobile. The author of the scientific article is Di Yuyuye [141] concludes that the education of students of artistic and pedagogical specialties develops their research skills, the ability to observe objects, events, people in various aspects. Future specialists should feel the beautiful and unique, discover the magical and secret, combine what they see and hear with artistic ideas. An important point is the management of emotions, the implementation of self-regulation in artistic and pedagogical activity.



The formation of an artist's individual style is an important characteristic of the training of students of artistic and pedagogical specialties in higher education institutions. In a study by Li Haibo [151] uses the term "multimodal learning system" that exists in the oil painting teaching system. Through this system, students study different models of oil painting with a purpose. The painting system combines the methods and rules of creating sketches based on the theory of color science, which allows you to show the inspired beauty and virtuosity of oil painting. Scientists are convinced that China needs such an art, despite the fact that the process is technically difficult.

Scientific works deserve special attention [137; 143; 147; 167; 157; 181], y which is the subject of the controversy regarding the teaching of theoretical academic disciplines for students of artistic and pedagogical specialties. Yes, Fan Xuesong [143] notes that students' study of theoretical disciplines, particularly art history, deserves increased attention. Only with cultural heritage, human achievements, and moral feelings is it possible to understand the connotation of art, because these components are closely related.

We like Xiong Wei's opinion [167] in that the main issue of studying art history is the interest/disinterest of students in studying the discipline. Studying art history improves students' aesthetic and analytical skills. Through the study of the history of Chinese and foreign art, students are able to compare the art and culture of ancient and modern China and other countries vertically and horizontally, as well as improve their understanding of national artistic culture, proud of national pride. In this way, the content of art history teaching is enriched with information about Chinese and foreign schools, classical works of famous artists, and skill is compared.

According to Chen Lei [137], teaching art history should not be dry and lifeless. To save time, teachers shorten, simplify, do not connect the history of art with specific works. do not sufficiently characterize a certain style and period of art history. Since the history of art is a basic discipline, without mastering which further movement into the world of painting is impossible. teachers need to stimulate interest in studying the subject, interest and surprise students. The teacher should rely on the laws of teaching



methodology, and not just list historical events. The teacher must connect periods of art history with specific works, as well as historical events and persons who were present at that time for comprehensiveness of understanding.

Scholar Hao Weikun [147] notes that in order to facilitate the study of the history of art, a very important role is played by visualization, both proposed by the teacher and found by the student independently within the framework of educational research. Also effective methods are: the flipped class method, the method of discussions, reports and presentations in front of other students.

As Yi Shanbing points out [171] students are offered four types of art history textbooks. 1. Compiled according to Western chronology. Disadvantages: Difficult to understand and disconnected from the students' experience. 2. According to the chronology of Chinese dynasties. Disadvantages: too much material, which is not enough time to study during the courses. 3. By genre of painting (Chinese, Western, other). Disadvantages: too specialized. It will not be useful for everyone. 4. By styles of painting. Disadvantages Styles are not clearly divided in time, they develop in different ways in different countries. The key to success is the use of all types of textbooks in accordance with the set learning goals.

In the scholarly thought of Zhou Chunhua [179] it is emphasized that the postmodern trends, which were named "The end of art" require new methods of teaching art, for example, a method of art research that combines aesthetics, storytelling and interpretation (to what extent it is aesthetic, the comprehensibility of the story told about the work of art and the comprehensibility of the symbolic series, which he carries). Also, for a better understanding, one needs to expand one's own cultural horizons in order to understand the culture of all mankind.

In the process of learning, as noted by Gong Junsheng [146], an important point is students' assessment of artistic paintings. On the basis of the cultural and anthropological approach, a comprehensive study of the creative activity of a person in its historical and ethnocultural dimension takes place. The use of multimedia technologies makes it possible to model sketches of the historical canvas, to show the true spirit of past events and people's experiences.



Scientists Ning Ting and Wang Qing [157] offer to teach the evaluation of oil painting, moreover, teaching such an educational discipline differs from teaching the history of oil painting. The content of such a discipline should not aim students at understanding and mastering the basics of oil painting, instead, it includes theoretical and practical knowledge and skills in the technique of evaluating artistic works. The oil painting assessment training course provides for the orientation of educational goals, strengthening the interpretation of Chinese oil painting and allows you to feel how this art form imitates folk traditions in education.

As a kind of painting art, traditional realist oil painting has its own unique nuance, which is that the concrete image of fine art is transformed into a real object with the content of space and volume. It comes from the West and has a strong historical tradition. Realistic oil paintings have a spiritual character, embodying the creative ideas and creative strategies of realism, and therefore present the following characteristics: critical: revealing the dark side of society and praising the positive spiritual world; epoch: the object of the image, the developed bright evaluative judgment, deep thinking of the creator. The image reflects the style of the time and reflects the ideology of people from all walks of life. Aesthetics: The whole work is about showing people and landscapes in real life, focusing on discovering beauty and exploring it.

According to Yu Ma [132] the organization of the process of teaching realistic oil painting should be effective, create conditions for the creative self-realization of participants in the educational process. The opinions of a scientist within the framework of the problem of formation of readiness for creative self-realization of an individual in the educational process are relevant. It is likely that art education expands students' spatial perception and develops drawing talents. Artistic paintings, competently and aesthetically correct in accordance with modern drawing techniques, activate creative thinking. An innovative approach increases interest in art, in oneself from the position of a successful artist. Strengthening the effectiveness of students' practice, which is constantly taken care of by teachers-scientists, is that future teachers of fine arts should convey and teach their students to use visual techniques and correctly perceive the general structure of painting objects, choose objects of



expression, modeling, reproduce a real scene, consider the general form in a realistic form and boldly produce a creative idea.

In university campuses, the educational community should be characterized by good interpersonal relations, a friendly attitude towards teachers and students, active and proactive participation of all participants in the educational process. Building a learning community can not only improve the ability of students to learn professionally, but also contribute to the constant renewal and improvement of the structure of professional knowledge and the professional quality of teachers. The quality of teaching in the classroom deepens the creative activity of students and joint discussion of problematic issues. Creative exhibitions and subject olympiads create conditions for uniting educational communities. The creation of a school-local cooperative community is of great importance. The content of the school-local community is mainly reflected in two aspects: on the one hand, productive exchanges and cooperation between universities and local primary and secondary schools. Self-education is the beginning of lifelong learning and the beginning of a person's self-improvement. In addition to the ability to self-learn, the ability to self-examine is also an important quality that teachers should possess. Introspection is self-education in self-evaluation, introspection and regulation and is an important process of self-improvement [155].

For a long time, the teaching of fine arts at the universities was supported by a learning model, the essence of which consisted in drawing in the classroom, demonstrating sketches, and being guided by the teacher. The form of online learning has changed this traditional model. We are impressed by the researchers' opinion that it is impossible to turn a real classroom into a virtual cyberspace, a new form of education should work on perspective and predictive thinking. Digital culture not only includes the use of ICT for searching, evaluating, creating and exchanging information, but also expands human knowledge and value orientations. Thus, watching valuable domestic and foreign educational videos for the purpose of teaching students of artistic and pedagogical specialties expands their imagination about new techniques used in fine arts, introduces them to famous artists, their biographies and career growth.



Chinese scientists Xi Jingxia, Xi Cuiyu [166] point out that the coronavirus epidemic has made adjustments to the educational process of students of artistic and pedagogical specialties. Teachers were not prepared for online education of students, did not fully master new information technologies. Difficulties arose during preparation for classes, in the process of conducting classes, control measures, and evaluating the results of educational and cognitive activities. However, the teachers studied hard, adapted to the new forced conditions of study and education of students, and their methods and forms of work were transformed.

In the process of creating sketches, students use photos taken on a mobile phone. The photos are for reference only. To better reflect the characteristics of the works, students use additional creative materials based on their own travel experiences to record beautiful things and scenes from life in a realistic way. Therefore, it is necessary to form the ability to flexibly master realistic techniques. Using the traditional realistic methodology of oil painting, students try to correctly understand color and enhance the sense of space. For example, warm colors are used to highlight key moments, and spatial depth in images is enhanced. Highlighting the drawing with light and dark contrasts, using cool and warm colors of each color, effectively combining light and dark colors, thereby enhancing the three-dimensional feel of the whole work [10].

The results obtained by Chinese researchers Xi Jingxia and Xi Cuiyu are interesting [166], the gist of which is that students' abilities to think logically and interpret images improved in the process of online learning. Scientists observed such simple things as silence reigned in the art class and communication barriers disappeared. The horizons of students expanded, the space for their creative self-realization. Systematic information on art theory and interpretation of the work to some extent filled the lack of procedural instructions. The creative process of students of art and pedagogical specialties began with a simple mechanical copying of pictures, and gradually developed, based on the problem with a sense of conjecture. In this process there are still problems such as technique and modeling, but it is gradually becoming clear how to make sense of the choice of material, the necessary formal logic, the color composition and the overall relationship of the image [51].



In a study by Duan Xiaoming [142] it is emphasized that online distance learning is becoming an academic paradise for the development of education in a new era. Online learning covers modules with a huge amount of information, such as classes by famous teachers, online experts on the Internet and exchange forums. Online learning increases the time and space for learning, and has the advantages of flexible access, rapid knowledge dissemination, timely information updates, and resource sharing. This is particularly useful for the growth and development of art teachers in rural and remote areas where education is relatively backward. Video recordings of expert lectures in various fields allow teachers to keep abreast of advanced trends in the development of art disciplines, to constantly update the concept of art education and teaching, to understand modern concepts of education and teaching, to follow objective patterns in educational activities, to adjust teaching methods, to integrate the content of teaching educational discipline. Online distance learning also creates a platform for art teachers to network. In this stage, to show the personalities of the teachers, the teachers discuss, communicate and learn from each other. Experts answer questions online, providing a variety of solutions to learning challenges. that is, practice and research are harmoniously combined.

However, there are certain inconveniences in the online education of these students. Painting is a process of constant search for the "right view", and learning to draw has certain properties that can be adjusted, but the basic rules cannot be broken. Drawing in the classroom is the main method of teaching visual arts, which requires training in eye observation and exercises with precision of the hands. Copying and creativity refer to different learning methods and cannot replace each other. Of course, the lack of real studios and the lack of an artistic atmosphere are also unusual for participants in the educational process who are used to offline learning. Researchers Xi Jingxia, Xi Cuiyu [166] express the hope that after the epidemic, there will be a wide discussion on the combination of traditional classrooms and online classes, and new practical teaching methods will be developed and proposed.



### **2.3. Oil painting tools and their influence on the formation of the readiness of future teachers of fine arts for creative self-realization in artistic and pedagogical activities**

According to V. Vlasova, the means of the artistic language of fine art should be considered a combination that contains the means of expression of various types of fine art (line, stroke, stain, tone, color, relief, form, texture), which are related to all aspects visual perception and help to embody an artistic image in creative activity. "The artistic means of fine art in its various forms are appeals to all aspects of visual perception (volume, plasticity, color, chiaroscuro, texture) - pictorial means - and expressive means related to the nature of the work's imagery. We name the set of pictorial elements characteristic of a certain type of art and the specifics of their application a pictorial language." [127, c. 48]

A large number of artistic means of fine art are allocated. For the purpose of systematization, the mentioned means were grouped by us according to essential characteristics. Means of expressiveness of painting are divided into: tone-color (color, tone, coloring, chiaroscuro, contrast); formative (line, spot, silhouette, space) compositional (drawing, composition, perspective, plan, angle, accent); textured (texture of a colorful surface, strokes).

In painting using chiaroscuro modeling and color ratio [111] the characteristics of form, volume, space, color, light and shade, and composition are reproduced [125], illumination/shading of reality. And one of the main purposes of painting is the faithful reproduction of reality. Another important task of researchers is to determine the impact of art on the inner world of a person at the sensory, emotional and intellectual levels [111].

The development of the artist's creative individuality takes place through the means of visual arts. According to M. Sapata, artistic means of fine art appeal to all channels of human visual perception, providing information about color, chiaroscuro, plasticity, texture [102]. D. Kuznietsova belongs to the artistic and expressive means of painting: color, spot, shape, texture and direction of the stroke, rhythm of color spots,



contrast, symmetry or asymmetry, proportions, color and light-shadow relationships [41].

According to O. Otych, fine art has a surprisingly great pedagogical potential for the development of the creative individuality of the artist, who "reflecting the world, avoids blind copying of it, naturalism, and embodies his own vision and attitude towards it in an artistic form" [78, c.447]. First of all, it is the development of general characteristics of visual perception: voluntary attention, visual memory, figurative thinking, figurative and spatial imagination, eye sight, observation, attention to the characteristics of objects and phenomena (shape, texture, colors and shades), harmonizes the personality. In addition, special knowledge and skills are formed, such as: coloristic, artistic-graphic and compositional [78].

According to Yu. Hrytsenko [24] the main task of painting is the development of pictorial vision, mastery of painting techniques, the ability to distinguish between professional pictorial writing and non-professional, and for this students need to be able to learn academic knowledge and apply it in their practical activities. We emphasize that by using of expressive means of painting, the development of: an emotional and figurative form of thinking is achieved; aesthetic perception of works of art; artistic vision; skills and abilities to use various techniques and materials. Pictorial vision is the ability to see nature, analyze its shape, color, material, harmony of color and tonal relationships, select not only objects for productions, but also draperies, taking into account the general color scheme and composition as a whole. It is also the ability to compare different works with each other, to find disadvantages and advantages [24].

O. Otych [78] refers to the use of color as a means of artistic expression. The researcher singles out: the development of imaginative thinking, the development of the ability to translate creative ideas into reality, the development of the ability to emotionally influence a person through aesthetic means. Color has three properties: tone, saturation, lightness. We characterize these concepts as follows: the difference in shades of objects is named a color tone. Achromatic colors do not have a color tone, but only lightness. The degree of difference of color from gray, equal to lightness, is



named saturation [22].

M. Sapata [102] considers color the main means of artistic expression. It is by using of warm and cold colors, according to the teacher, that the perspective of the image, chiaroscuro modeling takes place. O. Muzyka [68] shares this opinion. Understanding the basic characteristics of color, such as: saturation, tone, lightness, forms special artistic competences. Among them: the ability to analyze the color characteristics of an image, the ability to creatively and expressively work with color to create a composition, the ability to use color to create a certain mood of an artistic work. Also, working with color develops the imaginative thinking of the acquirer, stimulates him not just to copy what he saw, but to consciously select the main thing for transfer to the picture. Another important characteristic acquired during the work of the acquirer with color is artistic thinking, which is based on the artistic perception of the depicted object. For example, in order to better convey the characteristics of the image by means of color, the collectors do not only observe the visible qualities of the object. They analyze its hidden qualities, conduct a comparative analysis and search for a deeper insight. The task of the acquirer when working with color should not be so much to reproduce the color as to find such a pictorial and coloristic solution that will reproduce a complete image of the depicted object.

O. Muzyka [75] suggests using color to develop another important quality of the future artist: constant (non-standard) perception and vision of objects and phenomena of the surrounding world. The scientist emphasizes that the standard, constancy in the perception of color by the artist simplifies what he created. Conversely, understanding changeability, changeability of color under the influence of lighting, environment, surrounding things will make the work more natural and interesting. The scientist pays a lot of attention to the so-called professional "position of the eye" of the acquirer, who would perceive nature holistically. Holistic perception and the competent construction of color unity on the painting plane depends on the development of the following components of the structure of holistic perception: 1) the ability to perceive large color gradations and the general color of lighting; 2) vision of interaction of contrasts of color combinations; 3) the ability to see large color masses, the general color condition and



the richness of color nuances; 4) the ability to see the system of color relationships and color ranges; 5) abilities of spatial perception of color; 6) the ability to perceive shades of warm and cold colors in the unity of the color gamut; 7) the ability to capture the movement and tension of color, its compositional vision.

The ratio and combination of colors create the color of the picture. According O. Tarasenko [119], by using of color, the artist develops the skills of building a color composition, which, in turn, emotionally affects the viewer's perception of it. To do this, students of art education are given the task of creating and analyzing coloristic compositions from colors: opposite in terms of the color spectrum; harmonic; closely located in the color spectrum; mixed. Certain combinations cause tension in the viewer, others - calm. Therefore, the future artist must understand the means of color influence on the viewer's emotions.

Chiaroscuro is an important expressive means of oil painting. We understand the type of "light and shadow" as the state of illumination/darkness and the transition between light/dark both on the objects of the picture and in the interaction of these objects between themselves and the background. By using of chiaroscuro modeling, the artist achieves volume and spaciousness of the image.

According to O. Berlach P. & T. Halkun [6] chiaroscuro modeling is one of the main tasks of the artist. Scientists draw attention to the fact that under the influence of time, the color layer changes its tonal color properties, and urge collectors not to neglect material science, so that the objects depicted in the picture do not lose their properties over time.

Opposite colors on the color wheel, cold and warm tones, light and dark, bright and dull, creates contrast. Contrast makes the image more emotional, expressive. According to R. Malynina [60], the use of different types of contrast can diversify the effects that the viewer sees in the picture - create a sense of movement, simplicity or sophistication, sharpness, rhythmicity, the effect of space, mystery.

I. Muzhykova [67] determines the importance of mastering the educational disciplines within which future artistic and pedagogical workers interact most closely with color "Painting" and "Fundamentals of color science". Based on the results of



mastering these educational components, future teachers acquire: the ability to use the basic expressive possibilities of color and various technical techniques in educational and creative works; understanding of the laws of color creation and harmonization of color relationships in a painting; the ability to apply ways of displaying form, space and lighting conditions with pictorial means; the ability to depict the qualities of nature with pictorial means, to professionally use gouache, watercolor, oil paints, to artistically organize a painting plane by using of color; the ability to use the main means of compositional organization of a painting; the ability to analyze the main characteristics of color and color combinations; awareness of the principles of creating color harmonies, classification of possible variants of harmonies; specifics of the psychophysiological and emotional effect of color; the ability to explain the principles of construction of existing systems of color names, systematize color names, explain the essence of each colorimetric concept, characterize any color composition using appropriate terminology; skills of creating a color palette with given characteristics; transform an abstract color palette into a concrete composition.

Composition is one of the most important means of expression in easel oil painting. It builds the shape of the entire work, creates interaction between its individual elements. All these tasks are carried out in accordance with the plot of the work, the author's idea and are based on the principles of artistic integrity. As O. Tarasenko notes, "it is the composition that solves the task of creating an artistic form, a certain image in the picture" [118, c.91], this is the main purpose of searching for interesting solutions during sketching.

O. Handrabur [20] considers the main characteristics inherent in the composition to be: symmetry, integrity, rhythm. Symmetry is understood as the harmony of the right and left, lower and upper parts of the picture with each other, balance between different objects of the image. Integrity is the connection of objects into a single compositional space, their subordination to a single center. Rhythm is the arrangement of objects similar in certain characteristics through equal intervals. The main goal of the composition of the picture is the arrangement of objects in a certain sequence to create a single emotional and meaningful impression of the work.



We agree with N. Dihtiar & O. Tarasenko [16] opinion, that the development of the skills of creating an artistic composition is surprisingly important during the training of future teachers of fine arts. Sketches, sketches, sketches drawn from nature develop observation and attentiveness, stimulate figurative and abstract thinking, the ability to operate with generalized geometric shapes. The stock of impressions and sketches made from nature will become the basis for independent elaboration and construction of compositions of future canvases with different subjects. The following exercise is used for this: figures of characters and elements of the composition are cut out of paper and placed on a certain field. After that, to create a composition, they begin to move until they find the most successful location option. Gradually, such an exercise should become mental. However, even an experienced artist should make several sketches in order to choose the most expressive version of the composition.

O. Semenova & Yu. Kovalenko [106] distinguish the following means of composition: regular (subordination, scale, proportionality and rhythm), selective (statics/dynamics, symmetry/asymmetry, contrast/nuance, balance/imbalance, main/secondary, heaviness/lightness, polychromy/monochromy, plot/plot, novelty/standard, general/individual, realism/fantasy, polysemy/monosemy, necessary/accidental, ratio/emotion) and specific (point, line, spot; plane, volume, space; mass, texture, texture; graphic, coloristic), model). O. Piddubna [86] claims that composition is the most important discipline that develops the creative abilities of the future artist, his imaginative thinking, creative imagination, the ability of students to independently perform creative and pedagogical work.

R. Motuzok [65] considers composition to be an important factor in developing the professional readiness of a future teacher of fine arts. While performing compositional exercises, observational skills develop, the ability to see and perceive the main, significant, characteristic and interesting things in the environment. Special attention is paid to the development of the creative imagination of the recipient, since the artist may be faced with the task of creating a composition without using nature. Based on these characteristics, compositional competence is formed in future teachers-artists, the constituent elements of which the researcher sees as: 1) to create



harmonious, expressive and original works; 2) conduct a systematic compositional analysis of artistic phenomena; 3) choose appropriate forms and performance techniques; 4) reproduce the compositional scheme of an artistic work; 5) convey the constructiveness of the form and create an informative image; 6) distinguish the dominants and the compositional center in the image; 7) reproduce a sense of rhythm, plastics. When creating a composition, it is necessary to determine what will be the main thing in the picture and how to highlight this main thing, that is, the plot-compositional center, which is often also named the "semantic center" or "visual center" of the picture. The center is distinguished by lighting, color, image enlargement, contrasts and other means [123].

In I. Muzhykova's scientific papers [67], it is claimed that the process of studying the academic discipline "Composition" is aimed at achieving the following results: awareness of the importance of composition for creating an artistic image; the ability to perform compositional analysis of works of fine art; conscious use of laws, rules and techniques of composition in the process of creating an artistic image; the ability to plan the process of working on a composition (choose material, appropriate means of artistic expression) methodically competently and consistently implement the artistic idea; mastery of means of formation, techniques of stylization and skills of practical compositional activity; possessing the ability to use the artistic qualities of materials to make an optimal compositional decision.

The scientist notes the decisive role of open-air practice in the development of compositional skills of students. During open-air practice, the work aimed at consolidating the results achieved in the process of mastering the basics of artistic literacy during the training sessions continues. Acquirers learn to choose aesthetically significant components of the surrounding environment for display in a pictorial or graphic sketch; holistically perceive nature, taking into account its spatial position, general color and tonal conditions of lighting; use in sketch works the methods of working out ratios by color tone, lightness, saturation, maintain tonal and color scales; perform reliable images of natural and artificial objects and people in constantly changing climatic and light-space conditions of the natural environment.



According to A. Burlaka [9], observation of the surrounding world, people and objects to enrich one's own compositional representation, analysis, reasoning and interpretation of what is seen develop visual perception and compositional thinking of the acquirer.

According to I. Muzhykova [67] working with such a compositional element as the perspective of the image during the study of the relevant discipline develops the following knowledge and skills of the future artist: understanding the laws of construction of three-dimensional objects, the ability to analyze their structure, model the shape, perform the construction of an image in perspective; understanding the regularities of the structure of the external form of the model and their use in practical work on the image; awareness of the need for holistic image perception; mastering the principle of working from the general to the parts, the ability to model the form in detail without destroying the whole, techniques for reproducing tonal ratios; possession of graphic skills, the ability to find means that emphasize the most characteristic features of image objects and contribute to the greatest expressiveness of the drawing; understanding the basic laws of lighting image objects (light, glare, penumbra, reflex, self and falling shadow); the ability to perform a constructive and plastic analysis of the structure of the shape of image objects; mastery of the basics of image composition in a given format; understanding the basic laws, rules and techniques of linear construction of objects located in three-dimensional space on a plane; awareness of the specifics of using the basic laws of perspective when depicting household items, the interior and exterior of houses, streets, and nature; the ability to apply the rules of building shadows and reflections of objects in perspective; awareness of the principles of using artistic and visual and technical means of perspective in creating an artistic image; understanding the specifics and the possibility of using perspective in the process of learning fine arts and artistic creativity.

According to M. Taran [117], one of the shortcomings in the work of applicants with a composition is lack of thought, spontaneity, lack of objective assessment when thinking about their own future composition. High-quality construction of a composition is impossible without an analysis of the content, the nature of the picture,



without knowledge of the laws of composition, between understanding which images should be transferred to the canvas first, and which after.

Line and stain are the next important expressive means of easel oil painting. According to D. Kuznietsova [41] by using of lines, a clear outline of the object is created, the spot forms a solid tonal or silhouette image.

O. Salakh [101] believes that the character of the lines in the picture forms and reveals the plastic qualities of the form. In our opinion, observing the lines and working with them during the creation of sketches and sketches helps to develop the abstract thinking of the students and forms in them the skills of form-making. According to the researcher, spots are no less important for constructing the shape of the objects in the picture. By using of a color stain, the artist conveys to the viewer a sense of the shape, texture, and lighting of the object. K. Leleko [45] supports this opinion and emphasizes that working with a color stain develops in the future teacher of fine arts the ability to convey the most subtle feeling of the volume, shape, and material of the object as accurately as possible. Also, working with a color stain develops the artist's individual style, allows him to experience various techniques and, in the future, to choose the one that best matches his artistic tasks and preferences for painting.

Attention should be paid to the influence of the texture on the viewer's perception of the picture. By texture we understand the characteristics of the color surface of the canvas. According to D. Kuznietsova [41], the texture can be matte or glossy, bumpy or flat. which also affects the impression of the work itself. The texture of the canvas is formed by using of a color spot or a brush used by the artist. Evenly applied strokes can give the effect of transparency and lightness, and separate strokes, separated from each other, create the effect of volume.



**KAPITEL 3 / CHAPTER 3**  
**THE PRACTICE OF FORMING THE READINESS OF FUTURE**  
**TEACHERS OF FINE ARTS FOR CREATIVE SELF-REALIZATION IN**  
**ARTISTIC AND PEDAGOGICAL ACTIVITIES**

### **3.1. Forms and methods of forming the readiness of future teachers of fine arts for creative self-realization in artistic and pedagogical activities**

We characterize the forms, methods, methods of formation of readiness for creative self-realization of students of artistic and pedagogical specialties by means of Chinese oil painting according to the components of readiness for creative self-realization of a teacher of fine arts, such as: motivational-axiological, knowledge-creative, personal-acmeological.

The methods of teaching oil painting should be varied, according to Lee Bo [150], and they should be chosen taking into account the content of teaching, the features of professional training of future specialists, the needs of students of artistic and pedagogical specialties. According to the author, this ensures the effectiveness of the educational process, increases interest in the content and process of learning oil painting. First, the method of observing an object is used so that students learn to draw the objects they observe. After that, when the basic drawing skills are formed, students will draw using their imagination and memories of the objects they noticed and observed. Gradually, the educational process should become creative, and students improve the ability to notice and select objects for drawing, include imagination and creativity when creating an artistic work at a high aesthetic level.

Pan Wei and Li Xinhan [158] believe that the specific content of the method of teaching creative thinking can be carried out in the following three aspects: first, intelligent association and imagination training in color education. Secondly, conducting training on divergent thinking as part of training. Third, abandon the traditional thinking in choosing the subject of oil painting and use innovation to create an impression. Liao Lan [154] notes that the teaching of oil painting is positively



influenced by: an innovative mode of study, the development of the student's evaluative judgments about art, the development of independent work skills

*Motivational and axiological component of formation of readiness for creative self-realization of students of artistic and pedagogical specialties by means of Chinese oil painting.*

As you know, *visual teaching methods* in didactics include observation, illustration, and demonstration. For the purposeful formation of a high-quality level of the artistic culture of an individual, the method of observation is important, the use of which allows you to actively and purposefully direct visual attention to the essential in nature, in the objective world, and to form an emotional-aesthetic, figurative perception of reality and phenomena in it [125]. Along with this, it is desirable to demonstrate visual material, i.e., reproductions of the best works of various masters and the work of predecessors who studied at their higher educational institution, for active activity and stimulation of students in painting classes. An illustration is a statistical representation of specific objects and phenomena of surrounding activity, which are perceived by using of the senses. The demonstration is a display of concrete objects and phenomena of surrounding activity in a dynamic form, which are perceived by using of the senses. Thanks to these methods, students' interest in the beautiful and aesthetic is awakened, and the assimilation of knowledge in painting, drawing, color science is more efficient and productive [24].

Zhao Huihui [178] draws attention to the fact that *innovative methods* motivate students to study. To do this, the teacher must: respond flexibly to the needs of students and expand the study of those topics that interested them; try to bring the content of education closer to real life, concrete situations. The use of various teaching methods involves the creation of micro-courses, the inclusion of ICT in the activity of the teacher, the creation of an open learning environment, the participation of students in formal and informal competitions where they compete with each other, and the diversification of evaluating the educational achievements of students.

Recently, such a form of organizing the learning process as a master class has proven itself well, which allows you to combine the perception of works of art with



direct participation in the creative process itself, mastering certain technical techniques of artistic and pedagogical activity. In the conditions of the educational process, such types of master classes can be implemented as a *teacher's master class*, an artist's master class, a student's master class [66]. A master class is an interactive form of work with teachers-artists, a form of their professional interaction, the effectiveness of which is ensured by interaction with the audience, which helps to achieve the desired results. The master class creates conditions for the growth of pedagogical skills and the development of aesthetic culture based on the reflection of one's own pedagogical and aesthetic experience. At master classes, teacher-artists have the opportunity to share their professional secrets, which enables more experienced participants to improve their professional activities, and young ones to discover new attractive aspects of their chosen profession. The purpose of the master class is to relay to others a unique pedagogical and aesthetic experience, to transfer innovative products obtained as a result of creative, experimental pedagogical activity by the master teacher. The effectiveness of these forms lies in the fact that they contribute to the activation of the aesthetic experience of teachers-artists, the development of their emotional and sensory sphere, the enrichment of the artistic and aesthetic thesaurus, the formation of aesthetic and artistic perception, aesthetic taste, the development of the ability to navigate in the saturated artistic and aesthetic space of culture and provided conditions for creative self-expression, self-realization in aesthetic artistic and pedagogical activities, personal and professional development [120].

An interesting *technique of combining some literary works with the teaching of oil painting*, similar to the aesthetic studies of Li Houze, Deng Xiaoman, Zhu Guangqian, which Gong Jusheng's mentions in his article [144], the implementation of which strengthens the valuable aspect of the formation of readiness for creative self-realization of future teachers of fine arts. Educators find some background of oil painting, biographies and life stories of artists, so that students can better understand and feel the meaning of creating oil paintings and, in particular, improve the quality of oil painting teaching. Incorporating emotional experiences into oil painting teaching is important, allowing students to better experience the emotions and connotations



contained in oil paintings through conventional modeling, color, and sketching to ensure the quality of classroom learning. For example, when helping students appreciate works from the 1990s, students are shown the social life of that time through multimedia and other methods so that students have a more concrete idea of the history of those years. Admiring the oil paintings of the 1990s, students feel the social status of that era through oil paintings, and also better understand the emotions of the artists embedded in the works and the meaning they want to express by making the works more vivid. In this way, students are creatively inspired, and their works improve and improve. The combination of history with artistic creativity is an example of stimulating self-knowledge and self-identification of future teachers of artistic and pedagogical specialties.

The *method of encouragement* is a confirmation of the correctness of a person's deeds and actions and contributes to the consolidation of positive forms of his behavior, can be manifested in various forms. In the scientific work of Liao Lan [154] we find advice related to the encouragement of students of artistic and pedagogical specialties. Teachers teach students to master the methods of creating oil paintings and implement new creative ideas with the support of these methods. Then, when students have mastered the most important theories and methods of creating oil paintings, have accumulated more experience in creative activity, encouragement is implemented in the form of thanks, praise, and awards. In this way, motivation increases not only to perform tasks correctly, but also to climb the ladder of creativity.

*Formation of the knowledge-creative component of readiness for creative self-realization of students of artistic and pedagogical specialties by means of Chinese oil painting.*

Scientists Pan Wei and Li Xinhan [158] point out that the art of oil painting requires imaginative thinking and innovative consciousness, makes high demands on painting techniques, color perception and image formation, and, most importantly, creative thinking should be manifested in the process of painting. We are impressed by the idea that the creative self-realization of future art teachers is formed on the basis of creative, non-standard thinking and the imagination of the artist and teacher. The



mentioned scientists are concerned with the problem of forming the creative thinking of an artist in Chinese higher education institutions. They note that not enough attention is paid to creative thinking in the process of mastering the experience of painting pictures with oil painting by students, they compare and conclude that much more time should be allocated to the teaching of foreign languages. The researchers name the reasons for which, in their opinion, the creative or creative thinking of future art teachers is not sufficiently formed. Such reasons include the following:

- the concept of education and teaching is outdated, teachers often focus on the assimilation of theoretical knowledge by students, and there is not enough time to develop the abilities of applied talents. Students are unsure whether what they are taught will be appropriate in the future, whether they will be able to adapt in new real conditions, whether they will be in demand in society, in the spiritual formation of the people;

- teaching oil painting, despite the constant borrowing of European experience, also requires updating. Teachers cannot only teach from the rostrum, they need to constantly improve their own creative potential, transfer the experience of drawing pictures to students, cooperate with colleagues, acquire and pass on new things to their students. The teacher must master innovative methods and forms of training of the students, organize them and form creative thinking as the basis of artistic activity;

всі здобувачі мають високий рівень сформованості творчого мислення на початку навчання олійному живопису. Нерідко вони копіюють вже створені талановитими художниками, не виявляють самостійність мислення, не ризикують випробувати нові підходи до написання творів олійного живопису.

We are impressed by the opinion of the above-mentioned scientists that the formation of creative thinking is an important condition for teaching oil painting students, their individual style, which in general has a positive effect on the quality of art education. Oil painting is a creative art. Creative thoughts, creative imagination lead to insight, at the same time, innovations are a source of self-expression and inspiration of the artist, positive emotions.

To the *above methods*, we will add narration and explanation, the "question-



answer" method, Socratic conversation and motivational conversation, discussion. It should be noted that in the process of using these methods, it is necessary to take into account the interest of students in learning oil painting, to discuss problems that hinder the creative self-realization of future teachers of fine arts. Practical methods are also of great importance. Any artistic practice has certain methods and procedures: the drawing teacher must conduct a correct demonstration, allow students to "practice themselves", constantly acquire the skills of artistic mastery. The demonstration method has a strong intuitiveness that allows students to gain vivid and specific perceptual knowledge about the art they are studying. There are three types of methods: presentation of specific images, demonstration of a series of objects, demonstration of the process of creating works of art. Visits to art exhibitions, museums, and galleries are significant, thanks to which the best experience of famous artists can be visualized. By applying the evaluation method, art teachers pay attention to students' positive emotional reactions and then guide students to the correct rational evaluation. The research method is used to improve students' ability to solve problems and explore research opportunities.

Traditional forms of teaching oil painting *are theoretical lessons, indoor painting, outdoor painting (en plein air)*. Drawing sketches is the most common painting activity in the institution of higher education. When students draw sketches, teachers should comment on their work in order to correct educational products, cultivate aesthetic taste, and find their own "highlight" in drawing. However, such organizational forms of education do not satisfy the creative process of students of art and pedagogical specialties, because they do not feel the charm of oil painting. The creative process of future fine art teachers is activated by art exhibitions, which help form evaluative judgments.

Di Yuyuye [141] uses in the work a three-dimensional feature of the landscape, which is more significant in the natural context. It helps students break two-dimensional cognition and realize three-dimensional creation. Under the influence of natural charm, students will truly experience the beauty and magic of nature. Under the influence of natural landscapes, students' observation ability, perception ability, spatial



imagination ability and innovation ability will improve. At the same time, students will process the real situation according to their own actual conditions, adjust the artistic concept, spatial color and level in nature, and train their drawing skills.

Yin Shaozhen [174] emphasizes the use of the *method of problem situations* in teaching students of artistic and pedagogical specialties. Thanks to this method, students realize the usefulness and expediency of the knowledge and skills they receive in the process of training. Therefore, during training, art teachers try to create problem scenarios, allow students to mobilize existing knowledge and skills or acquire new knowledge and skills, participate in the process of solving problems in the educational process.

According to Chang Ruilung [136] theory and practice are inseparable, which is the common opinion of many scientists and teachers. During *educational practices*, the experience of predecessors is assimilated, one's own practical experience is realized, the search for such methods, forms and means of professional activity is carried out, which neither the student nor his predecessors have yet approached, immersion in the experience of world artistic culture is intensified.

*Trainings* deserve attention as a form of intensive training with a practical orientation, focused on the formation of a knowledge system, on the development of skills, assimilation by the participants of a new experience in the formation of the aesthetic culture of a teacher-artist. The point is to include it in the process of knowing oneself and others; in stimulating aesthetic activity and cognitive aesthetic-pedagogical activity; in the formation of reflection and the ability to manage one's emotions and feelings; activation of the ability to see the beautiful, aesthetic, perfect in oneself and in the surrounding environment; in acquiring the skills of co-creation and partner communication, objectification of one's own behavior and the desire for aesthetic and creative self-expression and self-realization in artistic and pedagogical activities [120]. Yuan Zhigang [176] notes that when conducting professional skills training for students, teachers should pay attention to the development of the comprehensive quality of students and promote the comprehensive development of students. Thus, the creative potential of students can be better stimulated, and the professional theoretical



knowledge acquired by students can be maximally used in the process of creating an oil painting.

*Paired imitation of the master and individual training* is considered in the work of Pan Hongyan [160]. Students choose one or more artists to conduct in-depth research. This is very necessary and useful for mastering oil painting and understanding the humanistic connotation. However, on the one hand, it is impossible to achieve an individual style only by imitation, on the other hand, the current level of students is limited, and hobbies will change with the wealth of knowledge, skills, quality, experience.

Creativity serves as the basis of a person's willingness to change, to be able to find non-standard answers to complex tasks, to get rid of stereotypes. A creative person is more attractive in communication, because he has unlimited opportunities for creative self-realization. In our opinion, for artistic self-expression, *the method of art therapy* not only helps restore mental health, improve well-being, but also reveals the creative potential of an individual, his creativity [133].

*The collage method* appeared in the teaching of oil painting in modern colleges and universities. Teachers encourage the integration of the characteristics of composition, color, brushwork, and artistic concept into individual works. At first glance, this is a combination of many advantages. In fact, this mixing will give people a sense of déjà vu. In essence, this kind of collage is plagiarism in disguise, which ignores the holistic characteristics of artistic creation, and in the end it is easy for students to develop inert, non-active thinking and trying, which is the same for individualized learning. In order to use collage effectively, students can use this technique in their research and creativity, but should ask a few more questions, such as why you want to combine these elements together, and what effect will you get, can you be innovative and space [160].

Researcher Yin Shaozhen [172] focuses on such *learning methods* as: autonomy, collaboration and inquiry, observation, discussion, thinking, trial and error, experiment, description, design. The author's opinion about the teacher's reflection, which is revealed through reports on the completed work, design plans, evaluation and



mutual evaluation, is interesting.

Liang Qingyue [153] introduces a multimodal method of teaching oil painting. This teaching method, which takes into account the different ways of teaching oil painting, surpasses the modern teaching methods adopted in the Chinese college. After the research, it was found that the teaching system of oil painting in Chinese style is still based on the Soviet system of teaching oil painting. The study of oil painting in this period was aimed at the development of realistic and naturalistic styles of oil painting. The training emphasizes the color structure and graphic structure, as well as the main content of the canvas. Most of them are based on historical objects and folk customs. In practice, Su-style oil painting emphasizes the physical expression of oil painting and neglects the color expression of oil painting, so many students who study in the Soviet education system in the field of oil painting are more skilled in composition and experience a deficiency in color modulation, so such paintings are very noticeable. This kind of biased realism of abstract oil painting has its own styles, but there are obvious flaws in the paintings and painting skills. For example, students studying oil painting under the Soviet teaching system tend to have a unique physical design, but lack the richness and structure of overall color. Students studying Western oil painting are cultivated within the oil painting training system. The color scheme of the work is clear and it lacks the contours of the shape of the object. All educational systems of oil painting belonging to the two factions have their own advantage and disadvantage, which reflects the shortcomings of the existing educational system of oil painting. Therefore, it is necessary to reconstruct these existing oil painting teaching systems, promote the creation of a multi-model oil painting teaching system, improve teaching methods in college art education courses, and promote the reform and progress of oil painting education in China.

*Formation of the personal and acmeological component of readiness for creative self-realization of students of artistic and pedagogical specialties by means of Chinese oil painting.*

We associate the formation of the specified component with the creative abilities of a person, the artistic inclinations of future teachers of fine arts, which happens in the



process of studying *the professional discipline* "Painting". The specified process takes place on the basis of organized systematic training, analysis and discussion of artistic works, increasing the number of variable educational and creative tasks and choosing methods of their implementation, the use of individualized and additional tasks by topic, creative tasks for the development of imagination and fantasy; as well as organization of creative student exhibitions and communication with creative personalities [85].

Getting rid of stereotypes that hinder personality development deserves attention. The concept of artistic creation of painting will be able to break the traditional perception of oil painting, activate creative thinking, and also encourage students to think and analyze the problems of innovative activity. Currently, the goal of talent training should be changed and an innovative new system of training and talent identification should be created. As an example, it is possible to adopt a *studio mode of learning*, to change the traditional classrooms of learning, it is necessary to break the age limit of students, to reduce the gap between teachers and students, emphasizing cooperation, as well as joint research.

Pan Hongyan [160] emphasizes that the studio mode of study is a new type of work mode that has appeared in recent years, which effectively reduces the distance between teachers and students. This is considered the best model for individual learning. The choice of a studio during the study of oil painting is a kind of search for new ways of creative self-realization for future specialists in artistic and pedagogical specialties. For those students who have just entered higher education, teachers should pay enough attention to teaching basic skills, and in the process of organizing courses, try to achieve a transition from professional modeling to oil painting. In addition, several major genres of oil painting will inevitably be presented in the teaching of the oil painting course. For example, in the process of developing the content of the discipline "Styles of oil painting", it is necessary to successively introduce several realistic contents, such as expressionism and classicism. And after students complete the course, they can determine the style they prefer. This method of teaching helps to better combine students' practice and profession, and also meets the requirements of



quality education to teach students according to their abilities. For example, during the development of a course in a university, the relevant designers formulated a model of large-scale production with small topics according to the real situation of students in school, thereby making it easier for students. They acquire knowledge and perceive new content more ideologically, which to some extent strengthens their self-confidence. The curriculum in this new situation not only helps to expand the academic vision of teachers, but also can better stimulate students' enthusiasm for learning and play the effect of activating the classroom atmosphere [163].

Dong Quan [140] emphasizes the creation of painting studios on various topics, in particular: historical painting, landscape, modern painting studio. The introduction of modern art studios has a positive effect on the training of future artistic and pedagogical workers. Although modern art is considered a minor course in college teaching, modern art is a pioneer. The modern idea here is mainly to freely express the creative artistic talent of students, create different conditions, and create works with an era, forward and development, using art materials such as complex materials. It can be a combination of traditions or anti-traditionals. Літні мистецькі табори, де студенти художньо-педагогічних спеціальностей співпрацюють з дітьми та практично відпрацьовують власні художньо-педагогічні навички, є чудовим місцем відточування особистісних якостей, лідерської позиції, корпоративної культури [179].

In the pedagogical sense, the experience of forming the personal and acmeological component of readiness for creative self-realization of students of artistic and pedagogical specialties in the process of *teaching humanitarian disciplines* is instructive. The share of humanities disciplines in the training of fine arts teachers is small, and the content of studies accepted by students is relatively fixed. This certainly prevents students of artistic and pedagogical specialties from mastering the basics of creative self-realization, which are laid down in the humanities. Therefore, it is necessary for colleges and universities to increase the share of humanitarian specialties in the teaching of oil painting, adjust the structure of the content of education, improve the humanistic qualities of future teachers of fine arts, and improve their abilities for



creative thinking.

In scientific literature [120] we find creative *exercises-clausere* - a quick solution to some problem, thoughts on paper in the form of spots and lines, a purely subjective perception of the world at the moment serve to develop imagination, imaginative thinking, fantasy and compositional abilities and are as a means of revealing the creative individuality of the teacher-artist, his ability to independently solve a certain task in a short period of time, the ability to mobilize his creative abilities and correctly allocate time. The method of creative exercises-clausure (from English close - to close with a key, i.e. to be behind a closed door) helps to activate the skills of independent artistic and aesthetic creative work of teachers-artists, in the process of which they get satisfaction from what they "open" for themselves. In the stage of creative search, not so much artistic and aesthetic knowledge, experience and professional artistic and aesthetic skills are manifested, but creative intuition, imagination, fantasy, aesthetic vision, aesthetic perception, which is accompanied by the interaction of thinking and emotions.

Application of the *method of intuition*. Oil painting is a visual art with strong intuition. Therefore, painting sketches with bright annotations with oil are also favorable conditions for nurturing students' innovation. The paintings will be created using different materials, techniques and styles with different visual effects, which is positive for the creative self-realization of students of art and pedagogical specialties. Teachers use the *association method* [131], which is a method of influencing the consciousness and understanding of future fine art teachers of their own mission and purpose, horizons of professional self-improvement and self-development.

*The method of improvisation* is aimed at activating creative abilities, imagination, fantasy, associative and figurative thinking in teachers-artists at the moment of instant creation of an artistic work, a fragment of a pedagogical situation. These are the continuous transitions of conception and implementation, experience and expression, rational and intuitive, which allows teachers-artists to show their "originality", a direct attempt to extract order from chaos, as a purely intuitive self-determination in the chaos of impressions, emotions, experiences, as a free flight of unlimited imagination [225].



The personal and acmeological component of readiness for creative self-realization of future art teachers is formed under the influence of constant research into new models of art education and teaching, strengthening the study of theoretical knowledge in art history, visiting various art exhibitions with the aim of obtaining various artistic information and expanding artistic vision [50; 139].

It is necessary to innovate and reform the evaluation system in the teaching process, which should also affect the formation of the personal and acmeological component of readiness for creative self-realization of students of artistic and pedagogical specialties. *Evaluation* is an important yardstick for measuring the quality and impact of education and training. Currently, it is necessary to re-plan the content of the evaluation system in the teaching process, to introduce indicators of students' innovative ability, innovative thinking and innovative practical activities.

We are also impressed by the use of methods of self-assessment and mutual assessment in teaching oil painting. In order to ensure the completeness of the evaluation of oil painting teaching, it is better to promote students' mastery of oil painting knowledge and skills, and to build self-esteem with "knowing by heart".

At the same time, it is necessary to strengthen the evaluation and analysis of oil paintings so that students can feel different styles and emotions in the process of observation, and master basic concepts such as spatial structure and physical structure of oil paintings. It is important that in this way self-esteem is formed, which allows you to complete your own paintings. Through the evaluation and analysis of many high-quality works, students develop strong skills of self-creation and self-expression through the creation of oil paintings.

### **3.2. Art project as a method of forming the readiness of future teachers of fine arts for creative self-realization in artistic and pedagogical activity**

Modern professional training of future specialists, including future teachers of fine arts, should be productive and successful. We explain this by the fact that the labor



market makes new demands on specialists in any field, the main ones of which are a creative approach to solving professional tasks, the ability to work in a team, to show initiative and activity, first of all, within the limits of professional activity. Undoubtedly, in the process of mastering educational professional programs in the chosen specialties, the named abilities of the future specialist are formed, which determine his attitude to the profession and eventually turn into his high qualification and professionalism. We are convinced that the revealed activities of higher education seekers in the educational process harden them to the conditions of the labor market, form a personal and professional stable position.

In Lee Han's dissertation [42] examples of traditional (lectures, seminar classes with a combination of problem-based learning, dialogic forms of cooperation) and non-traditional (project method, business games, etc.) methods and forms of work with future teachers of fine arts, thanks to which stimulation for learning occurs, are given.

Currently, the professional growth of young people in project activities is being promoted.

In S. Davydova's scientific work [14] it is about creative project activity as a means of forming a creative personality. Senior year students are offered a special course "Fundamentals of creative design", which includes theoretical material on the origin of the project method and its implementation in the pedagogical process (historical aspect), structured study of types of projects, their scope of application, special attention is paid to creative design (its features, emergence of this concept and specifics of use). The stages of creative project activity are given, such as: creation, presentation, evaluation and analysis of such projects with the aim of forming the professional competence of future teachers of fine arts, the involvement of project technologies in professional and pedagogical activities in the context of the implementation of the Concept of the New Ukrainian School. At the end of the course, students are invited to complete a series of creative projects ("Steps to Success", "Inspiration", "Creativity for Society", "Transforming Reality", etc.) and develop their own in order to form their professional competence.

The didactic potential of art projects and their role in shaping the professional



competence of future music teachers is revealed in a I. Muzhykova's scientific article [66]. We are impressed by the content of the definition of the concept "creative pedagogical position of the future teacher of fine arts", the essential features of which are the creative attitude of students to artistic and pedagogical phenomena, the need for them to acquire artistic and pedagogical competences, ensuring professionalization of the individual at the initial level of mastering the profession. According to I. Мужикової [66], art projects activate the creative potential of future specialists in artistic and pedagogical specialties, thanks to which they move to a new level of self-knowledge and self-development in the educational process.

However, as evidenced by the results of the analysis of scientific literature [42; 67], own experience of working with students of the artistic and pedagogical direction, currently there is a lack of activity and mobility of participants in the educational process in higher education institutions in matters of organization and participation in the work of regional and international educational projects.

An example of an educational project on the formation of readiness for creative self-realization of students of artistic and pedagogical specialties in institutions of higher education is the study of the use of commercial hand painting in the practical training of oil painting. Project name: Research on the application of commercial creative hand painting in the teaching of oil painting. Moderator: Lee Zhiyun. Participants: Li Yan, Pei Zhiyun, Hua Jing, Li Yabin, Xu Shaohua, Gao Yanhui. Project implementation deadline: October 2017. Project closure deadline: October 2019.

The goal of the project is to create conditions for the formation of readiness for creative self-realization of students of artistic and pedagogical specialties in higher education institutions of the PRC together with teachers, and the task is to reveal the content of artistic higher education using the example of Chinese oil painting from the standpoint of an integrated approach, studying the possibilities of combining traditional and innovative methods and forms of education and training of future teachers of fine arts.

Currently, in China, there is no systematic research on the commercial form of



hand painting, which is a new style of painting. During the development of the Chinese economy, the influence of the Internet, television and various mass media, the citizens of the country began to pay attention to commercial handicrafts. Such a new form of art is familiar in China, it is recognized and has a certain interest. However, it is still at the stage of birth and development in a professional sense. At the same time, it should be noted that domestic hand painting studios have appeared, in which qualified artists work. A hand-painted design is an independent and individual work of the artist, in which there are no restrictions for creativity and self-expression, the discovery of aesthetic tastes. It reflects the author's subjective vision of beauty, his emotions, ideas, mood, and personal artistic style. The audience for hand painting has also changed from professional artists to the general public, and the creative space is traced from galleries to companies, shopping centers and homes.

It should be noted that creating a hand-painted expression is a necessary skill for drawing. The process of painted expression is a process that begins from the creation of a mental image of a picture to its practical embodiment by the artist's hands. Such a process not only requires artists to have professional and deep drawing skills, but also requires artists to have a rich creative imagination. As an economic product, hand painting must have a certain degree of scientificity to be realized. Hand painting is a form of painting that expresses the creative potential of design ideas, which has a certain artistic appeal. Hand-painted works can increase students' income and improve their drawing skills. This will be the best way to promote the employment of future artists.

The idea we initiated is as follows [134]. Graduates of higher education institutions with art-pedagogical specialties face difficulties in finding a job. As you know, this trend is not only in China and not only in the field of art. Therefore, it is necessary to create conditions for cooperation with units of social enterprises for those who acquire artistic and pedagogical specialties. Teaching practice and social integration lay the basic foundation for employment in the labor market and entrepreneurship. However, most of the future specialists are limited only to work in the classroom or on the drawing board, they lack social experience, and it is difficult



for them to adapt to the profession in the future. Therefore, we believe that it is time to reform the traditional model of teaching oil painting. Currently, the practical oil painting training course at the Hebei Academy of Fine Arts invites students to go outside to paint, practice the ability to use color correctly, understand the reflection of light and shadow, and this improves professional oil painting skills.

Hebei Academy of Fine Arts promotes the integration of industry and university, encourages students of art and teaching majors to visit factories and companies, communicate with real customers, learn to understand their needs, accumulate social experience and identify their own shortcomings. The combination of theory and practice contributes to the realization of the purpose of professional training, the formation of artistic and pedagogical competences of future specialists. All this together helps employment.

In the project, we used such methods as: a) literary method of research (method of working with a book) - methods of using library resources to collect materials of domestic and foreign studies on commercial hand painting in order to understand the state of development of this field, ways of organizing commercial hand painting; b) methods of monitoring research - the use of various communication methods of communication and visiting companies in order to study the demand for commercial products with manual painting, knowledge of the psychology of the audience; c) a practical method of research - a combination of production and education to help students of artistic and pedagogical specialties to reveal their creative potential and improve their professional abilities; d) studio method of double selection - applicants who are inclined to a certain topic and interested in this problem were selected; formed a creative team of teachers and students. The effectiveness of the educational process increases thanks to sketches and research, creation of sketches and repeated study of the specified subject, involvement of students in the creation of national revolutionary historical thematic exhibitions, organization of work of art classes and art museums, visual teaching methods.

We note the difficulties encountered in the project. It was difficult to include the red revolution in the practice of teaching oil painting. In China, there are teaching reform



projects, but there is no experience that has been presented in written form. Therefore, we believe that it is necessary to adjust the teaching process, training methods and guiding concepts in order to reflect the ideas of integrating new online media into interdisciplinary training, to introduce creative training of future specialists.

The value of the research is as follows. According to the current rigid form of employment, instead of allowing art college graduates to face difficulties in finding a job, it is better to allow students to master the basic theories of painting and practical skills, to cooperate with social enterprises teaching painting units in advance, for the future employment of students. The Academy has always advocated the "integration of industry and university" and the "exit" of students (encouraging students to visit factories and companies and communicate face to face with real customers, learn on the front line to understand customer needs, accumulate social experience and identify their own shortcomings ). By returning to campus and learning to improve your professional skills, your goals will become clearer, and this will also add weight to your student's employability.

We characterize the project implementation plan. A practical study of the principles of commercial drawing. Write two related articles based on pedagogical practice and related materials. The focus is on hand painting techniques and creative methods, exploring how to conduct practical commercial hand painting classes in oil painting education, and instilling in students the vividness and typicality of painting. As the main part of commercial hand painting, teachers should do a good teaching job so that students can fully understand it for further scientific application in creative activities. Students' enthusiasm for creativity, strengthen horizontal connections and exchange ideas on improving the learning process. And also to discuss and study commercial methods of hand painting in the practical teaching of oil painting and conducting commercial exhibitions.

Wrote two related research papers on teaching reform that explored how to combine the best teaching with basic college painting training and lay the best foundation for an oil painting major that acted as a multiplier. During the creation of the documents, they relied on the real state of domestic commercial painting in



combination with the relevant theories of foreign artists about commercial hand painting, and determined a reasonable way to teach commercial hand painting in college art schools. By analyzing the current shortcomings of commercial hand painting, appropriate adjustments were made to the teaching and a set of teaching methods suitable for the current teaching of commercial hand painting was established.

We specify the implementation plan:

I. Research phase (January 2018 - February 2018). Li Zhiyun , Li Yabin and Pei Zhiyun conducted market research, studied the development of their commercial hand painting courses and the status of student learning in the classroom. For example, it was studied how to develop a hand painting studio, what will be the focus and other organizational issues. Thanks to the collection and sorting of the latest practical data on oil painting teaching, a large number of commercial paintings, videos, books and learning resources have been accumulated. A material base has been created for commercial teaching of hand painting. Collection of analytical data.

II. Implementation stage (March 2018 - October 2018). Teachers Hua Jing, Li Zhiyun, Gao Yanhui, Pei Zhiyun, and Li Yan conducted theoretical research on the practical teaching of commercial hand painting. Students were invited to participate in a master class for creating a graduation manual business drawing and to create an exhibition of their own works.

III. Materials collection stage (March 2018 - May 2018). Hua Jing and Xu Shaohua were in charge of collecting hand-painted study pictures and homework.

IV. Materials processing stage (June 2018 - October 2018).

Li Zhiyun and Xu Shaohua compiled a comprehensive review of the project's research and learning outcomes, published a dissertation, and wrote a final project report.

V. Final stage (December 2018 - August 2019).

During the research, the features of the project, involved innovations, difficulties in the development of commercial hand painting were analyzed. Strategies have been found for the use of commercial hand painting by professionals in hands-on training at colleges and universities. The competitiveness of students in employment and



familiarization with theoretical materials and the latest information on hand painting was improved. The value of the training program for future artists to create commercial hand-painted works was also determined. The Academy also offered students a wide platform for cooperation with enterprises. All this guaranteed the smooth completion of the project.

Achievements and main innovations. Established appropriate commercial hand painting studios to guide students in appropriate hands-on training. Wrote and published two related papers: "Discussion and Research on the Use of Commercial Hand Painting in Teaching Oil Painting Practice in College", *Blue Literature*, June 2019. "Research on the application of commercial hand painting in three-dimensional painting in practice. College of Art Teaching "Northern Literature" September 2019.

Features and innovations of the project. It was determined that the teacher of commercial hand painting mainly used practical research methods and conducted targeted commercial hand painting trainings using analysis of other hand painted works. The results of the analysis made on this basis are tangible and convincing, and the realization of economic benefits in pedagogical practice will contribute to the development of entrepreneurial enthusiasm of students. Teaching commercial hand drawing in this project is the goal, and combined with the characteristics of the School of Plastic Arts, made it possible to deepen the study of commercial hand drawing. A flexible exchange and learning mechanism between teachers and students was created, and flexible learning methods were applied in practice.

Application of achievements and assessment of effect. Teachers introduced students to public production projects and taught them to solve specific tasks. The students showed a cognitive interest and enthusiasm for the commercial study of three-dimensional painting and showed a desire to practice. Many art academies have consciously introduced social projects into the teaching of drawing to create a broad platform for students to learn and practice.

From experience, we note that an individual creative project of self-education is a means of self-realization of the individual, which activates the resources of students of artistic and pedagogical specialties, forms self-management skills (planning,



allocating time, mobilizing actions, finding optimal ways to achieve goals), corrects their activities, and fosters responsibility and disciplined performance of professional tasks in a timely manner.

### **3.3. Recommendations on the formation of the readiness of future teachers of fine arts for creative self-realization in artistic and pedagogical activities in higher education institutions of Ukraine and the People's Republic of China**

An urgent issue of higher art education in the People's Republic of China is improving the formation of readiness for creative self-realization of students of art and pedagogical specialties in higher education institutions. Argumentatively, it looks like the material related to the teaching method of Chinese oil painting prevails in the educational and methodological work. We explain this by the fact that the educational process in higher education institutions is subject-oriented, and not personally significant. Therefore, it is mostly about the content and methods of teaching oil painting, and not about the components of readiness for creative self-realization of students of artistic and pedagogical specialties in the chosen field. Such an educational vector is stereotypical and requires changes. This is possible due to the study of the theory and practice of personally oriented teaching and education of students of artistic and pedagogical specialties in the higher education institutions of Ukraine. We will highlight the recommendations made in the conducted research on improving the formation of readiness for creative self-realization of students of artistic and pedagogical specialties in higher education institutions of the People's Republic of China based on the positive experience of higher education institutions of Ukraine.

In scientific works of Ukrainian researchers [40; 98; 96; 100; 99] a competence-based approach to the problem of formation of readiness for creative self-realization of students of artistic and pedagogical specialties in higher education institutions is implemented. In this case, borrowing plays a big role in improving the quality of professional training of future art teachers who are able to realize their creative



potential. For example, in the D .Kudrenko's thesis [40] the formation of artistic and graphic competences of students of art majors is described, which took place thanks to the contextual and modular structuring of the content of educational activities in accordance with the logic and principles of the formation of artistic and graphic competences of students, the complex influence on the motivational-needs, cognitive-active, emotional-volitional sphere by means of educational innovations , the organization of an educational and developmental environment that promotes individualization and creative and productive activity of students, diagnosis and correction of the levels of formation of the components of artistic and graphic competences. The author gives the author's classification of methods of forming artistic and graphic competences of students of art specialties, such as:

- applied methods (copying method, exercise method, personal demonstration of drawing technique by the teacher, method of the Dupuis brothers as drawing according to special models, method of drawing from nature, method of using various geometric models, geometric method);

- methods of activating artistic and graphic activity (installation method, simulation-game modeling, artistic integration method, association method, improvisation method, emotional charge method, artistic-aesthetic method, problem-heuristic method, modulation of artistic-creative tasks, method of creative artistic-pedagogical projects, creative exercises-clauses);

- methods of control and self-control of artistic and graphic activity (preview, homework, exhibition reports, self-oriented technologies, integrative technologies, multimedia technologies, digital painting, computer graphics).

1. The methodology of easel painting and its use in the process of professional training of students of art-pedagogical specialties are among the positive experiences at the Higher Education Institutions of Ukraine. Such borrowing is useful because it fundamentalizes the technique of creating aesthetically beautiful pictures of Chinese oil painting.

As noted by D. Chaus [122], the methodology of easel painting is the theoretical principles and practical methods of academically solving images of the human figure,



the surrounding world, household objects and geometric bodies using the techniques and methods of easel painting at the creative level. The specified methodology is implemented thanks to such actions as: the idea of a future portrait and preparation for drawing a picture; drawing a sketch; composition search; work with color gamut; creating a sketch, starting and conducting work.

For the first time, we got acquainted with the acmeological approach, which is widely used in Ukraine [98; 96; 100; 99]. V. Liubyva [55] convinces us that the activity of a teacher is creative, and his pedagogical mastery is the highest level of pedagogical (creative) activity. We add that from the standpoint of acmeological approach, these are new acme peaks for which you need to prepare. If the formation of readiness for creative self-realization of future teachers is the goal, then the readiness itself, as a personal and professional development, is the result of training in higher education.

2. In research [17; 15; 28; 133; 43; 116] we observe how scientists reveal the connection between the readiness of an individual and his creative potential, in general with creativity. Such a relationship is valuable within research, as one can be prepared to do any work, but at different levels. Performing professional activities requires a creative level, because society needs such fine art teachers. Willingness to work at a creative level is an increased internal ability of a specialist to be a self-sufficient person. In not only the above. The needs that led to the borrowing of the positive experience of higher education institutions are the desire to reveal the creative potential of future teachers of fine arts in a deeper and justified way, using various pedagogical techniques, methods, forms, and tools.

Readiness as an integrated psychological neoplasm combines special (professional) and pedagogical abilities, and its structure is filled with basic (artistic perception, creative imagination, creative thinking, visual memory, emotionality, volitional qualities) and auxiliary (sensorimotor qualities, visual analyzer qualities) properties, as well as pictorial abilities (to reproduce nature, to adequately reflect reality, a sense of composition). Similar thoughts impress us, especially when it comes to the importance of education and organized artistic and creative activities for the formation of readiness for creative self-realization of students of artistic and



pedagogical specialties.

Within the framework of the study, the positions related to the creative abilities of the fine arts teacher, which are the basis of the creative self-realization of the individual, are valuable. The team of authors M. Pichkur, H. Sotska, O. Semenova and others [89], they study the issue of professional training of the future teacher of fine arts, in particular, the second chapter deals with the development of creative abilities. It is noted that development is a movement, an activity, the performance of which contributes to the formation of an individual, his "Self"-concept, the essence of all existence. As a result of the creative activity of an individual, new material and spiritual values are created that have objective and subjective value. We are impressed by the opinion of the cited scientists - "creative abilities are revealed and developed only in activity and are a condition for its successful performance, as well as a guarantee of further transformation and development" and "the development of creative abilities is a dynamic continuous process of changing individual properties and qualities that occurs during constructive (creative) activity in an open, integral system of the personality of a specific age period" [174, c. 173]. The essence of the concept of "development of the creative abilities of the future art teacher" is determined as a dynamic, continuous "process of changing individual properties and qualities together with special artistic abilities, which takes place in an open, integral system of the personality during active educational and creative activity" [89, c. 222].

We like practical and useful advice I. Bataliia [4], which are expedient in the training of future teachers of fine arts at the creative level. First, the development of children's artistic creativity is facilitated by the variety and variability of the work of the teacher and artist with children in classes. Interest in creativity is caused by various techniques, experiments with artistic materials. Secondly, the proposed experimental exercises help not only to form practical skills and abilities, but also to develop a sense of novelty, originality, critical perception of artistic works. Such exercises expand the range of creative possibilities of the participants of the educational process, orient them to searches and experimentation. Creativity consists in the fact that there are no stereotypes and patterns, a new vision appears, a person's worldview and spirituality



are formed. Among the proposed experimental exercises, we were interested in the experimental exercise "Combining watercolor with wax chalk", which creates the composition "Bright Palace at Night". On paper, you need to draw a sketch with wax chalk, and fill the background with watercolor. Due to the fact that the wax repels moisture and prevents paint from reaching the areas covered by it. White or colored streaks of wax chalk remain. The combination of watercolor with other artistic materials, such as: wax chalk, markers, ink, watercolor pencils creates conditions for imagination, creative inspiration, and spiritual enjoyment. The creative self-realization of an artist does not arise in an empty place, it is developed over years of hard work. Therefore, such techniques stimulate the writing of beautiful artistic paintings, which contain the spirituality and creativity of the artist.

We are impressed by the proposed directions for the implementation of creative education and personality education, proposed by Ukrainian scientists V. Moliako [64], such as: the use of creative tasks in class and after lessons, and variability in the search for new ways of solving creative tasks fosters self-assertion and self-determination of participants in the educational process, produces originality and economy of time; aestheticization promotes the assimilation of national values, world achievements and assets; creativity develops in collective activity, since the view of one's achievements is perceived from the position of another person.

3. Updating the content of teaching Chinese painting is necessary from the point of view that the content of higher education should be, on the one hand, personally oriented and practically significant, and on the other hand, mentally suitable. Only meaningful knowledge and practical professional skills can satisfy the needs of a self-realized person and navigate society. Content content is a necessary condition for future art teachers to realize creative self-realization. Currently, national-patriotic training of future teachers as bearers of Ukrainian culture, mentality, customs, and traditions is relevant. The O. Kacherova's thought [31] is interesting that fine art should be a valuable component of national-patriotic education of young people, since the means of fine art have unique pedagogical possibilities of influencing the personality, broadcasting national culture and the best examples of the artistic art of the people.



I. Muzhykova [67] proves the expediency of studying art and pedagogical specialties of the educational discipline "Pedagogical drawing" by students, which is an example of an integrated approach to the formation of the creative personality of a teacher of fine arts. In the process of assimilating the content of the specified bulk discipline, students: get to know and understand the theoretical issues of pedagogical design, its principles, types and functions; compare the essence of stylistic features of realistic, decorative and other methods of depiction, the basics of stage drawing; master the techniques of illustrating educational and methodical documentation; explain the peculiarities of the construction of the depicted objects and the execution of drawings on a certain subject; illustrate certain provisions of the teacher's oral explanation during the lesson; perform drawings of flat-shaped objects, natural objects, household objects, people and animals by means of linear and tonal solutions, constructive and figurative solutions; master the techniques of implementing means of artistic expression in a quick drawing; demonstrate the ability to consistently work on a drawing, show individual stages of its execution.

The works are tangential to the research topic of Lee Han [42], in which the peculiarities of the formation of the creative pedagogical position of future teachers of fine arts in the process of studying the educational course "Pedagogical creativity" are revealed. The educational course "Pedagogical creativity" was an imperative element and organizational basis of research and experimental work at all stages of formation of a creative pedagogical position. Lectures, seminars, and laboratory classes using problem-based and dialogic learning technologies, interactive technologies, namely: project methods, portfolio, facilitated discussion, "decision tree", openwork saw, method of solving pedagogical problems and situations, situation analysis method, brainstorming method, case method, situational modeling method; role-playing, business and creative games, which were selected according to the experimental tasks set at each stage. In the course of experimental influences on the formation of the creative pedagogical position of future art teachers, opportunities for extracurricular work were also productively used, namely, the work of the pedagogical club "My Creative Pedagogical Position" was organized, during which special attention was paid



to the use of active group methods and techniques (storytelling, simulation and game modeling, pedagogical cinema hall, discussion, didactic and role-playing games).

The educational discipline "Composition", which appeared much later than drawing and painting, is included in the curricula of artistic and pedagogical specialties. In the course of studying this discipline, the creative abilities of students of art-pedagogical specialties develop, as students make sketches, choose image options, color gamut of paintings, analyze and choose image systems.

O. Semenova [104] investigates the problem of forming the artistic and creative competence of the future teacher of fine arts by means of composition, which is tangential to the problem of forming readiness for creative self-realization of students of artistic and pedagogical specialties by means of fine arts. First of all, the researcher pays attention to the development of sustainable motivation for artistic and creative development in students during the study of the academic disciplines "Painting", "Drawing", "Composition". In the lectures on painting and drawing, informative and illustrative and problem-based methods are used to study the means of composition, which have a certain role in the creation of original and objectively valuable graphic and pictorial works of various directions and genres. "At the lectures on composition, the issue of the subject's instruction in artistic activity on form-making, interest in it, conviction of its necessity for creative self-development, the nature of the need that causes comprehension and an active desire to direct one's knowledge, the ability to solve compositional tasks, peculiarities the value attitude of the individual to the compositional world" [104, c. 11]. At the seminars, which took place in the form of round tables, the ways of self-growth and movement to new heights in the artistic and pedagogical activity of famous painters and artist-pedagogues were discussed. Traditionally, students were invited to exhibition halls and art museums.

Of course, any motivation must be confirmed by specific actions and behavior. You can dream of being a creative person, but do nothing for it. Therefore, the formation of the artistic and creative competence of the future teacher of fine arts by means of composition took place at the expense of stimulating his artistic and creative activity due to the encouragement of the manifestation of compositional abilities, the



mechanisms of arousing positive emotions, the detection of a sense of satisfaction in the process of performing educational and creative tasks with the use of a universal complex of creative and research methods .

Methodical approaches in teaching various disciplines deserve special attention [63]. A positive experience of using creative tasks is preparation for the test in the subject "Psychology of Creativity" when students are asked to make a psychobiographical analysis of the creativity of an outstanding personality (from the field of science or art). "If we are talking about political psychology or personology (for political scientists, historians, psychologists), then this is a psychobiographical analysis of the work of a famous politician, statesman. Biographical, autobiographical, and epistolary heritage of an outstanding personality, as well as memories of contemporaries, biographers, and his works, products of activity (artist, inventor), important political decisions (politician) are used here. The description of different age periods of life, starting from childhood (family, environment), enables a breadth of vision of the process of formation of personal traits of an outstanding person, his life positions. In order to encourage internal motivation, students themselves are invited to choose a work (choice of personality) on which they will work and from which they will create a psychological portrait of an outstanding personality. [63, c. 113].

4. The goal of updating the teaching method of Chinese oil painting is expedient, in our opinion, to borrow O. Smychkovska's & S. Muntian's development [109] methodological recommendations from the academic discipline "Theory and Practice of Painting" for the independent work of students of the first (bachelor's) level of higher education, specialty 023 "Fine Art, Decorative Art, Restoration", which offer ways to develop the creative abilities of students of artistic and pedagogical specialties by means of decorative composition. Our analysis proved that it should be a system of permanent methodical work, which is based on pedagogical principles and integrates the specifics of artistic and pedagogical activity. We note the leading positions given in the methodical recommendations.

A. The landmarks of the creative process with future teachers of fine arts are a clearly defined goal, task and content of teaching decorative composition, techniques,



methods, forms, educational and methodological tools (visual aids, electronic programs).

B. The integration of teaching composition in decorative and applied arts with other disciplines should be ensured, not only with professional ones (drawing, composition, art history), but also with psychological and pedagogical disciplines (general pedagogy, psychology) in order to form creative inclinations in art students. pedagogical specialties.

C. Achieving the unity of theory and practice, integrating theoretical knowledge, practical skills and skills in working with various materials, for example ink, pen, pencils, watercolor, gouache, contributes to the depth of knowledge of the basics of professionalism, finding gaps in preparation and understanding the need to correct them in a timely and qualitative manner .

D. Didactically justified is the combination of traditional and innovative methods and forms of learning that contribute to the creative development of students of the specified specialties (method of a problem situation, self-control, explanatory and illustrative method, method of attitudes, method of example, method of generalization and comparison). In such a combination of methods and forms of learning, artistic, figurative thinking is formed, self-control is carried out in the learning process, visual memory, creative observation, and adequate perception of reality are developed.

E. The system of higher education is held not only by the methods and forms of education, but also by the principles that regulate implementation in practical activities (didactic principles of transparency, scientificity, strength, accessibility, activation).

6. A positive experience at the institution of higher education is holding an open-air show for students of artistic and pedagogical specialties. Such borrowing is practically useful, as it strengthens the quality of training of future teachers of fine arts for the purpose of writing high-quality pictures in nature. The formation of readiness for creative self-realization of future teachers should take place at the expense of increasing the hours of practical training of students, diversifying the types and forms of student practice, since creativity is an activity in which a person's talent is revealed.

In scientific papers [103; 92; 96; 105; 119] attention is paid to the fact that plain



air is a practical component of training future teachers for professional activity, in particular, the formation of their artistic competence. In the study, referring to the results of the analysis of previous research projects, we consider plein air as a means of creative self-realization of future art teachers. We define the starting positions of such an opinion.

Plein air classes in terms of content create conditions for students of art and pedagogical specialties to successfully master the techniques of drawing and painting, thanks to which their artistic potential is revealed. In practice, they make sketches, short-term and long-term sketches from painting. The choice of landscape means as a genre of fine art expands not only the interest of future fine art teachers in new things, but also complements the environment of the artist's self-realization, his professional talent.

The natural environment activates the creative self-realization of future art teachers. In the open air, natural lighting is a positive thing, thanks to which they can accurately and clearly depict on canvas or paper the variety of colors of the surrounding world and the smallest changes in the color of nature, convey clear tonal and color ratios of the corresponding states of nature, study the boundless laws of nature, find out the influence light-air environment on objects in open space conditions.

Drawing in the conditions of an open space inspires future teachers of fine arts to find their own themes, plots, pictorial and expressive means of revealing creative potential. On the one hand, thanks to the plein air, future teachers of fine arts feel the harmony and unity of their souls with the surrounding world, and on the other hand, the openness of the space makes them free in their choices, feelings, and emotional independence. In the room, it is impossible to feel the freedom of thought and thinking, the most complete vision of colors and textures, the dynamics of light and shadows. All this is reflected on the canvas, in selected images of nature and man.

Observing the work of an artist on the street, imagination and aesthetic taste are formed in ordinary people, especially in young people. Such an example of purposefulness and passion for art is instructive and will not be forgotten. An imagination is formed not only about the technique of painting canvases, but, most



importantly, about the vitality and service of the artist to humanity, because his works will become masterpieces and the property of the country. Along with this, the charisma of an artist-pedagogue is formed, who is able to show and pass on his skills to the younger generation. As you know, the leadership qualities of an individual are the driving force of an individual's creative self-realization.

Prejudice of the negative effect of the method of drawing from a photo for the formation of the artist's creative self-realization. A landscape sketch in oil involves teaching the basics of color. Creating a sketch for a landscape in the open air is a unique impression of the uniqueness and originality of nature, color and light observation, information analysis, initiative in choosing objects, their emotional expression [149].

Landscape sketching is a type of educational and practical activity for students of higher education, thanks to such activities they communicate with nature and society, get to know their own inner world [145].

Educational and creative practice (open-air) is held for students of the specialty 014 Secondary Education (Fine Arts) at the beginning or at the end of the academic year, when weather conditions make it possible to work outdoors [18; 19]. When performing practical tasks, students consolidate the learned patterns of practical training of students of art majors: pedagogical and creative components of the natural environment, their influence on human perception of objects and objects of the surrounding world, features and regularities of the representation of objects, objects and phenomena by means of drawing, painting, compositions. Students of higher education consolidate the knowledge gained in laboratory-practical classes during the academic year and acquire practical skills in drawing, painting, composition, in depicting sketches of landscape details and architectural objects. When completing tasks, students master the techniques of drawing and painting and continue to get acquainted with the uniqueness of artistic materials, which contributes to the formation of their artistic taste and the development of artistic abilities, expanding their knowledge of the means of artistic expression, techniques. The peculiarity of outdoor practice is that it takes place in a natural environment, the student has wide opportunities for creative development and improvisation. Didactic principles from the



simplest to the most complex, from the general to the partial form the basis of the performance of educational practice tasks from the beginning to its completion [105].

Taking into account the specifics of artistic higher education, we remind you of the practical significance of such a form of education as plein air. Currently, in institutions of higher education for artistic and pedagogical specialties, plein air is an integral part of students' practice in natural conditions. However, students have a misconception that plein-air works do not require great knowledge, and in the process of their execution, it is possible to hide errors in the drawing and color. Drawing is considered by them as recreation. However, in order to work with pictures in the open air, it is necessary to be able to draw creatively and expressively, to have a good training in drawing, painting and composition, to feel the harmony of lines, strokes, colors, color, to notice and clearly convey different states of nature, to see the beauty of living landscapes of the chosen ones places

The features of plein-air practice in the system of artistic and pedagogical training of future teachers of fine arts are discussed in the O. Sova's scientific work [112]. As the author notes, in the process of open-air classes, students' artistic and pedagogical skills are formed, namely: the ability to plan and project the purpose and content of classes in an open space, readiness to choose effective methods and forms of teaching fine arts, skills to solve pedagogical situations, create an atmosphere of trust , co-creation, the ability to manage the artistic activity of students and produce creative works.

As O. Semenova [104] claims, creative-research methods form the ability to analyze the existing creative experience, to see and perceive reality figuratively and symbolically, to generate a unique idea for a composition, to visually embody an artistic idea in composition schemes and sketches, exploratory sketches, to perform original sketches in the material first under the guidance of the teacher, and with sometimes independently.

Note that color is indispensable for expressing the artistic concept of landscape painting with oil. In the process of landscape painting, the colors of the scenery are constantly changing, and are not exactly the same in each period. Landscape painting



needs to reflect the most beautiful period in order to express a feeling for colors. Only when the scenes touch the artist, can the painting touch other people. If the scenes cannot touch the artist, the painting cannot touch other people. Before the composition, the artist must foresee the desired effect of his painting, imagine the artistic concept achieved, including the imagination of colors. But if the artist does not look up and observe the scene, but simply look at the photo, the scene will lack imagination, the color will lack imagination, and the artistic concept to be expressed will lack imagination. Thus, the picture will lack the expression of artistic intent.

Light helps to express an artistic idea. The presence of "light" in the work will create a more visible theme and a deeper atmosphere of artistic conception. For example: in "The Sower", the light behind the hill contrasts more sharply with the mood of the sower, and creates a more artistic concept and atmosphere of the evening. And in landscape painting, "light" is sometimes produced instantly. Because the artist is distracted by photographs and observes the landscape less, he naturally cannot grasp the momentary perception of light, cannot acquire an understanding of the connection between light perception and the subject, and as a result has more difficulties in merging with the artistic idea. Only through constant reliving of scenes from real life and following the desired artistic concept and atmosphere can a painting achieve the intended artistic intent and expected final effect [129].

Drawings are the creative self-expression of an individual, the realization of his creative self-realization. Thanks to drawings, students improve their ability to generalize and process images, color strokes. Yes, landscape sketches and their creation help to relax the soul and body in the process of landscape sketching. In addition, painting landscape sketches with oil painting requires students to carefully observe and think about the natural landscape they encounter, make a specific analysis and choose the objects to express, and summarize and systematize them as necessary to create a unique landscape oil painting, develop feelings. During the drawing of landscape sketches with oil painting, students' observation develops, which helps them quickly find all the necessary information in the landscape drawing, so that they can remember and distinguish. When developing landscape oil painting sketches, educators



use teaching methods to allow students to better understand the careful connotations of creating landscape oil painting sketches. Among them, copying the master's wonderful paintings is an effective way [149].

Sketching, by the way, is the leading activity of students specializing in oil painting at ZVO. When students draw sketches, teachers comment on students' work so that students understand the strengths and weaknesses of their paintings, learn to choose and then understand the layout of the painting and learn to appreciate works of art. In addition to the traditional sketching model, educators should also actively create an art appreciation platform to provide students with resources for oil painting exhibitions, to experience the charm of the artist's works, thereby enhancing their ability to appreciate. For those who study art at institution of higher education, it is important to work with teachers who are masters of fine arts themselves, because they inspire others with their talents. Teachers and students should be encouraged to hold personal exhibitions and joint exhibitions, promote exchanges between teachers and students, encourage creative enthusiasm of students and create a good academic atmosphere [159].

As evidenced by the analysis of scientific works [109; 203], the method of copying can even be considered as a laboratory of creative experience, as one of the necessary aspects of the development of potential opportunities, as one of the natural facets of professional competence. The acquirer, who creates copies of works of art, is given a rare opportunity to see an artistic epoch from the inside, to feel the atmosphere of one or another period of the history of art in its formation and development. In the educational process, copying work is analytical in nature. During the practical work, the acquirer focuses attention on the compositional structure of the work, its color solution, the nature of the image and technique. It is necessary to copy the paintings of experienced masters, where something characteristic is found and where there is nothing accidental or superfluous. Before finding your own method, you should experiment more, try, study the methods of other artists, as well as the possibilities of different materials and tools. It is better to connect the selection of the proposed works with the topics of the curriculum. Selection of samples can be carried out with the



participation and consultation of the teacher. If there is a choice, it is necessary to take into account individual abilities and personal preferences of students. The ultimate goal is to study the construction of the work. When starting to copy, it is useful to study the history of the work and the biography of the author, to copy the method, but not to copy superficially. Study the sequence of work, technology before starting work. Thus, the purpose of the task: copying as a means of training students is a necessary means and is possible in the real conditions of the modern education system.

Innovative methods and forms of pedagogical work influence the effectiveness of formation of readiness for creative self-realization of future teachers of fine arts in higher education institutions. We are convinced of this, as our own practical experience with students shows their activity under the influence of new approaches to the organization of the educational process. We are quite sure that the educational process in higher education institutions should be modernized with the priorities of a student-centered approach - academic freedom and choices for teaching activities based on desire and vocation. The educational environment, in addition to being personally oriented, should also be innovative. It is in such an environment that the inner potential of creative activity, communication, critical and creative thinking is revealed, as a result of which partnership and interactive interaction are built, and a gender approach is implemented. Undoubtedly, in such an environment, a significant role is assigned to the functioning of multimedia.

In the O. Muzyka's study [70] stated that activity is the driving force behind the development of creative abilities. In addition, tasks based on the analysis and comparison of emotions, the use of the same means of fine art in different situations, and stylistic systems of images are effective. With creative inspiration, as the author notes, students perform the creative task "Self-Portrait Image". By using of clothes, interior, and appropriate attributes, they conveyed their inner world, preferences, inclinations, and inclinations. The creative approach in performing such a task consisted in the fact that students formed an imagination about their "Self"-concept, projected self-growth and modeled the "Self"-ideal. The collective discussion of the held results contributed to the formation of the "Self"-mirror.



In order to form reflection skills, the evening studio "Artistic and Creative Mastery" was offered, the main task of which was to teach students of artistic and graphic specialties to create and use portfolio materials (photos of works, research sketches, etc.). Thanks to the reception of the student's portfolio, they analyzed their own achievements, exchanged experience with other students and colleagues, compared the newly created activity products with the previous ones, identified the difference and projected further work.

The methods of teaching and activation of creativity, singled out, deserve attention by N. Karpenko [33]. These are: the method of focal objects, the method of brainstorming by A. Osborn, the method of morphological analysis and synthesis by F. Zwinky, the theory of solving inventive tasks by H. Altshuller, heuristics for inventors, creativity training and the development of creative abilities.

As noted by O. Salakh [101], oil painting classes require relevant knowledge and skills in painting techniques. Oil painting is done in several layers, which should dry for several days. It is believed that linen canvas is most suitable for professional oil painting. For example, it is better to use a fine-grained canvas for drawing a portrait with detailed drawing of elements of the picture. Coarse-grained canvas is used for painting with a pronounced texture (images of wood, stone, glass), paste painting and palette knife painting. Nowadays, oil painting uses the technique of pasty strokes.

The method of aesthetic associations is based on a strong emotional-aesthetic impression, a vivid experience by teachers-artists of the phenomena of reality and art, ensures the creation of new images, objects, events and phenomena. Contributes to the involvement of specialists in professional and artistic activities on the basis of art, taking into account their interests and inclinations, developing in them the ability to navigate in the saturated informational space of culture, the development of critical thinking and the desire to achieve truly significant, socially and personally valuable results.

We were interested in situational learning technologies, which are discussed in the L. Mishchykha's scientific work [63], the essence of which consists in the development of practical skills of professional interaction of the student depending on



the situation in which he is, as well as the choice of interaction tactics and their mobile implementation. In the scientific work cited above, varieties of these technologies are listed, such as: the method of situation analysis, which includes the analysis of specific situations (situational tasks and exercises); method of situational learning - case study, project method, "incident" method; a method of analyzing critical precedents. In our opinion, these technologies are useful for the formation of readiness for creative self-realization of future art teachers. Thus, thanks to educational cases, students learn to work with a problem as a professional situation, the solution of which requires a non-standard solution, recognition, analysis, structuring of information necessary for finding new ways of thinking and productive concrete actions.

In the specific scientific literature, we find the concept of "performance method", which comes from the English of the term "performenc" - a performance, performance, action, that is, it reflects an idea that turns into actions aimed at creating an intermedia event within the limits of mutual influence, interpenetration of various disciplines of painting, sculpture, drawing, visual text. Our attention was drawn to the fact that, thanks to this method, future teachers of fine arts learn to operate with significant artistic tools, have freedom in the choice of artistic and aesthetic means, acquire new aesthetic experience in creative artistic and aesthetic activity and realize their own creative potential and by using of new means of artistic expression demonstrate methods of artistic and aesthetic self-expression, which are manifested in a bright aesthetic accentuation of the visual and spectacular aspect of artistic forms [189; 120].

In our opinion, in the organization of independent activities, teachers should take into account the needs and wishes of the students themselves. After all, they are often not satisfied with the circumstances of the organization of independent work, its results, control. Among the positive points, they note the following: development of individual qualities; providing opportunities for creative self-realization; opportunities to learn new things, obtain additional knowledge; development of one's point of view on the issues being studied, as well as the possibility of creative cooperation and interaction among themselves in the learning process. Among the obstacles that hinder the effectiveness of independent work, we can talk about a low level of artistic training;



inability to systematic work; inability to connect theoretical knowledge with practice. Therefore, to increase motivation, independent work should be planned in such a way that it contains a search task that would stimulate students' search actions, encourage independent deepening and expansion of knowledge, promote the activation and development of thinking, intellectual potential [69].

In Lee Han's dissertation [42] examples of traditional (lectures, seminar classes with a combination of problem-based learning, dialogic forms of cooperation) and non-traditional (project method, business games, etc.) methods and forms of work with future teachers of fine arts, thanks to which stimulation for learning occurs, are given. According to I. Muzhykova [66], art projects activate the creative potential of future specialists in artistic and pedagogical specialties, thanks to which they move to a new level of self-knowledge and self-development in the educational process.

We are impressed by the idea that the development of creative abilities of students of artistic and pedagogical specialties takes place by means of decorative composition. The experience is positive because: 1) the use of the problem situation method promotes activation of artistic, imaginative thinking; 2) thanks to the theory of gradual assimilation of knowledge, it is possible to control and self-monitor the assimilation of knowledge, abilities, and skills of students in the learning process; 3) the use of the explanatory and illustrative method contributes to the development of visual memory, creative observation, creative perception; 4) the use of the method of setting specific tasks contributes to the development of creative intuition, the integration of teaching composition in decorative and applied arts with other disciplines (drawing, composition, art history) [109].



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