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Protsenko Iryna Ivanivna

candidate of Pedagogical Sciences, Associate Professor, Associate Professor of the Department of Pedagogy
Sumy State Pedagogical Makarenko University,
Sumy, Ukraine

ORCID ID: 0000-0003-1792-7200

procenkoira83@ukr.net

Bykova Mariia Mykolaivna

candidate of Pedagogical Sciences, Associate Professor, Associate Professor of the Department of Pedagogy
Sumy State Pedagogical Makarenko University,
Sumy, Ukraine

ORCID ID: 0000-0002-0386-1856

m.bykoffa@gmail.com

DESIGNING PEDAGOGICAL CONDITIONS FOR AESTHETIC EDUCATION OF JUNIOR SCHOOLCHILDREN USING THEATRICAL MEANS AT LITERARY READING CIRCLE CLASSES

In the article, the pedagogical conditions for the aesthetic education of younger schoolchildren have been developed through dramatization in literary reading circles. A literary reading circle course «Theatre from School» has been developed. The objectives of the course were the development of aesthetically important personality qualities, the improvement of the level of communication between classmates, the activation of independent activities and the development of students' creative abilities. The study results were: stimulation of reading activity, development of "slow reading" skills and deepening of the analysis of a work of art, formation of contextual thinking based on the artistic interpretation of a work of verbal art; improvement of students' oral and written speech.

The principles of group classes were singled out, in particular: the principle of cultural conformity, universal human qualities of culture correspond to cultural values, actualization of cultural traditions. Secondly, the principle of collectivism, thirdly, the principle of motivating the personal self-development of students, which was manifested in the creation of conditions for positive self-knowledge and self-determination of teenagers in various types of artistic and creative self-realization; the principle of dialogicity, which was implemented in the actualization of the spiritual and value orientations of the young generation, the creative dialogue of schoolchildren with teachers and peers; the principle of projectivity - the construction of the staged activity of teachers, directors-curators of the project and students, aimed at creating a new product, a new phenomenon of artistic reality. At each of them, the tasks of aesthetic and communicative development of schoolchildren were solved in the process of preparing a cultural and educational event with the help of a teacher.

The developed complex included: the informational and organizational stage «Theatrical Alphabet», the informational and activity stage, which included an excursion to the theater, watching a professional children's play, discussion of the play; the organizational and activity stage included reading a work of art, discussing and defining the main goal, writing a mini-work; the activity stage included the showing of a literary performance; communicative-reflective stage: discussion of the theatrical production, survey of the audience (students and teachers).

Keywords: pedagogical conditions, aesthetic education, literary reading, younger schoolchildren, principle of collectivism, principle of projectivity, questionnaire

Formulation of the problem. In the age of information technology, characterized by the rapid development of science, the problems of socialization of the individual and the formation of spiritual and moral values are among the key ones in the modern world of pedagogy. The problem especially affects primary school age. It is primary school that is the transitional stage for children into adulthood; gradual replacement of gaming activities with educational ones, some values with others.

Changes in value orientations currently affect the development of personality. Since the foundations of ideological concepts are formed at primary school age, it is necessary to direct the educational component of education to the development of spiritual and moral qualities, value guidelines, in other words, to increase the level of aesthetic education of children. The issue of aesthetic education has attracted attention since ancient times; such ancient Greek figures as Plato and Plutarch paid special attention to aesthetic education.

Analysis of current research. However, a significant contribution to the training and aesthetic education of students was made by domestic innovative teachers: G. Kodzhaspirova, B. Likhachev, B. Nemenskyi, V. Sukhomlinskyi, K. Ushynskyi and many others.

The purpose of the article is to design the pedagogical conditions for the aesthetic education of younger schoolchildren by means of theatricalization at circle classes on literary reading.

Presenting main material. Many of the above-mentioned teachers said that aesthetic education occupies no less important place, like other components of the educational process aimed at the holistic and harmonious development of the individual.

Aesthetic education, like any other, is impossible without the exchange of information. Since one of the main human needs is the need for communication, one should remember the communicative function of learning. For a child, the most natural way to acquire communicative experience is a game. From an early age, through play, he learns to communicate with the outside world, learns the nuances of interaction with society, thanks to which his primary personality formation occurs. In this light, the need to include playful moments in the educational activities of younger schoolchildren is especially acute, since children have not yet had time to completely adapt to a new leading activity, educational, and play is still relevant for them as the main way of understanding the world.

It is in a playful form that many of children's creative abilities are revealed, especially considering that primary school age is the most favourable for the development of creative abilities. According to psychologists, a child's creative abilities must be developed as early as possible, otherwise the enthusiasm with which he takes on any task may fade over time. Thus, work is needed aimed at developing creative potential and at the same time differentiated, taking into account the individual characteristics of each child. Aesthetic education significantly influences creative abilities, which develop through artistic creativity, in which theater occupies a special niche. Theater is the sphere of human activity where the play that children so need is fully preserved. Using dramatization in the educational process, the child will learn by playing.

Theater pedagogy helps younger schoolchildren gain communication skills and teamwork skills; acquire creative courage, strengthen faith in one's strengths; develop imagination, memory, purity of voice. Theatrical games will be an effective technology for developing the creative abilities of primary schoolchildren. Theatrical and play activities are clear and close to the child. The child certainly wants to bring any idea to life, thus showing his creative potential. Theatricalization is applicable both in class and in extracurricular activities, in any class, in any school. Any creatively presented information, dramatization of the proposed text, non-standard reading of a poem or prose includes elements of theatricalization.

Thus, the relevance of this problem is determined by the need for aesthetic education of younger schoolchildren, since without formed spiritual and moral values a holistic, harmonious personality will not be obtained.

The reviewed theoretical material of the first chapter provides grounds for diagnosing and subsequently analyzing the level of aesthetic education of younger schoolchildren.

The ascertaining stage was carried out on the basis of 4 "B" class of secondary school No. 6 in the city of Sumy. This stage was carried out in November 2017. 25 children took part in it.).

Purpose: to determine the initial level of aesthetic education of junior schoolchildren in literary reading circle classes.

Tasks of the ascertaining stage:

- 1) determine criteria for assessing the levels of aesthetic education of younger schoolchildren;
- 2) based on the criteria, develop diagnostic materials to determine the level of aesthetic education of junior schoolchildren and identify this level.

Based on the theoretical material on our topic, we can conclude that aesthetic education is integrated. Based on normative program documents and pedagogical research, after analyzing the pedagogical experience of M. Lazarev, the main components of determining the level of aesthetic education of junior schoolchildren were identified:

- 1) aesthetic perception;
- 2) aesthetic feelings;

56% of students (14 people) were inattentive when listening to an audio poem, there was no desire to listen to the poem, judgments about what they heard were voiced ineptly and without desire.

Based on this, we can conclude that only 8% of students have proper attention, a strong desire to listen and competently discuss what they heard. It follows that not all students will be able to understand and discuss a classic work of fiction. In order to determine the level of aesthetic taste of primary schoolchildren, children were asked to watch a children's video play.

After viewing, students were asked the following questions:

1. What feelings do you experience after watching the performance?
2. What is the name of the performance? What fairy tale is it based on?
3. Tell me what this fairy tale is about? Which fairy tale characters did you like best? Why?
4. Tell me, are there positive and negative characters in the passage? Why did you decide so?

In accordance with the students' responses, the results of this diagnostic were compiled, which showed that almost half of the students (12 students) showed a high level of aesthetic feelings, were emotionally charged from watching the performance, actively entered into the discussion, and expressed their point of view in detail. 10 students have an average level of aesthetic feelings, do not always enter into discussions, answer some questions in detail, some in monosyllables, but the overall impression of what they see is positive. And only 3 students showed a low level of aesthetic feelings, did not watch the performance attentively, were distracted and disturbed others, did not answer questions, and showed no interest in what they saw.

To determine the level of aesthetic taste of junior schoolchildren, students were asked to survey. The results of the survey were identified by levels:

High level – the student gives detailed, thoughtful answers, actively participates in the creative life of the school, names a lot of classical literature that he likes, and justifies his answers.

Intermediate level – the student gives answers, but not always clear and thoughtful, sometimes participates in the creative life of the school and class, names several classical works, and cannot justify his choice.

Low level – the student does not show any desire to complete the work, answers in monosyllables, names 1-2 classical works without justifying the choice.

Thus, having diagnosed the results of the survey, we came to the conclusion that only 4 children have a high level of aesthetic taste, 7 children are at an average level and 14 students have a low level of aesthetic taste.

During the ascertaining stage, we achieved our goal: we determined the initial level of aesthetic education of junior schoolchildren in literary reading circle classes. The following results were revealed: 44% of students have a low level of aesthetic education, 40% have an average level, and 16% have a high level.

Thus, having analyzed the level of aesthetic education of younger schoolchildren, we can conclude that this level needs to be increased for the development of a comprehensively developed, harmonious personality.

Taking into account the results obtained during the ascertaining stage, having analyzed the program of literary reading circle activities, we developed and conducted the formative stage of the

experiment. At the formative stage, 4th grade students of Secondary School № 6 in Sumy, 25 people, took part in the experiment. The experiment was carried out in December 2022. At the formative stage, we developed a course of circle classes in literary reading, «Theater from School». The purpose of the course: to create the necessary pedagogical conditions for the aesthetic education of younger schoolchildren through the use of theatrical performances in literary reading circle classes.

Course objectives:

- 1) development of aesthetically important personality qualities;
- 2) increasing the level of communication between classmates;
- 3) activation of independent activities;
- 4) development of students' creative abilities.

Principles of circle classes:

The principle of cultural conformity: artistic and theatrical creativity of schoolchildren is based on universal cultural values, corresponds to the values of national culture, and actualizes the cultural traditions of the region.

The principle of collectivism presupposes the implementation of artistic and theatrical creativity of adolescents and youth in "child-adult communities, child-adult groups of various types" [1, p. 7]. This principle allows "a young person to gain experience of life in society, experience of interaction with others" [1, p. 7].

The principle of motivation for a student's personal self-development is expressed in creating conditions for positive self-knowledge and self-determination of adolescents in various types of artistic and creative self-realization.

The principle of dialogicity is implemented in the actualization of the spiritual and value orientations of the younger generation, the creative dialogue of the student with teachers and peers.

The principle of design is expressed in the construction of stage-by-stage activities of teachers, directors, project curators and students, aimed at creating a new product, a new phenomenon of artistic reality.

Planned results: development of the aesthetic sphere of the student's personality; improving the emotional and empathic culture of adolescents; development of personal motivation for familiarization with the world of artistic culture, strengthening the student's attitudes towards self-determination and self-development in the forms of cognitive, communicative and artistic and creative activity.

Results – improvement of cognitive skills: search, analysis and interpretation of information received from various sources; development of communication skills (work in a group, in pairs; dialogue of agreement and dialogue-correct debate); socialization of students in a cultural and educational environment.

Subject results – stimulation of reading activity, development of «slow reading» skills and deepening of analysis a work of art, the formation of contextual thinking based on the artistic interpretation of a work of verbal art; improving oral and written speech of students.

The expected volume of the circle course «Theater from School» is 34 hours and consists of a number of stages. At each of them, the tasks of aesthetic and communicative development of schoolchildren are solved in the process of preparing a cultural and educational event with the help of a teacher.

1. Information and organizational stage «Theater ABC»:

- a) lecture and conversation that are devoted to the specifics of theatrical art;
- b) mastery of basic theatrical terms and concepts of theatrical art;
- c) exchange of theatrical impressions, memories of visiting the theater, watching theatrical performances.

Knowledge is consolidated with the help of a presentation, the slides of which indicate the basic terms and concepts that will be useful to students for work.

2. Information and activity stage:

- a) excursion to the theater;
- b) watching a professional children's theater performance; c) discussion of the performance about the impressions of the viewer.

3. Organizational and activity stage:

- a) choice of production material;
- b) reading a work of fiction;
- c) discussion and determination of the main task of the proposed formulation;
- d) mini-essays «If I were the director of the play...», «If I acted in the play, I...»;
- e) oral or artistic illustration (creation of sketches) of portraits of characters, possibly with an explanation of the elements of costume, makeup, and necessary props.

4. Activity stage:

- a) rehearsal and production classes;
- b) solving organizational and information problems: creating a playbill for the performance and its presentation, for example, in the school hall, producing and distributing invitation cards; posting information about the performance on the website of the educational institution; decoration of the hall, preparation of the stage;
- c) showing a literary performance. Optimal show time: from 20 to 30 minutes. If possible, it is recommended to organize photo and video filming of the performance.

5. Communicative-reflective stage:

- a) discussion of a theatrical production;
- b) interviewing or surveying viewers: schoolchildren and teachers.

Let's consider how work was carried out on the aesthetic education of younger schoolchildren through the means of theatricalization in literary reading circle classes.

1. Information and organizational stage «Theater ABC». Children are asked to guess what will be discussed during the lesson.

– Guys, to find out the topic of our lesson, you need to guess the encrypted word: (on the board) 20, 6, 1, 20, 1, 18. Use the code (all letters of the alphabet are numbered, written on the board) and read the resulting word (THEATRE).

– Can you guess what the topic of our lesson will be?

– Children, today we will play theater, get acquainted with different types of genres of theatrical art.

Every game has rules that must be followed. So in our game there are also such rules – these are the rules of behavior in the theater. Let's remember or assume what the rules of conduct in the theater are.

For better memorization, the teacher reads quatrains about the rules of behavior in the theater, after each read they stop and repeat.

Tickets purchased at the box office

The spectators are smartly dressed.

Walk culturally around the hall,

Don't be late for the start.

Walking to my place,

Turn your face to people

And say, «I'm sorry»

- You'll be just fine.

You need to sit down and not talk

At the performance for children.

And don't disturb the artists,

And to your neighbors.

Here's the performance behind.

It won't be pretty

Go straight to the exit
Without saying thank you.
After the performance a little
Clap your hands for the actors.
Run headlong
No need for a wardrobe.
You have to stand in line there
That's the order.

– That's right, we did it! We remembered the rules of conduct, but who knows the name of the place in the theater where the theatrical action takes place?

– What is the name of the place in front of the stage where the audience sits?

– Let's discuss with you what theater is. (Students' answers)

(The teacher summarizes the students' answers)

– The theater is not only a place where performances take place. This is a special kind of art, like music and painting. Theater originated a very long time ago. It has changed a lot, but it has always occupied and continues to occupy a special place in people's lives. What joy do you experience when the curtain slowly opens the stage and a special life appears before us. The actors captivate you with their performances, and you involuntarily begin to experience their joys and sorrows along with the characters in the play, and it's as if you yourself are becoming a participant in the events. And at home you still think for a long time about what you saw.

– What kind of theaters do you think there are?

(Puppet theatre, ballet, opera house, drama theatre, tabletop theatre, etc.).

The teacher complements the children.

– What do you think unites them all?

– They put on a show, yes. Who takes part in creating the performance? (Actors, directors)

– Let's think about it: do the actors come out in beautiful costumes? Are their faces made up?

Is the light beautiful in performances? Music? Who does all this? (Light and sound engineers, make-up artists, costume designers)

– In fact, a lot of people take part in the creation of the performance; they do not necessarily have to be on stage.

– At the end of the conversation, let's remember what theater is? What kind of theaters are there? What are the rules of behavior in the theater? Who takes part in the creation of the performance?

– What was interesting?

– What was difficult?

– What can you tell us about at home?

– Do you want to act in plays yourself?

Then we will organize this work in the theater group that works at our school. Thanks for the lesson.

2. Information and activity stage.

Going to the theater, watching the children's play "Little Girl".

– Guys, tell me, what did we talk about at the last lesson? Would you like to see the performance? Today we will go to the theater. Before you go, let's remember the rules of behavior in the theater.

– Great! Today we will see a children's performance, and then you will tell me which one yourself.

The teacher brings the children to the theater, the children look around before the performance begins, take their seats, and watch the performance. After the performance there is a mini-conversation:

– Tell me, what fairy tale did you watch?

– How did she make you feel?

- Name the heroes of the fairy tale?
- Which are positive and which are negative? Why?
- What kind of costumes did the heroes wear? Which one did you like best? What about makeup?

– Would you like to do a performance too?

– Great.

3. Organizational and activity stage.

The stage is carried out in the form of a discussion of the upcoming work, selection of a topic, distribution of responsibilities with the help of the teacher. During literary reading lessons, children went through several fairy tales, which had already been dissected, analyzed, positive and negative characters, and the beauty of the world around them were identified.

Suggested range of questions:

- What topic will we choose?
- What did we go through in the literary reading lesson?
- Let's choose which of the works we will take. Let's remember the plot and main characters.
- What is this fairy tale about? What is her main idea?
- Which heroes are positive and which are negative? Why did you decide so?
- Let's remember who takes part in the creation of the performance and who is responsible for what.

– And now I suggest you write a short essay on one of the proposed topics:

«If I were an actor, I...»;

«If I were a director, I...»;

«If I were a make-up artist, I...»;

«If I were a costume designer, I...»

– Let's decide who likes which job better?

– Who wants to play on stage? Paint? Designing costumes?

– Of course, we will help each other.

– And now we need to make a list of the heroes you will play. Let's write them all in order and discuss each one: what kind of appearance, costume, character he has.

– Today we discussed the main points of preparing for the performance, at the next lesson we will begin to implement all the ideas. Everyone think about their task in the play.

4. Activity stage.

– Today we will begin rehearsals, but it does not mean that only actors will be involved. Today we will try to make a costume from existing materials and we will apply makeup to the actors, come up with scenery and then rehearse with the actors.

The rehearsal is carried out in several sessions with the help and support of the teacher. Work is being done on the expressiveness of the actors' speech (intonation, pitch and strength of voice, correctness of speech); above the plastic; on the ability to interact on stage.

Sets and costumes are made from scrap materials, makeup is done with paints, scripts are given to the actors, they learn the words and rehearse on stage.

After the performance has been rehearsed, organizational and informational tasks are solved: the date for the performance is selected, a poster is created, spectators are invited, notices are posted, advertisements are distributed.

On the day of the performance, the participants prepare in advance, arrange the scenery, help the actors put on costumes and make-up. The performance lasts about 20 minutes.

5. Communicative-reflective stage. A mini-survey of viewers is being conducted:

- What did you like about the performance?
- What emotions did it evoke in you?
- Who did you like the most?
- Which costumes did you like? Makeup?
- What recommendations would you give to the participants?

Then there is a discussion with the participants after the performance:

- What emotions do you have after the performance?
- What did you like and what didn't you like?
- What was the most interesting thing about your work?
- Would you like to do another performance?

At the first stage, we identified criteria (aesthetic perception, aesthetic feelings, aesthetic taste), with the help of which we determined the level of aesthetic education of junior schoolchildren.

During the ascertaining stage, we identified the initial level of aesthetic education of primary schoolchildren. We obtained the following results: 44% of students have a low level of aesthetic education, 40% have an average level, and 16% have a high level.

In our opinion, this is due to the fact that insufficient time is devoted to aesthetic education in the classroom. Based on the indicators of the first stage, we carried out a formative stage, at which, using a variety of methods, techniques and forms of work (verbal method (conversation, discussion), visual method (watching a performance), creating a problem situation, search method (developing a performance), game method (playing on stage), group work). Thus, the level of aesthetic education of younger schoolchildren was increased.

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ПРОЄКТУВАННЯ ПЕДАГОГІЧНИХ УМОВ ЕСТЕТИЧНОГО ВИХОВАННЯ МОЛОДШИХ ШКОЛЯРІВ ЗАСОБАМИ ТЕАТРАЛІЗАЦІЇ НА ГУРТКОВИХ ЗАНЯТТЯХ З ЛІТЕРАТУРНОГО ЧИТАННЯ

Проценко Ірина Іванівна

кандидат педагогічних наук, доцент, доцент кафедри педагогіки,
Сумський державний педагогічний університет імені А. С. Макаренка,
м. Суми, Україна
ORCID ID: 0000-0003-1792-7200
procenkoira83@ukr.net

Бикова Марія Миколаївна

кандидат педагогічних наук, доцент, доцент кафедри педагогіки
Сумський державний педагогічний університет імені А.С. Макаренка,
м. Суми, Україна
ORCID ID: 0000-0002-0386-1856
m.bykoffa@gmail.com

Анотація. У статті розроблено педагогічні умови естетичного виховання молодших школярів засобами театралізації на гуртках з літературного читання. Розроблено курс гуртка з літературного читання «Театр зі школи». Завданнями курсу стали розвиток естетично важливих якостей особистості, підвищення рівня комунікації між однокласниками, активізація самостійної діяльності та розвиток творчих здібностей учнів. Результати – стимуляція читацької діяльності, розвиток умінь «повільного читання» та поглиблення аналізу художнього твору, формування контекстного мислення на основі художньої інтерпретації твору словесного мистецтва; вдосконалення усного та письмового мовлення учнів.

Виокремлено принципи гурткових занять, зокрема: принцип культуuroобразності, загальнолюдські якості культури відповідають цінностям культури, актуалізація культурних традицій. По-друге, принцип колективізму, по-третє принцип мотивації особистісного саморозвитку учнів, який виявляється у створенні умов для позитивного самопізнання та самовизначення підлітків у різних видах художньо-творчої самореалізації; принцип діалогічності, який реалізується в актуалізації духовно-ціннісних орієнтирів молодого покоління, творчому діалозі школяра з педагогами та однолітками, діалозі; принцип проєктності – побудова етапної діяльності педагогів, режисерів-кураторів проєкту та учнів, спрямованої створення нового продукту, нового явища художньої реальності. На кожному з них вирішуються завдання естетичного та комунікативного розвитку школярів у процесі підготовки культурно-освітньої події за допомогою вчителя.

Розроблений комплекс включав: інформаційно-організаційний етап «Театральна азбука», інформаційно-діяльнісний етап, який включав екскурсію до театру, перегляд професійної дитячої вистави, обговорення вистави; організаційно-діяльнісний етап включав читання художнього твору, обговорення та визначення головної мети, написання міні-твору; діяльнісний етап передбачав показ літературної вистави; комунікативно-рефлексивний етап: обговорення театральної постановки, анкетування глядачів (учнів та педагогів).

Ключові слова: педагогічні умови, естетичне виховання, літературне читання, молодші школярі, принцип колективізму, принцип проєктності, анкетування

СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ

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