

АКТУАЛЬНІ ПРОБЛЕМИ ВИЩОЇ ШКОЛИ

УДК 378.035.011.3-051:39(=161.2) «364»

DOI: <https://doi.org/10.33989/2524-2474.2023.81.289368>

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FEATURES OF FUTURE TEACHER'S ETHNOCULTURAL COMPETENCE FORMATION IN THE CONDITIONS OF MARTIAL LAW

Анотація. У статті висвітлюються окремі аспекти розвитку етнокультурної компетентності студентів закладів вищої педагогічної освіти під час війни в Україні. Зокрема наголошується, що фундаментом формування здатності майбутнього педагога вільно орієнтуватися у світі значень культури свого етносу, розуміти мову цієї етнокультури і творити цією мовою є оволодіння фундаментальними освітніми компонентами, як то українська мова, історія української державності та національної культури, історія педагогіки, етнопедагогіка тощо. Підкреслюється, що употужненню етнокультурної компетентності майбутнього педагога сприяє отримання студентами закладу вищої педагогічної освіти неформальної мистецької освіти у постійно діючих художньо-творчих колективах національного спрямування та тимчасових об'єднаннях студентів. Акцентується увага на тому, що неформальна мистецько-просвітницька діяльність майбутніх учителів у таких колективах сприяє розвитку у них ментальності, формування їх етнічної моралі, поглиблення етнічної самосвідомості, збагачення етнокультурної компетентності тощо. Вказується, що цінність отримання неформальної освіти в художньо-творчих колективах особливо актуалізується в умовах воєнного стану. Це зумовлено, перш за все, піднесенням національного духу, уведенням значно більшої кількості творів національно спрямованого змісту, а також можливістю залучення до спільної неформальної мистецько-просвітницької діяльності переміщених осіб з тимчасово окупованих територій (студентів інших вишів, дітей дошкільного та шкільного віку, які знайшли приисток в університетах неокупованих територій). У статті наводяться приклади діяльності неформальних художньо-творчих колективів та тимчасових об'єднань Полтавського національного педагогічного університету імені В. Г. Короленка, діяльність у яких в умовах війни має позитивний вплив на формування етнокультурної компетентності майбутніх педагогів.

Ключові слова: етнокультурна компетентність, майбутній учитель, формальна та неформальна освіта.

Introduction. The war in Ukraine has raised the Ukrainian citizens' awareness of the importance of identifying themselves as a people to a new level; it caused a substantial rise in the national consciousness, awakening a sense of sincere love for the Motherland. The issues of educating the young generation of Ukrainians, who are the future of our state, have become even more relevant. It, in turn, requires a review and update of approaches to future teacher training at higher pedagogical educational institutions.

It should be emphasized that the issue of preserving and transmitting the ethnocultural heritage of the Ukrainian people is not new. In different periods of our state's formation and development, this issue was clarified by prominent Ukrainian minds, namely I. Franko, M. Drahomanov, M. Hrushevsky, I. Ohienko, H. Vashchenko. Their works are still a guide for many conscious Ukrainians. The prominent

modern scientists I. Bekh, O. Vyshnevsky, V. Hnatiuk, P. Kononenko, V. Kuz, Y. Rudenko, B. Stuparyk, and P. Shcherban emphasize the importance of national education. According to Dokukina (2008), these scholars highlight that national education should be provided continuously in various institutions, namely in family, preschool education institutions, secondary education institutions, extracurricular institutions, vocational schools, children's and youth organizations and associations, and the local community. National education ensures the individual's harmonious development and integrity, contributing to the flourishing of their abilities and talents, and enriching people's intellectual potential, spirituality, and culture (Dokukina, 2008, 568).

Scientists' theoretical and practical achievements in the field of training future professionals to provide national and ethnic education are undeniably significant. However, it should be noted that scholars have conducted not enough research, which reveals the issue of future teachers' ethnocultural competence formation at pedagogical universities during martial law in Ukraine.

The aim of the paper is to substantiate the ways of future teachers' ethnocultural competence formation at higher pedagogical education institutions while Ukraine is at war.

Main text. Using the category 'ethnocultural competence,' we rely on the Ukrainian scientist H. Lozko's opinion. Lozko (2001) considers it as the ability of a person to navigate freely in the world of the values of their ethnic culture, to freely understand the language ('codes,' 'keys') of this ethnic culture, and freely create using this language (Lozko, 2001, 289).

According to Nelha (1997), the individual's ethnocultural competence formation begins in the family. It is because the vast majority of children relate to the people to which their parents belong. Thus, the members of the Ukrainian family can be recognized through their unique mentality, ethnic morality, ethnic identity, and ethnic ideology; it is natural that children brought up in the Ukrainian family consider themselves Ukrainians from the beginning of their conscious life (Nelha, 1997, 136).

The next stage of children's ethnic culture development is crucial. Children get education in kindergartens, secondary education institutions, etc., during this stage. Teachers' skills, mastery, wisdom, views, beliefs, ideals, and spirituality are essential in this context. They are responsible for one of the most significant tasks of educating the young generation of our state. Dokukina (2008) states that it is the formation of a person capable of thinking independently, making social choice, and doing activity, able to organically combine their rights and interests with the rights and interests of the nation, the state, focus on the highest national and universal values, i.e., education of a citizen, a patriot, or a humanist (Dokukina, 2008, 568).

Therefore, one of the essential factors in the nation formation is the training of highly qualified teachers, who should educate and bring up the young generation. According to Yevtuh (2008), the content component of future teacher training at higher pedagogical education institutions includes the following:

- future teachers' professionally significant qualities and features;
- intelligence for the ingenuity development, the professional orientation of perception, memory, thinking, imagination, and enhancement of students' creative abilities;
- moral qualities which are the basis of professional ethics, namely love for children, faith in their abilities and capabilities, pedagogical justice, and respect for children;
- spirituality, i.e., the desire for truth in knowledge and work, beauty, which is the basis of modern teachers' general and pedagogical culture (Yevtuh, 2008, 614).

Having the above-mentioned personal qualities, students of higher pedagogical education institutions are able to successfully master the content of formal pedagogical education. It involves mastering the fundamental educational components for future teachers' ethnocultural competence formation. In particular, it is an educational component called 'The Ukrainian Language.' Mastering this course provides the future teacher with the ability to communicate orally and in writing on professional issues in the state (Ukrainian) language. No less decisive in this aspect is mastering the educational component 'History of Ukrainian Statehood and National culture.' Its implementation into curricula allows future teachers to determine their worldview and civic and cultural position based on understanding the laws of statehood and the formation of the national culture of the Ukrainian people. The processes of mastering the content of other educational components, namely 'Pedagogy,' 'History of Pedagogy,' 'Ethnopedagogy,' 'Psychology' and 'History of Psychology,' etc., also play an essential role in future teachers' ethnocultural competence formation.

Mastering the content of these and other educational components creates a strong foundation, which can be enriched by receiving non-formal art education at higher pedagogical educational institutions. The creation of a non-formal socio-cultural environment with distinct national characteristics at the university is primarily one of the influential factors in enriching the content of future teacher vocational training with a national component. It integrates a variety of non-formal associations in which students receive non-formal art education. Permanent artistic and creative groups (namely folk ensembles, choirs, vocal and instrumental ensembles, groups of decorative and applied arts, choreographic groups), and temporary groups, centers for educational services play an important role among non-formal associations. The term 'non-formal' emphasizes

the voluntary educational activities of the individual outside of formal education, which takes place in permanent and temporarily created groups and is not accompanied by the issuance of an official certificate (Sulaieva, 2014).

The individual and personal basis of non-formal association members' activities can meet the needs of a particular student, using the potential of their spare time. The content of this work is determined by the goals of moral, aesthetic, civic, patriotic, intellectual, spiritual, legal, and other types of personal development, i.e., the tasks of forming highly spiritual people capable of preserving, enriching, and transmitting the national values of the Ukrainian people to future generations.

The specific value of students' non-formal artistic and educational activities in permanent non-formal artistic and creative groups of national orientation and temporarily created groups is that they create favorable conditions for future specialists' mentality development, the formation of their ethnic morality, deepening ethnic identity, enrichment of the individual's ethnocultural competence. Lozko (2001) notes that mentality is a national type of worldview (people's spirit), which is based on ethnic images and symbols (often subconscious), and determine the stereotypes of behavior, mental reaction, evaluation of certain events or people, attitude to reality (Lozko, 2001, 291). According to the philosopher O. Nelha (1997), the ethnic mentality of the Ukrainian people consists of various mental traits that can be grouped as language specificity, humanity, democracy, peasantry, and individualism (Nelha, 1997, 136).

By receiving non-formal art education in artistic and creative groups of national orientation, future teachers are able to deepen the formation of the most significant mental difference of our people, i.e., the Ukrainian language. Nelha (1997) considers language as a form of immortality of the ethnos; it is not only signs, meanings, personal meanings, or vocabulary. Moreover, the worry about the destiny of the language is clearly identical to the worry for the destiny of all Ukrainians in general (Nelha, 1997, 136).

According to the scientist, the other mental traits of the Ukrainian people, which are organically connected and fundamental are the following:

- humanity, which includes non-militancy (peace, gentleness), mercy (charity, not vengeance), sincerity (cordiality, hospitality);
- democracy reflects the Cossack tradition of election to leadership positions, equality of women and men in the family;
- peasantry, which is a metaphor, a feature of uniqueness, and a notable active ethnic mental trait);
- individualism, manifested as the love of freedom (insubordination, independence, autonomy), mastery (diligence, thrift, sense of ownership), ambition (desire for self-expression, persistence, focus, 'stubbornness'), optimism (confidence, conviction, cheerfulness, delight, joyousness, humor), introvertism (self-absorption, philosophical soul, lyricism, song-loving).

Nelha (1997) emphasizes that other ethnic groups have all the above-mentioned traits, but the Ukrainians display them most clearly and intensely (Nelha, 1997, 147).

Along with the mentality, the social experience of an ethnos concentrates on ethnic morality, which is a set of traditionally established spiritual values, norms, rules, and requirements. They are historically developed by a particular ethnic group and designed to regulate the actions and activities of individual representatives and ethnic groups. Nelha (1997) determines ethnic morality is the most crucial component of the spiritual culture of the ethnos, which inspires human life with the meaning of inner mental emission. It is a guide to where a person's soul can be imbued with the warmth of the soul of the entire ethnic community. At the same time, ethnic morality subconsciously instills ethnic archetypes, ethnic images, and symbols (Nelha, 1997, 17).

Lozko (2001) is convinced that ethnic morality is closely related to ethnic identity; it is a set of knowledge and ideas about the culture, traditions, ideals, and values of their ethnic group, as well as the self-awareness of a member of the ethnic group and the place of their ethnic group among other peoples (Lozko, 2001, 289).

Future teachers must focus their activities on ethnic identity development, which is displayed in the ability to identify with the Ukrainian ethnic group and realize their ethnic 'I' as a unique phenomenon. Nowadays, some difficulties might appear on the professional path of today's students of higher pedagogical education institutions. These difficulties are the following: the ethnic identity of transitional type and 'zero' ethnic identity. Thus, the ethnic identity of transitional type is the situation when children are unsure of commitment to their ethnicity. In the case of 'zero' ethnic identity, a certain proportion of people belong to the Ukrainian ethnic group by origin, but do not consider themselves its representatives. The highest future teacher's work result is the formation of children's ethnic identity, which is a firm, steadfast self-identification of young people with their ethnicity. It should be recalled that the category 'ethnic group' as a blood-related community of people, in addition to language (mother tongue), includes common territory (native land), common ancestral legends about the origin of their ethnic group, common historical memory, customs and rituals (Lozko, 2001, 289).

The sense of homeland is an essential element of ethnic self-consciousness as well as the component of other elements of individual self-consciousness, namely moral, religious, and political, etc. The first scientific study of the phenomenon of ethnic identity was carried out by Ukrainian scientist O. Nelha. He notes that the formation of this feeling is due to many factors, such as ancestral land, country of birth and growth, country of childhood, place of birth and growth, country of residence, place of residence, etc. (Nelha, 1997, 104).

Planned and systematic work directed to formation or development of children's mental traits, ethnic morality, ethnic identity, and a sense of homeland is necessary to preserve Ukrainianness, which, according to Pykelna (2008), includes:

- the spiritual level – the strategic direction of the life of the community and its interests, the most generalized attitudes, orientations, main ideas, ideologies, ideals, spiritual values, and stable character traits;
- the typical level – worldviews, mental traits, key values, conscious and unconscious characteristics, typical guidelines, and willingness to act in typical situations;
- the traditional-existential level – situational attitudes, stereotypes of behavior, basic archetypes, the tendency to assess, reactions, and actions in specific everyday conditions (Pykelna, 2008, 274).

In the process of vocational future teacher training, Ukrainianness (ethnicity) should be enriched by in-depth acquaintance with ethnic culture as a set of material and spiritual values produced by a particular ethnic group during its history in its own territory by means of ethnic expression (Lozko, 20018, 289).

Ukrainian scholars Kafarskyi and Savchuk (2006) point out that ethnic culture, which reflects not a biological but a social phenomenon of a certain community (including the Ukrainian people), performs certain functions, the main of which are the following:

- the function of identification serves to separate one ethnic group from another through the opposition of 'we' ('ours') – 'they' ('theirs');
- the function of communication and integration carries out the transfer of ethnocultural information in the diachronic (between generations) and synchronous planes, contributing to the internal consolidation of the community and preserving its identity;
- the function of reproduction contributes to the quantitative (physiological) and qualitative (material and spiritual) reproduction of the ethnic community;
- the function of regulation provides a system of organization and regulation of the ethno-social organism on the basis of established generally accepted values, ideals, traditions, customs, etc.;
- the function of cognition allows a person to modify and improve the ethnic picture of the world by means of its creation and cognition (Kafarskyi and Savchuk, 2006, 252).

The students' participation in non-formal artistic groups contributes to the formation of Ukrainianness and the training of future specialists in the harmonious use of multifunctional cultural opportunities of the Ukrainian people. These non-formal artistic groups are the groups of decorative and applied arts (embroidery, weaving, wood carving, straw products, etc.), folk dance ensembles, theaters, folk or academic choirs, etc. Due to systematic and consistent participation in non-formal artistic groups, future teachers become specialists who are able to freely navigate the cultural heritage of the Ukrainian people, love, respect, and be faithful to the native language, understand the symbols and signs that carry the best examples of Ukrainian artistic heritage, and therefore have a high level of ethnocultural competence formation.

The value of such artistic and educational activities is especially relevant during martial law when temporarily displaced persons who had to leave their cities join students of higher pedagogical education institutions situated in the unoccupied regions. At the same time, student-members of artistic and creative groups have the opportunity together with university staff to create and conduct groups to work with temporarily displaced children. In this way, not only do they distract children from unpleasant memories, fascinate them with interesting activities, but also promote children's ethnocultural competence formation.

In particular, the activity of students in non-formal art groups of decorative and applied arts (embroidery, weaving, wood carving, straw-works, etc.) is of specific value in understanding the symbols of the Ukrainian people. Sulaieva, Hnizdilova, and Palekha (2020) state that while participating in non-formal artistic and creative groups, students have the opportunity to enrich their knowledge of the basic ornamental motives of Ukrainians, which have been developed for many centuries:

- graphic symbols (point – beginning of all beginnings; points – stars; a line – the earth; dots between horizontal lines – sown field; a wave between two horizontal lines – land with water reserves; a square, a rhombus – symbols of earth fertility; a circle – the sun, symbol life, etc.);
- the symbolic meaning of plants (a viburnum – the blood of the people, virgin beauty and virtue, love, the symbol of their native land; an oak – strength, courage, health; grapes – the joy of family happiness; periwinkle – longevity, enduring youth, declaration of love and family well-being; marigolds – male beauty; berries – welfare, harvest, etc.);
- the significance of the images of birds (pigeons, turtles – love, honesty, sincerity, and faithfulness; a crane – the bird of the sun, the herald of the fertility of the earth; a duck – a symbol of life, a swallow – goodness,

happiness, revival, home comfort, a falcon – the sun, the sky, lightning, courageous young man, The First God, etc.) (Sulaiieva, Hhizdilova, Palekha, 2020, 370).

In addition, students participating in decorative and applied arts groups have the opportunity to enrich their vocabulary:

- the names of the elements of the Ukrainian costume in the process of making dolls (linen shirt, edge, corset, sheepskin coat, boots-marigolds, cap, capor, wreath, corals, ducats);
- the names of the embroidery techniques that have long been common in Ukraine (undercutting, paving, cutting, mesh, carving, plumbing, cross, half-cross, suture stitch, embroidery on mesentery, loose surface, stitching, chain, pigtail, grating);
- the terms related to the production of various clay products (potter, potter's wheel, mining, burning, polishing, smoking, snout, mug, plate, rattles, spice, weights, etc.). (Sulaiieva, Hhizdilova, Palekha, 2020, 369).

During martial law, future teachers' competencies formation is realized in temporarily created groups while working with children who temporarily live in the dormitories of pedagogical universities. For example, Poltava V.G. Korolenko National Pedagogical University became a shelter for more than 400 internally displaced persons from the temporarily occupied territories. There were about 100 children. They became active participants in various events of national orientation organized by temporarily created groups of students and lecturers. These events were organized in the form of master classes on Poltava traditional painting of wooden goods, making and decorating Easter eggs (pysanka painting), making folk knot toys, Petrykivka painting, etc.

Ukrainian songwriting is an invaluable treasure for the formation of future specialists' ethnocultural competence. Dumas, songs, ballads, patriotic marches, historical, lyrical, and children's songs are the masterpieces of our nation's spiritual culture. It perpetuates glorious traditions, heroic deeds, thoughts, hopes, aspirations, knowledge, worldviews, beliefs, and morals, which are designed to pass on to the younger generation by the teacher.

The student, who is a member of the non-formal folk art group, has the opportunity to enrich their ethnocultural competence and deepen knowledge of events and phenomena of Ukrainians' public, social, and family spheres of life and labor activities. Future teachers obtain information on the peculiarities of the struggle against the invaders, national and social oppression of the native people, and, most importantly, examples of the overwhelming love of the Ukrainian people for their Motherland.

The Ukrainian people have created an innumerable and diverse wealth of the best examples of musical art during its existence; it is believed that these works were recorded more than two hundred thousand years ago. Therefore, the leaders of vocal artistic and creative groups have the opportunity to choose for performance those songs which, with their artistic value, encourage future teachers to respect the 'living' language of the Ukrainian people. At the same time, the war raised the patriotic works of Ukrainian authors of the past and present, which have been deliberately replaced by Russian pop music for many years. The anthem of the Ukrainian Sich Riflemen is among such works. The anthem gained great popularity in the world during the Russian invasion of Ukraine. It should be noted that students of Poltava V.G. Korolenko National Pedagogical University have been performing this song as members of the Ukrainian folk choir 'Kalyna' for many years. They have presented its classic version on European stages in Berlin, Vienna, Geneva, Lausanne, Paris, Rome, and Stockholm. During the war, the formation of future teachers' ethnocultural competence has become more intensified due to the popularization of a new version of this song. Thanks to the modernization of the song 'Oh, the Red Viburnum in the Meadow' (Oi u luzi chervona kalyna) by pop singers (A. Khlyvnyuk, Pink Floyd, and many other Ukrainian and foreign singers), it has become a symbol of the Ukrainian people's great desire for victory and support Ukrainians by people around the world. The temporary art associations created during the war in Poltava V.G. Korolenko National Pedagogical University could not stay away from the process of raising the Ukrainian spirit and repeatedly sang this song with children from the occupied territories in the art studio of the Department of Music. In this way, future teachers confirmed their own position in their native country and had a positive impact on the young generation.

The final concert on the Day of vyshyvanka became a kind of apotheosis of the unity of Ukrainians in Poltava V.G. Korolenko National Pedagogical University, one of the forms of display of students' ethnocultural competence formation. The anthem of the Sich Riflemen was performed by a polyphonic choir of students, lecturers, and internally displaced persons.

Conclusions. Thus, future teachers' ethnocultural competence formation at higher pedagogical education institutions should be based on a thorough knowledge of fundamental educational components, namely 'The Ukrainian Language,' 'History of Ukrainian Statehood and National Culture,' 'History of Pedagogy,' 'Ethnopedagog,' 'History psychology,' etc.

The development of ethnocultural competence in wartime is facilitated by the combination of formal education with non-formal art education in artistic and creative groups of national orientation. The future specialist, who combines formal education with non-formal art education, has involved the internally displaced

persons from the temporarily occupied territories in artistic and educational activities, enriched their mentality, ethnic morality, ethnic identity, etc. Future teachers can become full-fledged bearers of the ethnocultural heritage of the Ukrainian people. The feeling of originality, uniqueness, and beauty of ethnic achievements will allow creating space for new creative searches, discoveries, and unique methods of future teachers' self-expression.

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Annotation. The article highlights some aspects of students' ethnocultural competence formation at higher pedagogical education institutions during the war in Ukraine. In particular, it is emphasized that mastering fundamental educational components such as the Ukrainian Language, History of Ukrainian Statehood and National Culture, History of Pedagogy, and Ethnopedagogy is the foundation of future teachers' ability to navigate freely in the world of cultural values of their ethnic group, understand the language of the ethnoculture and create, using this language. It is stated that the future teacher's ethnocultural competence strengthening is facilitated by the receipt of non-formal art education at higher pedagogical education institutions in permanent artistic and creative groups with national orientation and temporary student associations. Emphasis is placed on the fact that future teachers' non-formal artistic and educational activities in such groups contribute to their mentality development, ethnic morality formation, ethnic identity maintenance, ethnocultural competence enrichment, etc. It is pointed out that the value of non-formal education in artistic and creative groups is especially relevant in martial law. It is primarily due to the rise of the national spirit, the introduction of a much larger number of works of art with national content, as well as the possibility of involving inner internally displaced persons from the temporarily occupied territories, namely students of other universities, preschoolers, and primary school children who found shelter in the universities situated on the unoccupied territory of Ukraine. The article gives examples of non-formal artistic and creative groups and temporary associations activities at Poltava V. G. Korolenko National Pedagogical University. It has had a positive impact on future teachers' ethnocultural competence formation during the war.

Key words: ethnocultural competence, future teacher, formal and non-formal education.