

Explication of Paradigm Methodology of Specialists in Higher Education System Vocational Training

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Abstract: The article proves the importance of the notion “paradigmatic methodology” use in scientific and pedagogical thesaurus, as well the expediency to define it as a science on the structure, principals, ideals, norms, methods and tools of the organization of strict and started specialists’ vocational training varieties. They usually aimed at the effectiveness increasing of higher educational system functioning in globalized information society. This definition is the basis for the conceptualization of the paradigmatic methodology of fine arts specialists training development and implementation of the model; its functioning in educational process provides the effectiveness of students’ operative and volitional readiness for fine arts training during their lives. According to the criteria and indicators of activity of educational and creative actions and willpower to art education in the course of ascertaining and final experiments, the quantitative and qualitative affiliation of would-be artists to the levels of professional, basic and primary levels of the given readiness. The number of students belonging to its professional level of experimental group students, comparing with ascertained data, was stated to be three times increased and the primary – about two times reduced. The number of control group students of professional level has been more than twice increased, and of primary level – more than half as much less. On the correspondence with this model in higher educational system it is to design the vocational training of specialists of other qualifications to the purpose, but one need to take into account its specificity.

Keywords: *paradigmatic methodology; vocational training; arts training; art specialties professionals; higher educational system; model.*

How to cite: Pichkur, M., Oliiar, M., Rozman, I., Petrenko, O., Demchenko, I., Ryabovol, L. (2020). Explication of Paradigm Methodology of Specialists in Higher Education System Vocational Training. *Revista Romaneasca pentru Educatie Multidimensionala*, 12(1Sup1), 267-292.

<https://doi.org/10.18662/rrem/12.1sup1/235>

1. Introduction

At each stage of society's development, a paradigm approach is determined as a leading methodological guideline for the education system functioning, which describes its mission, a specific model and model representation. At the end of the second millennium, this important concept was actualized at the UNESCO World Conference on Higher Education in the form of the 'World Declaration on Higher Education in the 21st Century: Views and Actions' (UNESCO, 1998), which proclaimed the key value propositions of creating an integrated educational paradigm, including humanity, kindness, correspondence the globalized society requirements. Such axiological paper has led to Ukraine's rapid entry into the global educational space with its large-scale digitization process, which is regulated internationally by the Cape Town Declaration of Open Education: 'Opening the Future to Open Educational Resources' (2018), and in national context – by the realization of the paper 'Strategies for Information Society Development in Ukraine' (2013) and the project 'Digital Agenda of Ukraine – 2020' (Kubiv et al., 2016). This was the basis for the adoption of the Law of Ukraine 'On Higher Education' (2019), the leading statements of which directly relate to the introduction of innovative foundations of the digital education paradigm.

In the context of the outlined state documents implementation, the priority tasks undoubtedly relate to the urgent need to improve the educational process. The success of their implementation depends on the deep reflection of the accumulated pedagogical experience of vocational training of specialists in the higher education system and ensuring continuity of age pedagogical traditions in the conditions of active introduction of new achievements in science, education, technology, and art.

By these days, a critical mass of digital phenomena generated by digital technologies that have not yet become a subject of pedagogical reflection has been accumulated in the theory and practice of the national higher education system functioning. Therefore, there appeared a need to explicate the relevant paradigmatic methodology and its practical implementation in a specific segment of vocational training of specialists in higher education institutions, for example, the arts training of students of art specialties.

2. Literature Review

Modern philosophical, sociological, cultural, art, psychological and pedagogical studies state that together with the evolution of material and

spiritual culture of society the professional personal formation and development of the information generation modern specialist acquires certain educational transformations, in particular in the process of its education. First of all, it is connected with the scientific substantiation and implementation of a paradigm approach to the methodology of its organization, as evidenced by the widely developed scientific studies of native scholars and teachers in recent years: Bogachkov and Feldman (2015), Vykhursch (2017), Gurevych and Kademiya (2016), Potapenko et al. (2011), Starokozhko (2017), and others. However, with all the diversity and considerable amount of scientific works devoted to comprehending new educational paradigms, paradigm methodology requires a substantial scientific explication, since no conceptualization has been recorded yet, at least in the part of the specific vocational training of specific specialists. Thus, according to (Starokozhko, 2017), 'the methodological space in this field is a kind of rhizomorphic structure, in which various directions and approaches to paradigm understanding of the education phenomenon'. The article (Tervo, 2017) is devoted to the use of paradigm as a historiographical concept in art education research. The research (Vaquero & Maria Gomez del Aguila, 2018) examines the social vision of Art Education.

The training of specialists in the field of fine art has been the focus of many scholars. The paper of Recka (2018) deals with the problem of visual literacy of the pre-service Fine arts teachers in the university. The article by Gleizer (2020) presents the concept of fine art and music training for generalist school teachers in Spain. Similar issue in an article by Russian researchers (Tagiltseva & Ovsiyannikova, 2018). The article by Chen (2018) suggests improving the training of teachers in the discipline "fine arts/visual arts teaching materials and methods" in China. The article by Kadyirova et al. (2018) presents the educational complex on fine arts for primary schools of Tatarstan (Russia), taking into account the national traditions of the region. The study of Quilez (2018) examined the evolution of the status of women in the art and design education system of Spain in the period 1940-2015.

The attempt to justify the methodology of vocational training of specialists in the system of art education on a paradigm basis is possible to be found only in separate publications, of Hordash (2019), Tusheva (2018), Levin (2016), Pichkur and Sotska (2019), in particular. Noteworthy is a comparative analysis of training systems for specialists in the field of fashion (Yezhova et al., 2018), which is as close as possible to art education. Therefore, the lack of scientific developments aimed at projecting leading ideas, principles, artistic values and methods of art contained in traditional

and innovative art paradigms into the realm of contemporary theory and methodology of professional art education is now acutely felt.

The purpose of the article is to explicate the paradigm methodology of vocational training of specialists in the higher education system, to conceptualize it on the example of developing and implementing a model of art training of specialists of art specialties and to empirically examine the levels of their active and willing readiness for it.

3. Methodology of the Study

3.1. Participants

134 bachelor's students were involved in the pedagogical experiment (aged 18–20). Considering the elementary active and willed is positions of would-be specialists of art specialties to fine arts are formed only for a certain period, an ascertaining experiment was conducted immediately after the completion of the 3rd semester (2 years) by the students in the 2016-2017 academic year, and the forming – during the further studying on the Bachelor degree of the following fields of knowledge: 02 Culture and art on the specialties 022 Design and 023 Fine arts, decorative arts, restoration; 01 Education on the specialty 014.12 Secondary education (Fine arts). The sample was comprised of the experimental group (EG – 64 persons), including students of the Faculty of Arts of PavloTychyna Uman State Pedagogical University and Volodymyr Hnatiuk Ternopil National Pedagogical University, as well as the control group (CG – 70 persons), including the students of State Higher Educational establishments ‘Kryvyi Rih State Pedagogical University’ and Bohdan Khmelnytskyi Cherkassy National University. Both groups included successfully educated students; their gender peculiarities were omitted. The students voluntarily agreed to participate in the research, conducting in the time convenient for them.

3.2. Methods

In the process of researching a set of methods were used: theoretical: terminological analysis and specifying of key concepts summarizing of leading methodological norms and justification of the leading studying idea, pedagogical modeling; empirical: polar profile scale questioning, graphical identification of methodological, model and digital materials (tables, schemes, diagrams) quantitative and qualitative analysis of experimental data, statistical calculations on the Fisher angular transformation criterion.

In order to diagnose the actively willed dispositions of would-be specialists of art specialties to fine arts during the ascertaining and final

testing students were provided with special forms and suggested that they should assign corresponding points (from 1 to 9) to each of the polar statements given for self-evaluation of both their positive and negative profiles. A sample fragment of the form is illustrated in Table 1.

Table 1. Fragment of the Polar Profiles scale for Students' Self-esteem Measures of Educational and Creative Functioning Activity

Positive activity profile	Points									Negative activity profile	
	9	8	7	6	5	4	3	2	1		
I show energy in searching for the ways to produce qualitative educational and creative tasks											I show passivity in searching for the ways to produce qualitative educational and creative tasks

Questionnaire profiles regarding the activity of students' educational and creative activity related to the following indicators:

- vitality or passivity in finding ways to produce qualitative educational and creative tasks;
- rapid or slow generation of creative ideas for designing a composition of fine arts works;
- continuity and perseverance or impermanence and reluctance to train performing arts techniques;
- urgency or delay of educational and creative tasks completing and displaying inspiration or insult;
- compulsory or elusive self-promotion and self-control in the process of educational and creative tasks completing.

The questionnaire profiles on the willpower of students' art education covered the following options:

- confidence or uncertainty about the "stereotypes" destruction of presentative imagination, fantasy and thinking in the process of artistic and creative activity;
- giving unity or disconnect between the theory and practice in the process of fine arts training;
- the positive or negative nature of the criticism comprehension on the mistakes made and the continuation or termination of further artistic education;
- determination or hesitancy, urgency or delay in getting started in the context of the so-called "blank sheet barrier";

– industry or laziness when completing every or selective educational and creative tasks and courage or fear in overcoming difficulties. On completing the questionnaire, the gradation of points was given to interpret the results of self-assessment: if a student scored from 5 to 15 points, his / her educational and creative activity is passive and the willpower to art education is weak; 16 to 30 - active / firm; 31 - 45 - superactive / string.

For statistical examination of the empirical data obtained, the following algorithm was used: proposing basic and alternative hypotheses; determining an adequate criterion for the hypothesis testing; calculation of the actual value of the criterion; collation of the criterion with tabular value; conclusions formulation on the hypothesis testing results (Barkovskiy et al., 2006).

According to the statements of probability theory and mathematical statistics, the assumed hypothesis (H0) is a null and the hypothesis contradicting the main hypothesis is an alternative (H1). Here the meaning of the null hypothesis is that the traditional pedagogical system of fine arts specialists training is of little effectiveness. The alternative hypothesis assumes that the implementation of the model of fine arts specialists training developed based on paradigm methodology, is quite effective. To test them, a statistical methodology for determining the criterion was used φ^* – of Fisher angular transformation (Sydorenko, 2002). Appropriate statistical calculations were performed to confirm or refute the hypotheses. For the purpose, we used generalized digital data of ascertaining and final experiments of quantitative distribution of students by professional and basic levels of active and willed readiness of would-be specialists of art specialties for fine arts training.

To determine the empirical value of φ^* index the formula 1 was used (Sydorenko, 2002):

$$\varphi^* = (\varphi_1 - \varphi_2) \cdot \sqrt{\frac{n_1 \cdot n_2}{n_1 + n_2}}, \quad (1)$$

here: φ_1 – the angle corresponding to a larger percentage; φ_2 – the angle corresponding to a smaller percentage; n_1 – the sample size of the ascending experiment; n_2 – the sample size of the final experiment.

4. Study Results

4.1. Theoretical basis for justification of professional training paradigmatic methodology of specialists in higher educational system

The variety of modern scientific approaches to the improvement of educational processes is dominated by a paradigm methodology whose permanent problem is the search for a correlation between conservatism and innovation. Its solution is accompanied by a constant change of established and modern paradigms of the specialists' professional training, the last of which require substantial scientific explication.

'Explication' (Latin *explicatio* – extrication, explanation, deployment) means evidential interpretation. In the second half of the twentieth century, the term was introduced to the scientific revolution by the German-American philosopher and logician R. Carnap (1959) for a clear definition of ambiguous categories. According to his concept of logical semantics, explication generally means the action of clarifying, specification of a particular position, a specific concept, or the meaning of a word. In a narrow sense it is clearly positioned by the scientist as a substitute for the representation of everyday consciousness with an exact scientific concept that shows the primary conceptual structures in the form of typologies, explanatory schemes, etc.. In the course of explication, it is necessary to ensure that the interpretation of the new concept coincides with the meaning of the adjective 'old' in the all possible contexts of its use. It proves, for any theory, it is the primary reflection procedure, which provides an unambiguous answer to the question: "What is it?"

In the field of scientific research methodology, the sense of explication lies in the permanent specification and modification of fundamental ideas until scientists have created a certain combination of disparate facts in perfect integrity, which leads to the identification of synthesis patterns of these facts. Here explication is a necessary preamble for a discovery, which is a partly empirical, partly rational process. According to Arkhiyereyev (2017), 'resort to formally rigorous methods of explication, refinement, analysis of scientific knowledge enables to reveal the specifics of the epistemic status of science, to clarify the interpretation features of the category "truth" in the practice of scientific knowledge and to justify the use of this category in the construction of models of justification and development of scientific knowledge'.

The psychological context of the term 'explication' is connected with epistemology (the theory of cognition). Since pedagogical science is strongly linked to psychology, this notion also appears in pedagogy that, according to

Zeier (2019), it serves to expand the content of educational and professional activities and is often positioned as a method intended not only to diagnose changes in the process of student development but also to promptly adjust the educational process.

Therefore, explication is an interdisciplinary category and is therefore perfectly suited to substantiate the paradigm methodology of professional training in higher education institutions.

In modern scientific thesaurus the term 'paradigm' is widely used. In the interpretation of the various authors, the meaning of this concept is ambiguous. Simultaneously it is perceived as a universal term for defining certain scientific theories, directions, schools, concepts, methodological guidelines for the phenomenon under study.

The term 'paradigm' (Greek *para* – over, around; *dieigma* – performance, manifestation; *paradeigma* – sample, model, example) in philosophical sources appeared in the period of antiquity. Thus, Aristotle used it in the sense of thinking by analogy. In Platon's interpretation, it was an eternal and unchanging model determining the structure and form of material things. During the Middle Ages, the paradigm described the branch of eternal ideas as a prototype, a model, and in the Renaissance - even a certain ideal that directs the creative activity of the individual.

In the second half of the twentieth century an American historian and philosopher of science Kuhn (2012) provided the paradigm category with more meaningful content – as a semantic expression of an achievement recognized by a particular scientific community that, over time, forms a model of problem-solving and solves them. In fact, he understood the paradigm as a conceptual scheme. However, while exploring the works of T. Kuhn, a British linguist and philosopher of the last century M. Masterman (1970) in his scientific works distinguished more than 20 different interpretations of this concept. But despite this, it has become increasingly commonplace in studies in various fields of science. Thereasonofit is found in the fact 'depending on the context, this term is consistent with the categories of style, tradition, concept, general idea and law. Such polysemy reflects the orientation of a phenomenon, event, or activity on a particular pattern as the primary basis for imitation of something. Due to this, the category of paradigm appears in the interdisciplinary scientific discourse, including pedagogical' (Pichkur & Sotska, 2019).

According to Kornetov (2003), a pedagogical paradigm is a 'set of persistent, repetitive semantic characteristics that determine the essential features of schemes of theoretical and practical pedagogical activity and interact in education regardless of the degree and forms of their reflection'.

He says it helps to identify a coordinate system that will allow you to navigate the endless diversity of pedagogical systems, technologies and techniques, identify them with the traditions of education (Kornetov, 2003). Taking it into consideration, we should admit that the concept of 'pedagogical system' and 'model' can be understood as synonymous, and therefore each basic model of the educational process corresponds to a specific pedagogical paradigm.

Analyzing paradigmatic pluralism as an indicator of the crisis of modern education, Gerasymov (2009) concludes that the pedagogical paradigm is realized through the legitimation of approaches, concepts, principles of content formation and organizational methods of the educational process, presented in the desired results, specific pedagogical systems, models that bind into a single whole theory and practice of educational activities and one degree or another of relevance to the scientific, educational and pedagogical paradigm. Thus, according to Bogachkov and Feldman (2015), one should distinguish between 'paradigms in education' and 'paradigms in pedagogy'. At the same time, they show their claim by expressing a rhetorical question: 'Does the pedagogical and educational community deem a clear distinction between the paradigm of pedagogy as a science and the paradigm of education as a practice?' Obviously, they do not, because scientists predict: '...implementation of the pedagogical paradigm → education paradigm will enable the establishment of an effective framework for managing education and selecting the best educational practices. Such a foundation is objectively necessary for the functioning of educational systems in the informational society'.

Thus, if we take into account the unity of the theoretical and objective plane in any pedagogical paradigm, we have to establish a certain model representation, covering the scientific community at a particular stage of the evolution of the higher education system and their practical realization to achieve its desired performance. That is why there are grounds for the concept of 'paradigm' to be interpreted as purposefully developed model, framework or initial conceptual scheme or construct of the process of professional training of specialists in higher education institutions, which is based on a well-founded system of established scientific views, beliefs, proven facts, experience and adjusted facts, reflection and correction and definition, and realization of those target guidelines, methodological foundations, organizational and procedural circumstances, psychological and pedagogical conditions, content, didactics of technical, methodological and technological support that constitute innovation in the context of meeting social needs in a globalized informational society.

According to the modern format of society and the vectors of its development, higher education is characterized by multidimensionality, which makes it impossible to explore its numerous problems by the resources of a separately selected paradigm, such as the one that has prevailed over the last decades - it is personally oriented (the 1990s), competent (2000s), informative (2010s). But Harvey and Green (1993) proved, in the historical context the introduction of different educational paradigms has contributed to the success in ensuring the quality of competitive education in the European model (the Bologna Process), which has had a positive effect on the personality of a university graduate, its characteristics in particular: exclusivity (the desire to be better); excellence, suitability for certain goals (competence), value for money (opportunity and term for return on investment in higher education), attribution (ability for continuous development). Starokozhko (2017) says, in the educational environment of Ukraine, the logic of priority of a paradigm is determined administratively through the Ministry of Education and Science, the National Academy of Pedagogical Sciences, and the Department of Education. At the same time, changes in the paradigm of higher education represent the evolution between the two poles of pedagogy concerning social progress – 'tradition' and 'innovation'. It raises the questions about the degree of objectivity of its archaic and innovative methodological concepts, that is, how far they reflect the real effectiveness of the application of the principles, methods, and tools of classical pedagogy in connection with the spread of modern educational technologies (informational, digital and hybrid). Traditionalism is obviously based on the inheritance of the methodological values of the classical schools, and modernism - on their conscious construction or reinterpretation. An axiomatic statement is in favor of this thesis of Bykov et al. (2017): 'The nature of science does not support reduplication, reproduction of standard products, and the invention of the invented. Therefore, the function of learning, engaging in tradition is inseparably integrated with the scientific school in search of new solutions and approaches, both conceptual and methodical'.

In modern context tradition severely limits the scope for innovative activity, fulfilling the function of preserving pedagogical theory and practice that has been created for centuries. In contrast, as the Italian philosopher, cultural scientist and educator point out Eco (1994), the main criterion for modernity is the novelty that in the evolution of the higher education system is reminiscent of the 'scientific revolution' since each modernist creation has established its own law, proposed a new paradigm, a new way of perceiving the world. With this era of an information society in mind, it is now

declaring a paradigm educational revolution. In higher education, this is indicated by a tendency to update the methodological foundations of its system organization. Simultaneously, the semantic difference between such related categories as 'paradigm' and 'methodology' becomes noticeable. According to Korshunova (2006), they are not synonymous. The researcher argues that from the standpoint of the history of science, the concept of paradigm is broad because it is associated with periods of revolutionary change in science with the announcement of new methodological guidelines. In the context of the ontology of a particular science, the concept of 'methodology' is more general, encompassing the features of traditional and innovative paradigms. Here there is a reason to use the term 'paradigm methodology' and interpret it as a doctrine of the structure, principles, ideals, norms, methods and means of organizing established and initial varieties of vocational training aimed at improving the efficiency, achieving a new level of quality of functioning the system of higher education in a globalized informational society.

4.2. Conceptualization of paradigm methodology on the example of fine arts specialists' training in the higher educational system

Today the ideal graduate of a higher educational institution is not just in those models that have been produced during different historical eras. After all, the figure of a modern specialist of any specialty belongs to the generation that inherited the values of the classical school of vocational training in higher education and is increasingly assimilating digital educational technologies. Today the new generation of professionals is called 'Internet Generation / Z'. It appeared in 2005 as a continuation of numerous innovations of the 'Millennium / Y' generation, whose activity occurred in 1982-2004. However, historically formed breeds of 'heroes / GI' (1901-1924), 'silent people / artists' (1925-1942), 'prophets / baby boomers' (1943-1960), 'pilgrims / X' (1963-1981) always corresponded to the stages of social development and had a certain axiology of professionalism. Due to this, a process of identification of a specialist took place, which was important for understanding the patterns of the national educational process as a whole and the formation and professional development of specialists of various specializations, in particular.

It is necessary to emphasize that since 2005 the process of generation "Y" developing has started, within which the paradigm methodology of the higher educational system organization showed significant changes. This was due to the fact that the professional training of specialists gradually negates the priority of educational and methodological

support of narrow specializations and over time acquires universal characteristics, according to which the limits of professional competence are expanded and it becomes possible to acquire education not only in the traditional way but in a new interactive form using informational, digital, multimedia and other technologies.

Thus, with the era of informatization implementation in every sphere of society, including the higher educational system, the paradigm methodology of theoretical and practical pedagogical activity is changing. Despite the traditional types and methods of teaching educational disciplines of specialists' professional training, new information methods of pedagogical interaction, which belong to the virtual space, are actively being produced and can be changing and developing in time and thus have the potential for dramatic dynamic changes. To prove this assumption, let us turn to a specific kind of professional training of specialists in higher educational institutions, fine arts, for example.

That is why a symbiosis of its following models is a leading feature of the artist's fine art training in a modern higher art and professional school (according to classification by Levin (2016)):

- canonical (samples reproduction);
- academic (objective reality display);
- ethnic and cultural (artistic traditions comprehension);
- cultural and synthetic (dialogue of cultures);
- active (active variation of image tools);
- creative (author's search for fine arts);
- uncontrolled (by the individual choice of expression).

It proves that fine arts are characterized by polyparadigmality. At its locus are different conceptual models-samples of the artistic and pedagogical process, which, mutually affecting each other, form two leading paradigm configurations – general artistic training, which applies to any artistic specialty (designers, graphic artists, painters, sculptors, decorators, renovator, photo artists, art critics and artist-teachers, etc.), and specialized visual training aimed at the specificity of a particular specialization. The first one covers important theoretical and methodological achievements in mastering would-be artists of the academic diploma, the formation of their creative competence and skill for full and complete professional self-realization, self-expression in the process of active production of original, aesthetically perfect and useful works and objects in order to enrich material and spiritual culture of society. The second model involves the projection of a general methodology for teaching professional disciplines on the plane of

particularities of art. For example, designers or architects are justified in studying the design aspect of drawing; decorators – its stylistic characteristics; sculptors – forming properties. However, in the context of the informational society, these varieties of fine arts are no longer limited to academicism only, as it was ten years ago. With advanced computer technology, a broad artistic and educational perspective of its digital segment opens.

4.3. Model of fine arts training of art specialists in the higher educational system, based on paradigm methodology

To achieve the effectiveness of scientific search in pedagogical studies, they often use a modeling method. Depending on the object and subject of the study, the result of its use is the representation of different types of models (structural, functional, theoretical, empirical, standart, etc.) in order to avoid the spontaneity of the educational process, giving it expediency, system features, methodological validity, procedural validity and didactic providing.

We need to note that the methodology of modeling is based on the theory of systems, taking into account the laws and the specifics of a particular object functioning, and is certainly to have a creative character. Here the modeling process should aim to establish a clear link between the elements that form an idea of how pedagogical reality should be changed in order to achieve its ideal state. Accordingly, they choose the appropriate type of model, while we adequately understand its categorical nature.

The term 'model' is derived from the Latin word 'modulus', which means a measure, criterion, sample, norm or an object's image. At the beginning of the twenties century Russian educator Dakhin (2003) formulated a fairly clear definition of a model in a multidisciplinary context 'as an artificially created sample in the form of a scheme, physical constructions, sign forms or formulas, which, having similarity to the object under the study (or a phenomenon), reflects and reproduces the structure, properties, characteristics and relationships between elements of this object in a simpler form'. Hence, the most significant feature of the model is the simplicity of the object analog of the study, that is, the reproduction of its leading properties in the form of a scheme of structural relationships between them. That is, any type of model has a schematic, visual or structural and functional form. 'The simpler the model is, the closer it is to simulated reality and more convenient to use' (Gurevych et al., 2019). Therefore, a schematic graphic and descriptive variant of the model of fine arts specialists training was developed based on the paradigm methodology (Figure 1).

According to Figure 1, the regulatory unit of the model contains a social request for the high professionalism of specialists in artistic specialties, valid educational documents and relevant professional descriptors, the goal is to improve the quality and effectiveness of visual training, as well as the task - to generate active and willed readiness of artistic specialties for lifelong fine arts training; methodological block – objectification (embodiment) of mimetic, classical, modernistic and digital art-paradigms in the process of fine arts training of specialists of art specialties and according to them its organization on the basis of canonical, academic, heuristic and informational and technological artistic and pedagogical approaches in adherence to the principles of continuity of traditions and innovations, the connection between theory and practice and the unity of performing and technical, artistic and educational training; the procedural block envisages axiological, preparatory and presentation stages of fine arts training, the first of which requires the creation of a psychological and pedagogical condition for facilitating students' acquisition of professional values, the second - its artistic and pedagogical support, and the third – a reflection of the artistic and creative works; didactic unit covers educational and methodological support of professional disciplines and special workshops ‘Copying of Art Works’, ‘Digital Art Technology’ and evening studio ‘Acmeology of Artist Professionalism’ in the course of lectures and practical classes, computer training and self-study innovative methods of fine arts teaching, art-technologies: master class, scribing, sketchbook, portfolio and artistic fund of departments, educational publications, scientific periodicals and electronic and technical tools.

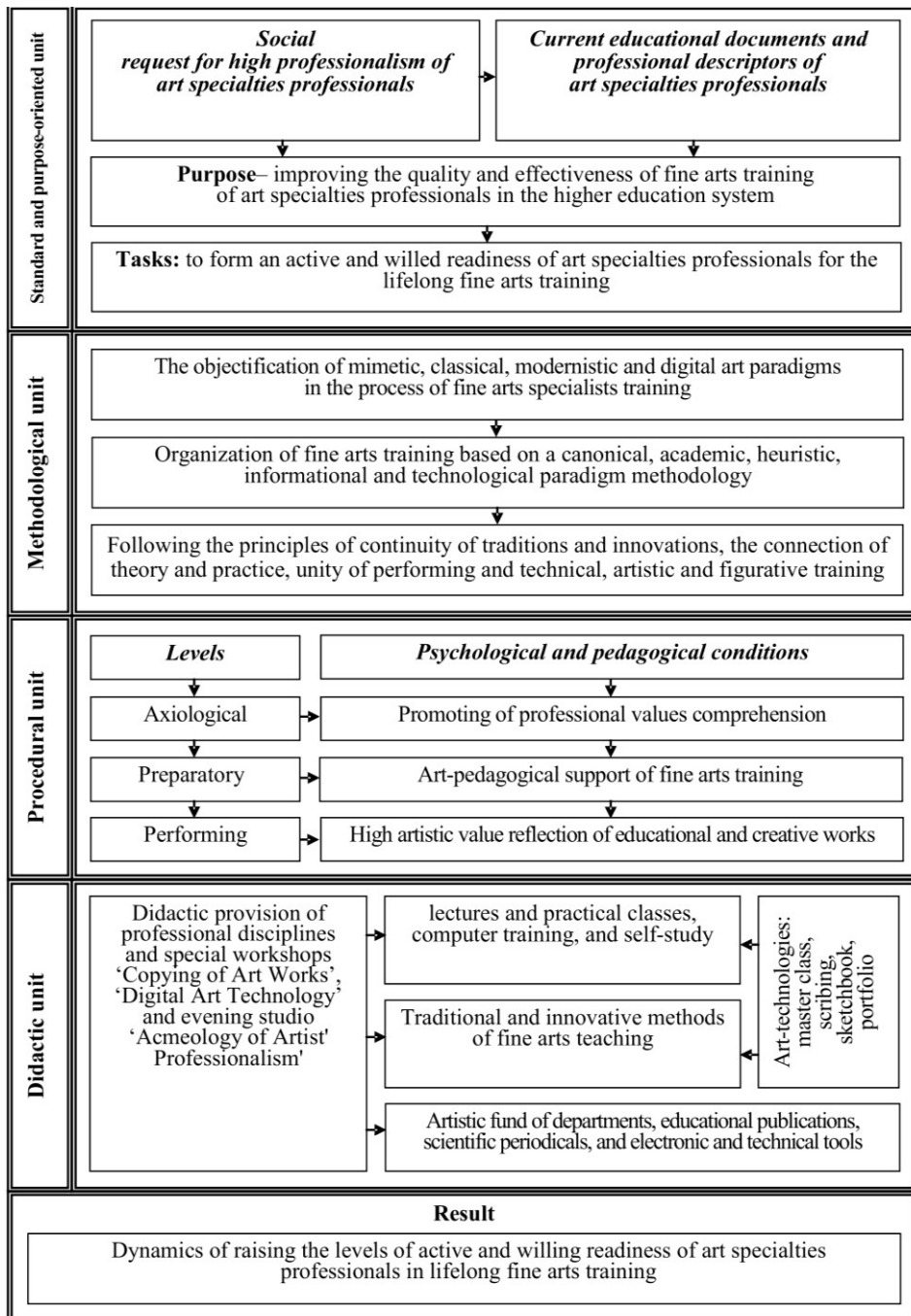


Figure 1. Model of fine arts training in the higher education system, based on paradigm methodology

4.4. Diagnosis of active and willing dispositions of would-be professionals of art specialties for fine arts lifelong training (ascertaining section)

To prove the necessity of implementing the stated model of fine arts specialists training in higher education based on the paradigm methodology, a ascertaining diagnostic section of the quantitative affiliation of art specialists to the levels of active and willed readiness to lifelong artistic training by the criteria of active, educational and creative functioning and willpower to art education. In its course, the diagnostic procedure for the first criterion was initially performed.

The empirical data obtained during both diagnostic procedures are described in Table 2.

Table 2. Data of ascertaining section of quantitative affiliation of students (in %) to levels of active and willing readiness for fine arts lifelong training

Criteria	Levels					
	professional		supporting		primary	
	EG	CG	EG	CG	EG	CG
Activity of educational and creative functioning	14.4	13.3	40.5	39.8	45.1	46.9
Willpower to art education	7.7	8.0	44.3	45.0	48.0	47.0
Average value	11.1	10.7	42.3	42.4	46.6	46.9

According to Table 2 and the results of the first diagnostic data, it was found out that only 14.4% of EG students are overactive in educational and creative activity and 13.3% –of CG students. They are energetic enough to find ways to produce qualitative teaching and creative tasks, quickly generate creative ideas for the designing of fine arts works composition, constantly and persistently train performing arts techniques, immediately go to work and work with inspiration and always stimulate and control themselves in its process.

The medium activity was demonstrated by a large number of students (40.5 % of EG та 39.8 % CG). They are selectively energetic in finding ways to produce qualitative teaching and creative tasks, sometimes quickly and sometimes slowly generating creative ideas for composing, trying to systematically train performing techniques, under certain conditions, getting to work on time and sometimes working with inspiration, and sometimes when it is necessary situationally applying self-stimulation and self-control in its process.

It is found that the passivity of educational and creative activity is for in almost half of the total number of students involved in the experiment (45.1 % and 46.9 % of CG). As a rule, they are passive in the search for ways of qualitative performance of educational and creative tasks mainly slowly generate creative ideas for the creation of a composition of fine artworks, occasionally and negligently train the performing arts techniques, delay working hours and work without any urgency while avoiding self-encouragement and self-control.

The results of the second diagnostic procedure turned out to be quite disappointing. Thus, the willful reluctance to art education was demonstrated by a small number of students (only 7.7 % of EG and 8.0 % of CG). They are confident about the 'stereotypes' destruction of presentative imagination, fantasy, and thinking in the process of artistic and creative activity, the inadmissibility of the gap between theory and practice in the course of fine arts, a positive perception of criticism of its results and an indispensable attitude to further substantial work. They resolutely and immediately start working in the context of the so-called blank sheet barrier', hard-working, persistently and conscientiously performing all educational and creative tasks, bravely overcoming any difficulties.

The form willpower to art education is found in a large number of students (44.3 % of EG and 45.0 % of CG). In general, they are able to destroy the 'stereotypes' of presentative imagination, fantasy and thinking in the process of artistic and creative activity, trying to ensure the unity of theory and practice in the course of fine arts, depending on the situation, adequately perceive criticism of its results, intend to work more effectively. In the context of the so-called 'blank sheet barrier', they are characterized by modesty and ease at the start of the work. They show selective diligence, hard work, and diligence when performing their creative tasks, which is why they are not always brave in overcoming the existing difficulties.

According to the results of diagnostic work, the fact of low willpower to art education in many students was recorded (48.0 % of EG and 47.0 % of CG). In general, they are completely uncertain about the destruction of 'stereotypes' of presentative imagination, fantasy and thinking in the process of artistic and creative activity. Usually, they favor theory or practice during the fine arts training, negatively criticize the mistakes made in the visualization process, and therefore often stop further work. In the context of the so-called 'blank sheet barrier', such students hesitantly and hastily begin to work, being lazy to accomplish selective learning and creative tasks and expecting creative inspiration and easy ways to overcome difficulties.

As the average figures in the bottom line of Table 3 show, only over 11 % of EG and CG students have recorded a level of professional readiness for visual training, where the course of educational and creative functioning is super active, and the willpower to art education is firm. The reference level is recorded within 42% of students in both groups. They demonstrate a sufficiently active nature of the educational and creative activity and strong willpower to art education. Almost 47% of students in both groups belong to the primary level. Their creative activity is passive, the willpower to art education is weak.

The empirical data obtained from the analysis of students' active and willing dispositions to lifelong training prove that the problem field of their vocational training, regardless of which higher education institution of Ukraine they receive their chosen profession, is extremely wide. According to the results of a specially organized interview with experts, the following main reasons for this situation were found out:

- a weakly prepared contingent of higher educational establishment applicant;
- the gradual loss of art-pedagogical values of academic education;
- insufficient continuity between arts and educational traditions and innovations in the field.

Taking into account the above reasons, the stated model of fine arts specialists training, based on paradigm methodology, was introduced into the higher education system. After that, in the same procedure as during the ascertaining experiment, the final diagnostic section was performed.

4.5. Diagnosis of active and willed dispositions of would-be art specialties professionals for fine arts lifelong training (final section)

In connection with the abovementioned negative moments, a model of fine arts training of art specialties professionals in higher education was developed based on paradigm methodology. To prove the effectiveness of its functioning, by the same method as in the course of the ascertaining experiment, the final diagnostic section of the quantitative affiliation of students of the experimental and control groups to the levels of active and willing readiness for the lifelong arts training was conducted. The obtained empirical data are presented in Table 3.

Table 3. Data of the final section of quantitative affiliation of students (in %) to levels of active and willing readiness for fine arts lifelong training

Criteria	Levels					
	professional		supporting		primary	
	EG	CG	EG	CG	EG	CG
Activity of educational and creative functioning	33.9	20.2	50.5	40.0	25.6	34.8
Willpower to art education	38.3	28.6	55.5	44.6	16.2	21.8
Average value	36.1	24.4	53.0	42.3	20.9	28.3

The data of Table 3 show that by each criterion and the level of active and willing readiness for visual preparation, the digital indicators of the quantitative distribution of students of the experimental and control groups substantially differed. It turned out that 33.9% of EG students and 20.2% of CG have a super-creative activity. The difference is 13.7% in favor of the students of the experimental group. The medium activity was demonstrated by 50.5% of EG students and 40% of CG (the difference is of 10.5%). The passiveness of educational and creative activity is for 25.6% of EG students and 34.8% of CG (the difference is of 9.2%). Willpower to art education was shown by 38.3% of EG students and 28.6% of CG (the difference is of 9.7%). 55.5% of EG and 44.6% of CG are characteristics of the willpower to art education (the difference is of 10.9%). There was a low level of willpower to art education in 16.2% of EG students and 21.8% of CG (the difference is of 5.6%).

Thus, according to the results of the final section, students of the experimental group, compared with the students of the control group, recorded a greater belonging to the professional and basic levels of active and willing readiness for lifelong arts training.

To follow the dynamics of quantitative affiliation growth of students of experimental and control groups to the levels of active and willing readiness for fine arts lifelong training according to the ascertaining and final sections, and table 4 is compiled, which is an increase by each criterion and the average.

Table 4. Dynamics of quantitative affiliation growth of students of EG and CG to the levels of active and willing readiness for fine arts lifelong training (in%) according to the criterion data of ascertaining (AS) and final sections (FS)

Criteria	Levels	Sections				Increase	
		AS		FS		EG	CG
		EG	CG	EG	CG		
Activity of educational and creative functioning	Professional	14.4	13.3	33.9	20.2	+ 19.5	+ 6.9
	Supporting	40.5	39.8	50.5	40.0	+ 10.0	+ 0.2
	Primary	45.1	46.9	25.6	34.8	- 19.5	- 12.1
Willpower to art education	Professional	7.7	8.0	38.6	28.6	+ 30.9	+ 20.6
	Supporting	44.3	45.0	55.5	44.6	+ 11.2	+ 0.4
	Primary	48.0	47.0	16.2	21.8	- 31.8	- 24.2

Table 4 illustrates the dynamics of the quantitative affiliation increase of students of the experimental and control groups to the professional and basic levels of active and willing readiness for fine arts lifelong learning. However, in the EG these figures are much higher. Thus, the increase in the number of students with superactive educational and creative activity in the EG was 19.5%, and in the CG stated only 6.9%; the number of students with an average activity in the EG increased by 10.0% and in the CG - by only 0.2%; in EG the number of students with passive educational and creative activity decreased by 19.5%, and in EG - by 12.1%. Regarding the criterion of the willpower to art education, the number of students in the EG increased by 30.9%, and in the CG - by a third less (20.6%). In EG, by the strength of willpower, the increase was 11.2%, and in CG - only 90.4%. On the other hand, the number of EG students with weak willpower decreased by 31.8% and in CG - by 24.2%.

The empirical data obtained during the ascertaining and final sections are summarized separately in Table 5 to illustrate the overall picture of the dynamics of the quantitative distribution growth of would-be specialists of art specialties by the levels of active and willing readiness for the lifelong arts training.

Table 5. The general dynamics of quantitative affiliation growth students of EG and CG to the levels of active and willing readiness for fine arts lifelong training (in %) according to the AS and FS

Levels	EG		Increase	CG		Increase
	AS	FS		AS	FS	
Professional	11.1	36.1	+ 25.0	10.7	24.4	+ 13.7
Supporting	42.3	53.0	+ 10.7	42.4	42.3	+ 0.1
Primary	46.6	20.9	- 25.7	46.9	28.3	- 26.0

The digital data in Table 5 show that the number of students of the experimental group to the professional level of active and willing readiness for fine arts lifelong training has increased exactly by a quarter (25.0%), and CG –by almost twice less (13.7%). According to the supporting level, the increase in EG was 10.7%, and in CG - only 0.1%. Students with the primary level in EG decreased by 25.7% and in CG - by 26.0%. These dynamics are clearly illustrated by the diagram in Figure 2.

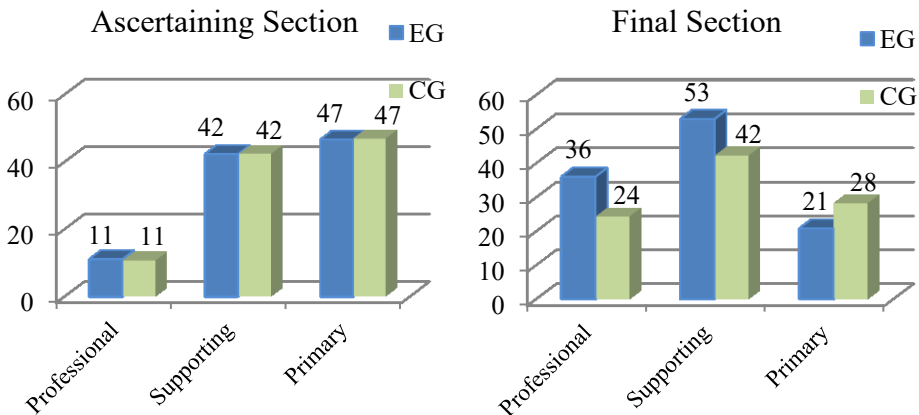


Figure 2. The overall dynamics of the quantitative affiliation growth of students of EG and CG to the levels of active and willing readiness for fine arts lifelong training (in %) according to the AS and FS

The diagrams in Figure 2 clearly show that the total number of active and willed lifelong readiness of the experimental group students, compared to the ascertaining data, is more than tripled and, in the primary, almost twice as much.

Regarding the students of the control group, the diagrams show that their quantitative affiliation to the professional and basic levels of active and

willing readiness for the fine arts lifelong training also increased, but compared to the EG was much less. Thus, compared with the data of the ascertaining section of the experiment, after the final section of students of CG with a professional level became more than twice, and primary – more than 1.5 less. Statistical testing of null and alternative hypotheses confirmed that the control group had an empirical value for the Fisher test ($\varphi^*_{\text{empir}} = 1.65$) was close to the insignificant zone, and in the experimental group ($\varphi^*_{\text{empir}} = 3.13$) was located directly in the area of significance.

Therefore, there is a reason to argue that the proposed and tested model of fine arts training of specialists in the higher education system is sufficiently effective. By its analogy, it is advisable to design vocational training for higher education applicants of other professional qualifications, but taking into account the specificity of a particular profession.

5. Discussion

Theoretical and emperic results of the conducted research were discussed at the departments of the Arts faculties of the educational institutions being an experimental base of the study. Most of professors and students approved the given model of arts training at arts specialties in the high educational system based on the principals of paradigmatic methodology. Its importance on providing succession of historically formed pedagogical traditions and modern innovations in the context of active implementation of information and technological tendency in educational process was emphasized. This model was stated to be truly effective for increasing of students' active and volitional readiness levels for their fine arts lifelong training. Thus, that was the model presentation that had new and universal features in the context of its spreading and the appropriate adaptation in the sphere of would-be specialists of different occupational specializations acquiring.

6. Conclusions

In modern scientific thesaurus the term 'paradigm' is widely used. In the interpretation of the various authors, the meaning of this concept is ambiguous. At the same time, it is perceived as a universal for defining certain scientific theories, directions, schools, concepts, methodological guidelines for the phenomenon under the study. The paradigmatic methodology of training specialists in higher education institutions is now based on information technology, the development of which has begun with the mass computerization and online provision of the educational process.

Thus, in the conditions of today ignoring those established pedagogical principles and methods, which have been actively used in the methodology of professional training of specialists in higher education institutions during the previous historical formations and generations of teachers, will inevitably lead to widespread amateurism in any significant profession in any occupation as a factor of personal and professional, general and cultural sense of the basics of professionalism. These negative moments can be overcome if we ensure continuity of established pedagogical traditions and innovations on the parity basis of their share in the holistic educational process of disparate values generalization of the poly paradigmatic system of modern specialists' professional training.

Undoubtedly, the higher education system is aimed at the professional training of specialists of different specializations. According to the specifics of a particular profession, which is included in the list of fields of knowledge and specialties, the training of higher education applicants accordingly differentiates into pedagogical, musical, choreographic, visual, cultural, economic, political, psychological, legal, informational and technological, etc. But in any case, its result recognizes readiness for lifelong learning, the professional competence of a university graduate, whose nomenclature is inevitably enshrined in educational programs, and its theoretical and practical readiness for quality performance of professional activities, taking into account the changing requirements of modern society.

On the example of explication of paradigm methodology of fine arts specialists training in the higher educational system, development and implementation of its model, which consists of standard and purpose-oriented, methodological, procedural and didactic blocks, the efficiency of such system and pedagogical efficiency is proved experimentally as it shows students' strong-willed willingness for lifelong fine arts training. By this analogy, but taking into account the relevant specifics, it is now advisable to design and carry out the professional training of other specialists - economists, lawyers, linguists, engineers, psychologists, educators, etc.

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