

SPECIFICITY OF TRAINING FUTURE TEACHERS OF ART DISCIPLINES IN THE PEOPLE'S REPUBLIC OF CHINA

Anna KOTOVA 

The article examines approaches to training future teachers of art disciplines in China. It is established that art plays a significant role in the country's education and social life. Three main components of training future art teachers are identified: the artistic component, pedagogical preparation, and information literacy. Regarding the artistic component, it is found that increasing attention is now given to preparing future specialists in the field of contemporary art, as its study significantly influences the development of spatial thinking, creativity, aesthetic perception, and decision-making skills. This field of knowledge aims to familiarize students with non-traditional forms and styles of art, foster a value-oriented worldview, and engage them in international multicultural exchange.

Another key component of training future art teachers is pedagogical preparation and readiness to work in a multicultural society. Analysis of the scientific literature shows that pedagogical training is generally consistent across educational institutions. The curricula of pedagogical disciplines cover topics that introduce students to scientific concepts, enabling future educators to continuously enrich and improve their knowledge structure, as well as to develop a commitment to lifelong learning and innovation. Specifically, while studying general pedagogy, students are introduced to the core principles of didactics and educational theory, as well as problem-based learning scenarios, including questions, situations, and tasks. It should be noted that problem-based learning is actively implemented in China.

An important aspect of training art teachers is the development of an understanding of a multicultural society. Thus, during students' preparation in pedagogical institutions, multiculturalism is emphasized as a policy that embraces cultural diversity and equality, characterized by tolerance of differences, protection of cultural identities, and consideration of the interests of diverse social groups.

Regarding the third component, it should be noted that China is a leader in integrating modern digital technologies into education. Within art education, particularly when teaching contemporary art, curricula combine the traditional Chinese educational model with digital technologies and innovative electronic resources. This ensures a more individualized learning process through real-time access to personal data, modern educational materials, web and mobile applications, archives, photo, video, and audio resources.

The system for training art teachers in China demonstrates a balanced integration of classical artistic traditions with contemporary innovative technologies, thereby fostering the preparation of a new generation of educators equipped for professional advancement, creative self-expression, and effective pedagogical practice within a globalized cultural environment.

Keywords: future art teachers, artistic component, pedagogical preparation, digital tools.



СПЕЦИФІКА ПІДГОТОВКИ МАЙБУТНІХ ВИКЛАДАЧІВ МИСТЕЦЬКИХ ДИСЦИПЛІН У КИТАЙСЬКІЙ НАРОДНІЙ РЕСПУБЛІЦІ

Анна КОТОВА

У статті висвітлено підходи до підготовки майбутніх вчителів мистецьких дисциплін в Китаї. Установлено, що мистецтво відіграє значну роль в освіті та житті країни. Виділено три основні компоненти підготовки майбутніх вчителів мистецьких дисциплін (мистецька складова, педагогічна підготовка майбутніх учителів, інформаційна грамотність). Щодо першої складової, установлено, що останнім часом зростає увага до підготовки майбутніх фахівців у сфері сучасного мистецтва, адже його вивчення суттєво впливає на розвиток просторового мислення, креативності, естетичного сприйняття та навичок прийняття рішень. Це поле знань спрямоване на ознайомлення студентів з альтернативними традиційними формами й стилями мистецтва, формування ціннісно зорієнтованого світогляду та залучення до міжнародного мультикультурного обміну. Ще однією важливою складовою підготовки майбутніх учителів мистецьких дисциплін є педагогічна підготовка та готовність до роботи в полікультурному суспільстві. Аналіз наукової літератури показує, що педагогічна підготовка майбутніх учителів загалом є схожою у закладах освіти. Програми педагогічних дисциплін охоплюють теми, спрямовані на ознайомлення студентів із науковими концепціями, що дозволяє майбутнім педагогам постійно збагачувати й удосконалювати структуру знань, а також формувати бачення безперервної освіти та інновацій. Зокрема, під час вивчення загального курсу педагогіки студенти знайомляться з основними засадами дидактики та теорії виховання, а також із включенням проблемних запитань, ситуацій і завдань. Варто зазначити, що в Китаї активно застосовується проблемне навчання. З'ясовано, що важливим напрямом підготовки вчителів мистецьких дисциплін є формування розуміння полікультурного суспільства, тому у процесі підготовки студентів педагогічних закладів наголошується, що мультикультуралізм — це політика прийняття різноманіття та рівності культур, яка характеризується толерантністю до відмінностей, захистом культурних ідентичностей і врахуванням інтересів різних соціальних груп. Стосовно третього компонента слід відзначити, що Китай є лідером у застосуванні новітніх цифрових технологій в освіті. У межах мистецької освіти, зокрема під час викладання сучасного мистецтва, навчальні програми поєднують традиційну китайську освітню модель із цифровими технологіями та інноваційними електронними ресурсами. Це забезпечує більш індивідуалізований навчальний процес завдяки доступу до персональних даних у режимі реального часу, сучасних освітніх матеріалів, веб- і мобільних застосунків, архівів, фото-, відео- та аудіоресурсів.

Система підготовки вчителів мистецьких дисциплін у Китаї вирізняється збалансованим поєднанням класичних мистецьких традицій та сучасних інноваційних технологій, що створює умови для формування нового покоління педагогів, здатних до професійного зростання, творчої самореалізації та ефективної педагогічної діяльності в умовах глобалізованого культурного простору.

Ключові слова: майбутні вчителі мистецьких дисциплін, мистецька складова, педагогічна підготовка, цифрові інструменти.

General statement of the problem and its connection with important scientific or practical tasks. Currently, China is one of the world leaders in economics, an achievement largely driven by state policies. The Chinese government invests a significant part of the national budget in education, thereby attracting valuable human resources to the country. China's educational policy is guided by the need for

literate, talented, and creative individuals whose knowledge and skills can benefit the state and strengthen its global position.

The expansion of space programs, breakthroughs in robotics and engineering, and advances in medicine and pharmacology have positioned China as a global leader, elevating both the social and financial standards of its population. China has become a major player in international trade and politics, ranking among the leading exporters of technical and surgical equipment, nuclear reactors, television technology, computers, and more. It also holds one of the top positions in the global IT market. The adoption of the Higher Education Law of the People's Republic of China in 1998 transformed national institutions into world-class universities, staffed with highly qualified professors and equipped with innovative laboratories (Koty, 2021; Zhou, 2018).

At present, China focuses on accelerating economic, social, and cultural development amid intense international competition, which requires the training of highly qualified specialists across different fields, including the arts. Higher education ensures Chinese citizens both competitive salaries and high social status; thus, diligent study and the acquisition of in-demand specializations are among the main priorities of the Chinese population. The recognition of the value of education in the country begins in early childhood.

The education system of the People's Republic of China (PRC) is based on the principles of social justice, ensuring equal educational opportunities for all children. Consequently, school students receive free education, while university students are supported with grants and scholarships. China actively welcomes international students, thereby broadening its socio-cultural boundaries and sharing its educational experience with other countries.

It is important to emphasize that special attention in the Chinese education system is devoted to teaching arts disciplines, as they contribute to the formation of a well-rounded personality, development of creative and critical thinking, aesthetic taste, and innovative capacity. Furthermore, they ensure the preservation and promotion of national cultural traditions while integrating them with contemporary global artistic trends.

The analysis of recent research and publications shows that scientists repeatedly address the issue of teacher training in the People's Republic of China. Thus, Zhou G. and Luo S. (2018) analyzed higher education inputs, technological innovation, and economic growth in China, Li H. (2021) considered the influence of "Art Teaching Guide" on the concept of art education, Ponzini A. (2020) researched the education of the new Chinese middle-class youth, Zhao Z, Liu Z, Pan D, Song J. (2020) compared approaches to arts education in China and foreign countries. Hayhoe R. (2019) analysed the state of contemporary Chinese education, whereas Gu Mingyuan (2021) researched the innovation of individualized education and talent cultivation modes in China. Comparative art history education through topics was studied by Bolat KE.; Feijoo C, Fernández J, Arenal A, Armuña C, and Ramos S. (2021) examined educational technologies in China in pre- and post-pandemic period; Khurram S (2021) and Schulte B. (2018) explored the use of digital technologies in education.

At the same time, further systematization is required to generalize approaches to the training of future teachers of arts disciplines, which is the **aim of this research**. To achieve this, we consider it necessary to address the following tasks:

- to outline the artistic component in the training of future specialists;
- to analyze the pedagogical preparation of future teachers;
- to define the role of digital technologies in the educational process of future teachers of arts disciplines.

Presentation of the main research material. One of the fundamental factors ensuring the effectiveness of teaching arts disciplines in China is the high level of professional training of teachers who are capable of harmoniously organizing the educational process, fostering and developing students' talents, stimulating the realization of their creative ideas, shaping children's personalities, cultivating responsibility within the sociocultural environment, and teaching learners to perceive the diversity of the real world through a creative lens.

To achieve these aims, the training of future specialists can be divided into three main components:

- the formation of an artistic worldview;
- pedagogical training and preparation for work in a multicultural society;
- the development of digital literacy.

Regarding the first component, it should be noted that art has been one of the most significant components of China's cultural heritage since antiquity. In the mid-20th century, Chinese art underwent radical changes under the influence of socio-economic factors and external interactions: cultural trends from Western Europe and other countries influenced its genres, themes, stylistic features, and technical aspects, while its fundamental aesthetic principles also underwent transformation. Chinese art embarked on a path toward shaping its own identity, with diverse works incorporating new plots and characters. At the beginning of the 21st century, Chinese art established stable national traditions, overcame ideological pressure, partly gained autonomy in the creative process, and broadened both its subject matter and stylistic diversity. These developments inform the formation of the artistic worldview of future teachers (Zhao et al, 2020).

In recent years, attention in the training future specialists has been directed toward contemporary art, as its study significantly influences the development of spatial thinking, creativity, aesthetic perception, and decision-making skills. This field seeks to familiarize students with alternative and traditional forms and styles of art, to foster a value-oriented worldview, and to engage them in international multicultural exchange (Hayhoe R., 2019; Stallabrass, 2020).

According to the curriculum, students are required to attend public events related to arts disciplines, such as traditional and contemporary art museums and cultural heritage sites. In China, figures in contemporary culture also visit schools to conduct lectures and present their work, which requires appropriate teacher preparation.

Contemporary art in China reflects a balance between aesthetic heritage and the transformations of modernization, existing within a post-socialist and post-traditional context. It reveals the tension between individual artistic freedom and governmental

policies, between Chinese traditions and modernization, and between Chinese identity and the global art scene. Contemporary art is integrated into the Chinese school curriculum and incorporated into studies of design, architecture, engineering, computer graphics, visual photography, directing, journalism, psychology, and marketing. At the same time, globalization and technological innovations offer new opportunities for artistic creativity, providing new visual resources, particularly digital ones (Yao, 2017).

In summary, the most prominent contemporary art trends include:

Painting. This includes abstract expressionism, figurative expressionism, regionalism, figurative painting, action painting, modular art, nuclear art, composite painting, hard-edge painting, abstract illusionism, street art, activism, brandalism, and Nanyang style, etc.

Sculpture/Architecture. This category encompasses the geometry of fear, modular constructivism, the New Art Front, mid-century modernism, kinetic art, splashing, gas sculptures, installation art, renewable energy sculpture, and others. These trends have reached new levels, skillfully combining massive forms with kinetic elements.

Photography. This category includes lenticular printing, copy art, photorealism, fax art, the “Red Shirt” school of photography, and others. These approaches capture both beauty and the ugliness of the world through the lens of copiers, printing devices, and cameras.

Cybernetic Art includes glitch art, media art, algorithmic art, procedural art, systems art, video art, information art, net art, virtual art, art house gaming, post-Internet art, and others. Works in these fields are created using computer technologies and graphic design software.

Literature. This category covers art and language, the artist’s book, graffiti, the mission school, signalism, and others. These movements represent authentic forms of artistic self-expression, while also presenting a work and conveying its value through literary techniques.

Optical Art. This category includes Light and Space, holography, and others. These movements focus on the perception of light, volume, and scale, creating works through the use of glass, neon, and fluorescent lamps.

Theatrical Art encompasses actionism, interactive art, performance, Gutai, endurance art, happening, process art, and others. These movements seek to blur the boundaries between art and reality, making individuals not only the creators of an artwork but also its direct participants.

Mass Culture Art includes appropriation, trash art, multiple art, capitalist realism, narrative figuration, pop art, mass surrealism, food art, deviant art, etc. These movements depict or utilize consumer goods, brochures, and mass culture images as creative **tools**.

Hybrid Art. This category includes combined painting, shock art, auto-destructive art, psychedelic art, Neo-Dada, Fluxus, and others. These movements involve integrating diverse techniques and styles into artistic practice, combining them in unconventional ways (Li H , 2021; Zheng, 2016).

Another important component of training future teachers of arts disciplines is *pedagogical preparation and preparation for work in a multicultural society*. It has been determined that pedagogical training of future teachers, based on the generalization of scientific literature, is largely **consistent** across institutions that provide education for teachers of arts specialties. The **curriculum** for pedagogical disciplines includes topics that introduce students to scientific concepts, enabling future specialists to continuously enrich and adjust the structure of their knowledge and develop a commitment to lifelong education and continuous innovation.

For instance, while studying the general course of pedagogy, students become familiar with the fundamental ideas of didactics and the theory of education, as well as with the inclusion of problem-based questions, situations, and tasks. It should be noted that problem-based learning is actively practiced in China; therefore, during pedagogy and teaching methodology courses, emphasis is placed on the fact that not all students participate actively in discussions. To address this, classes can be divided into several small groups, each of which must provide an answer to the proposed question (Gu Mingyuan, 2021).

When working with key concepts, the teacher may independently explain the essence of central terms, highlighting their essential characteristics and showing hierarchical interrelations among them. However, a variety of active learning methods may also be applied, in which students act as co-authors in defining the essence of a concept, such as:

- brainstorming;
- concept hierarchization;
- explaining concepts using drawings and metaphors;
- using free associations;
- identifying semantic connections between a word's meaning and a concept's content;
- introducing game-based elements;
- comparing different perspectives on a given concept (Wu Xiaochuan, 2001).

Alongside general pedagogical issues, students also study the specifics of teaching particular forms of art. For example, in training future choreographers, it is emphasized that learning to dance requires a long journey: from a child rhythmically imitating professionals to the development of professional dancers. Teaching dance means immersing the dancer in a world of meanings and movements. While biologists emphasize the adaptive role of social learning, educators are generally concerned with how we learn from one another. Activity shapes personality, and individuals, in turn, shape activity. This circular logic should be evident in teaching and learning. It is also important to remember that pedagogy itself is a discipline concerned with exploring how to teach most effectively (Dong Yinghong, Liu Wei, Li Fengtian, 2018).

Moreover, students are trained to:

- organize heuristic discussions as a carefully designed system of questions, which also promotes better learning of new material;
- activate students' already acquired knowledge and experience through questions, short tests, and case analyses;

- use factual data (e.g., competition and contest results, statistical information);
- employ visual materials in the classroom (e.g., showing video recordings of competitions and performances, lectures, congresses, and seminars on Latin American dance; displaying drawings, photographs, tables, graphs, diagrams, and slides).

A significant focus in training art teachers is on fostering an understanding of multicultural society. The development of cultural pluralism in China, along with policies promoting equality for all members of society regardless of ethnic, racial, gender, or religious differences, has formed the basis for the emergence of multiculturalism in the country. In pedagogical schools, students are taught that multiculturalism is a policy of diversity and equality, accepting different cultures, characterized by tolerance for cultural differences, protection of diverse identities, and recognition of the interests of various social groups. This policy fosters societal diversity, as cultural exchange is regarded as a core value of the modern globalized world.

Multiculturalism holds particular importance for China, as for centuries the country's society has developed as a synthesis of various ethnic and cultural identities. In this context, multiculturalism is understood as cultural diversity within a single nation, which contributes to the realization of individual creative potential, stimulates the development of contemporary art, removes social barriers, overcomes prejudices against members of other cultures and ethnic groups, and fosters critical thinking while encouraging the search for innovative artistic approaches. In modern China, multiculturalism sustains social dynamism, which drives the intensive development of the country's cultural sphere (Bolat, 2021).

Regarding the third component, it should be noted that China is a leader in applying *new digital technologies in education*. The modern Chinese curriculum emphasizes course diversity and a multicultural paradigm of teaching. Within the framework of art education, particularly in teaching contemporary art, the curriculum integrates the traditional Chinese educational model with digital technologies and innovative electronic resources. These enable a more personalized learning process through access to real-time personal data, modern educational materials, web and mobile applications, archives, and photo, video, and audio resources (Feijoo, 2021; Khurram, 2021).

Thanks to innovative technologies, teachers can create blended learning environments and use digital tools for formative and summative assessments of student progress, while students can develop innovative capabilities and creative thinking, as well as acquire foundational skills in modeling, graphics, and various forms of visual art using graphic editors, video editors, and 3D design software.

Digital technologies in art education facilitate the preparation and delivery of instructional content through interactive equipment, support visual perception of information, enable examination of the details of artworks, and enhance both student motivation and lesson transparency. Such technologies make it possible to present any form of artistic material through photo and video resources and graphic models, and also provide opportunities for virtual museum visits and online excursions. Access to diverse works of art in the digital space expands students' knowledge, fosters their

understanding of contemporary art trends, develops aesthetic taste, cultivates personal viewpoints, and provides experience with both art theory and the practice of creating diverse creative projects (Feijoo, 2021; Schulte, 2018).

Conclusions. The analysis indicates that the training of art teachers in China is comprehensive and multidimensional, aimed at developing both professional and creative-personal qualities of future educators. The professional competence of a Chinese art teacher includes a developed imagination, advanced spatial thinking, the ability to create innovative hybrid materials and compositions, and proficiency in modern graphic editors and information technologies. An important component of training is the formation of the ability for professional and emotionally precise perception and analysis of artworks of various styles and movements, which contributes to the enhancement of critical thinking and a deeper understanding of cultural contexts.

Special attention in the educational process is devoted not only to instilling basic knowledge but also to stimulating students' artistic and pedagogical development, immersing them in the psycho-emotional, aesthetic, and artistic dimensions of both global and national art. As a result, students develop a high level of compositional thinking, manifested in originality, associativity, imagery, the ability to manage color harmonies, and the enhancement of visual memory (Ponzini, 2020).

The integration of modern educational technologies and information-communication solutions is a defining feature of art education in China. The use of interactive methods, artistic-creative technologies, and IT tools not only enhances students' professional potential but also ensures their readiness to meet the challenges of the contemporary art and pedagogical environment. Therefore, the combination of traditional artistic practices with digital innovations constitutes the distinctive characteristic of art teacher training in the People's Republic of China.

In conclusion, the system of training art teachers in China is characterized by a harmonious synthesis of classical artistic traditions and modern innovative technologies, which creates the conditions for preparing a new generation of educators capable of professional growth, creative self-realization, and effective pedagogical practice in the globalized cultural space.

References

- Bolat, K. E. (2021). Reading contemporary art: Comparative art history education through themes. *Eurasian Journal of Educational Research*, 21(92). <https://doi.org/10.14689/ejer.2021.92.12>
- Dong Yinghong, Liu Wei, & Li Fengtian. (2018). Research and practice of diversified learning models based on Internet+. *Jilin Education*, (8), 31–32. [in Chinese]
- Feijóo, C., Fernández, J., Arenal, A., Armuña, C., Ramos, S., Maghiros, I., Vuorikari, R., Cabrera, M., & Punie, Y. (2021). *Educational technologies in China : pre- and post-pandemic lessons*. Publications Office of the European Union. <https://data.europa.eu/doi/10.2760/604641>
- Gu Mingyuan. Innovation of individualized education and talent cultivation mode. *Journal of The Chinese Society of Education*, 2011, 19, 5–8. [in Chinese]
- Guo Li, & Li Xianggang. (2012). Research on the reform of the credit system of Beijing Dance Academy. *Journal of Beijing Dance Academy*, 26(04), 1–8. [in Chinese]
- Hayhoe, R. (2019). *Contemporary Chinese education*. Routledge. <https://doi.org/10.4324/9781315495491>
- Khurram, S. (2021). Pandemagogy and online teaching: A case for online teaching. *New Sociology: Journal of Critical Praxis*, 2(2), 1–9. <https://doi.org/10.25071/2563-3694.83>
- Koty, A. C. (2021, May 31). *China's census 2021: 5 takeaways for foreign investors*. China Briefing News. <https://www.china-briefing.com/news/chinas-census-2021-5-takeaways-for-foreign-investors>
- Li, H. (2021). The influence of "Art teaching guide" on the concept of art education, teaching practice and art teacher education in China. *Arts Studies and Criticism*, 2(3), 87–89. <https://doi.org/10.32629/asc.v2i3.449>
- Ponzini, A. (2020). Educating the new Chinese middle-class youth: The role of quality education on ideas of class and status. *The Journal of Chinese Sociology*, 7(1), 1–18. <https://doi.org/10.1186/s40711-019-0113-1>
- Schulte, B. (2018). Digital technologies for education in China: National ambitions meet local realities. In M. Stepan, & J. Duckett (Eds.), *Serve the people. Innovation and IT in China's development agenda* (Vol. 6 (October 2018), pp. 31–38). (MERICS Papers on China). Mercator Institute for China Studies. https://lucris.lub.lu.se/ws/portalfiles/portal/53116904/digital_technologies_for_education.pdf
- Stallabrass, J. (2020). *Contemporary art: a very short introduction*. Oxford University Press.
- Wu Xiaochuan. (2001, December 25). *On cultivating teachers' innovative educational abilities*. CERNET. https://www.edu.cn/edu/shi_fan/zhong_shi/200603/t20060323_21798.shtml [in Chinese]
- Yao Yung-Wen. (2017). China's modern image – contemporary Chinese art. *Journal for Cultural Research*, 21(1), 51–75. <https://doi.org/10.1080/14797585.2017.1281474>
- Zhao, Z., Liu, Z., Gao, L., Pan, D., & Song, J. (2020). Comparison of art education between China and foreign countries: Taking educational ideas as an example. In *4th international conference on culture, education and economic development of modern society (ICCESE 2020)*. Atlantis Press. <https://doi.org/10.2991/assehr.k.200316.212>
- Zheng, J. (2016). *The modernization of Chinese art: the Shanghai Art College, 1913–1937*. Leuven University Press
- Zhou, G., & Luo, S. (2018). Higher education input, technological innovation, and economic growth in China. *Sustainability*, 10(8), Article 2615. <https://doi.org/10.3390/su10082615>

Анна Котова,

кандидат педагогічних наук, доцент, доцент кафедри англійської філології та методики викладання іноземної мови, Харківський національний університет імені В. Н. Каразіна, Харків, Україна

Anna Kotova,

PhD in Pedagogy, Associate Professor, Associate Professor at the Department of English Philology and Foreign Language Teaching Methods, V. N. Karazin Kharkiv National University, Kharkiv, Ukraine

philmetodengl@karazin.ua

Цитувати статтю:

АРА

Kotova A. (2025). Specificity of training future teachers of art disciplines in the People's Republic of China. *Засоби навчальної та науково-дослідної роботи*, (64), 7–16.
<https://doi.org/10.34142/2312-1548.2025.64.01>

ДСТУ 8302:2015

Kotova A. Specificity of training future teachers of art disciplines in the People's Republic of China. *Засоби навчальної та науково-дослідної роботи*. 2025. Вип. 64. С. 7–16. DOI: <https://doi.org/10.34142/2312-1548.2025.64.01>

Отримано: 08 травня 2025 року
Прорецензовано: 30 травня 2025 року
Прийнято до друку: 10 червня 2025 року