doi: 10.15330/msuc.2026.34.146-152

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Bibliographic description of the article: Sultanova N. (2026). Training of future primary school teachers for the aesthetic education of primary school students in the context of inclusive education. *Mountain School of the Ukrainian Carpathians*. *34. 146-152.*

Бібліографічний опис статті: Султанова Н. (2026). Підготовка майбутніх учителів початкових класів до естетичного виховання молодших школярів в умовах інклюзивного навчання. *Гірська школа Українських Карпат. 34. 146-152.*

УДК 378.011.3–051:37.036:376

TRAINING OF FUTURE PRIMARY SCHOOL TEACHERS FOR THE AESTHETIC EDUCATION OF PRIMARY SCHOOL STUDENTS IN THE CONTEXT OF INCLUSIVE EDUCATION

Abstract. The article actualizes the problem of the aesthetic development of junior schoolchildren with special educational needs (SEN) as an important factor in their socialization and rehabilitation in the educational space of the New Ukrainian School. To achieve the stated goal, a complex of theoretical research methods was used: analysis, synthesis, comparison, and generalization of scientific sources, as well as the method of pedagogical design and modeling.

Within the framework of the study, a theoretical justification of the essence of aesthetic education in inclusive settings was carried out, and it was proven that it is not merely the teaching of artistic skills, but an effective space for non-verbal communication and psycho-emotional support for children with various nosologies. The essence and rehabilitative potential of such integrated learning tools as art-pedagogy, music therapy, and fairy-tale therapy were revealed. In the structure of professional teacher training, three basic components of readiness were characterized: the motivational-value, cognitive, and activity-practical components.

It is substantiated that the effective preparation of future primary school teachers for the aesthetic education of pupils in inclusive settings requires a systemic modernization of the educational process in higher education institutions. The author conclude that developing the professional readiness of future educators to work in a modern inclusive classroom is possible only through a comprehensive approach that combines updating course content, implementing active learning methods, and targeted organization of pedagogical practice.

Based on the conducted analysis, concrete practical ways of training specialists in higher education institutions were proposed. The study determined the expediency of updating the content of educational disciplines; conducting workshops and training on manufacturing adapted didactic materials; and engaging students in conducting integrated lessons and educational events during pedagogical practice in real inclusive primary school classrooms.

Keywords: primary school teacher training, aesthetic education, junior schoolchildren, special educational needs, inclusive education, art-pedagogy, professional readiness, higher education institutions, rehabilitation pedagogy.

ПІДГОТОВКА МАЙБУТНІХ УЧИТЕЛІВ ПОЧАТКОВИХ КЛАСІВ ДО ЕСТЕТИЧНОГО ВИХОВАННЯ МОЛОДШИХ ШКОЛЯРІВ В УМОВАХ ІНКЛЮЗИВНОГО НАВЧАННЯ

Анотація. У статті актуалізовано проблему естетичного розвитку молодших школярів з особливими освітніми потребами (ООП) як важливого чинника їхньої соціалізації та реабілітації в освітньому просторі Нової української школи. Для досягнення поставленої мети використано комплекс теоретичних методів дослідження: аналіз, синтез, порівняння й узагальнення наукових джерел, а також метод педагогічного проєктування та моделювання.

У межах дослідження здійснено теоретичне обґрунтування сутності естетичного виховання в інклюзивних умовах та доведено, що воно є не просто навчанням художніх навичок, а дієвим простором невербальної комунікації й психоемоційної підтримки дітей із різними нозологіями. Розкрито сутність та реабілітаційний потенціал таких інструментів інтегрованого навчання, як арт-терапія, музикотерапія та казкотерапія. У структурі професійної підготовки вчителя початкових класів схарактеризовано три базові складники готовності: мотиваційно-ціннісний, когнітивний та діяльнісно-практичний.

Обґрунтовано, що ефективна підготовка майбутніх учителів початкових класів до естетичного виховання учнів в умовах інклюзії потребує системної модернізації освітнього процесу в закладах вищої освіти. Автор дійшла висновку, що формування професійної готовності майбутнього вчителя до роботи в сучасному інклюзивному класі можливе лише за умови реалізації комплексного підходу, який поєднує оновлення змісту дисциплін, впровадження активних методів навчання у вищій школі та цілеспрямовану організацію педагогічної практики.

На основі проведеного аналізу запропоновано конкретні практичні шляхи підготовки фахівців у закладах вищої освіти. Визначено доцільність оновлення змісту навчальних дисциплін; проведення воркшопів та тренінгів із виготовлення адаптованих дидактичних матеріалів; залучення студентів до активного проведення інтегрованих уроків та виховних заходів під час педагогічної практики в реальних інклюзивних класах початкової школи.

Ключові слова: підготовка вчителів початкових класів, естетичне виховання, молодші школярі, особливі освітні потреби, інклюзивне навчання, арт-педагогіка, професійна готовність, заклади вищої освіти, реабілітаційна педагогіка.

INTRODUCTION

The problem formulation. In the modern educational paradigm, the understanding of inclusive education is undergoing significant transformational changes. Work with children with special educational needs (SEN) in primary school has long gone beyond a purely academic component, such as teaching basic reading, writing, or numeracy skills. Today, inclusion is viewed as a process of a child's holistic personal development, comprehensive socialization, and integration into the sociocultural space of society (Kolupaieva, A., 2009). Aesthetic education serves as a universal tool that allows for the development of the creative imagination and sensory sphere of primary school students with SEN, ensuring their harmonious spiritual formation, cultural development, and successful adaptation among peers. However, in the context of the modern digitalization of everyday life, art and its classical forms, as tools of aesthetic education, are losing popularity to virtual spaces and social networks. Such an obvious shift in the interests of the child audience, including those with special educational needs, highlights the need for a purposeful and systematic development of the individual's aesthetic culture from the very first years of schooling in an inclusive setting, while value orientations are still in their formative stage. In view of this, higher education institutions should focus on training primary school teachers who can offer innovative educational strategies to students with SEN and flexibly applying adaptive pedagogical technologies in an inclusive classroom.

The necessity of forming cultural and aesthetic competences in primary school students with diverse educational needs is declared in modern regulatory documents of Ukraine. The Law of Ukraine «On Education», the Law of Ukraine «On Complete General Secondary Education», and the Concept of the New Ukrainian School (NUS) define «cultural competence» as one of the key factors for successful personal self-realization. The State Standard of Primary Education provides for the systematic artistic and aesthetic development of students through the integration of the arts educational field; this is highly relevant in the context of modern primary school reform, allowing for the formation of a child's holistic cultural identity and the development of their creative autonomy (State Standard of Primary Education, 2018).

For learners with SEN, this opens additional opportunities for compensatory development, as the means of art and aesthetic activity possess a pronounced rehabilitative and therapeutic potential, significantly contributing to overcoming barriers in communication and cognitive exploration of the world.

The realization of these educational guidelines places a high responsibility on the primary school teacher, who is a key figure in organizing the inclusive process during the child's first years of schooling. However, practice shows that future educators often experience methodological difficulties when trying to combine traditional tools of aesthetic education with the principles of inclusive didactics in a diversified children's group. There is an obvious need to modernize the professional training of pedagogical students in higher education institutions, which would involve developing their readiness to integrate corrective-developmental, rehabilitative-pedagogical, and art-therapeutic methodologies into the general system of educational and upbringing work. The outlined scope of issues highlights the relevance of this article and necessitates the search for effective ways to prepare future teachers for conducting the aesthetic education of primary school students in inclusive learning environments.

Analysis of recent research and publications. An analysis of the scientific literature indicates that the theoretical and practical foundations of the investigated problem have been studied in various aspects by both Ukrainian and foreign scholars. Specifically, general issues of the professional development of future teachers, the advancement of their professional competence, and professionalism have been investigated in the works of O. Dubaseniuk (Dubaseniuk, O., 2009), I. Ziaziun (Ziaziun, I., 2010), and others; the problem of preparing primary school teachers to work with children with special needs has been addressed in the article by M. Savchuk (Savchuk, M., 2024); the theoretical and practical aspects of the aesthetic education of children are reflected in the studies of G. Tarasenko (Tarasenko, G., 2008); the experience of children's aesthetic education based on the ideas of I. Ziaziun has been revealed by S. Vdovych (Vdovych, S., 2021); and the use of fairy tales in the educational process of primary school for therapeutic purposes has been examined in the study of L. Slyvka (Slyvka, L., 2025).

The conceptual foundations of organizing inclusive education and supporting children with special educational needs in Ukraine have been thoroughly disclosed in the works of A. Kolupaieva and O. Taranshenko (Kolupaieva, A., Taranshenko, O., 2016); the basic principles of inclusive education through the prism of the pedagogy of partnership have been highlighted in the works of N. Matveieva, M. Klepar, and O. Nych (Matveieva, N., Klepar, M., Nych, O., 2023). The conditions for organizing an inclusive educational environment for children with special needs have been described in the article by domestic researchers H. Bilavych, N. Bakhmat, T. Pantyuk, M. Pantyuk, and B. Savchuk (Bilavych, H., Bakhmat, N., Pantyuk, T., Pantyuk, M., Savchuk, B., 2022).

The issue of using innovative pedagogical technologies in training teachers to work in conditions of inclusive education has been studied in the works of I. Demchenko (Demchenko, I., 2014), M. Savchuk (Savchuk, M., 2024), and others, while the peculiarities of art teachers' activities in the context of inclusive education have been discussed in the works of N. Pakhomova and N. Sulaieva (Sulaieva, N., Pakhomova, N., 2026). Among foreign researchers, a significant contribution to understanding the role of creativity, art therapy, and the holistic development of children with diverse educational opportunities has been made by H. Gardner (theory of multiple intelligences) (Gardner, H., 2004), C. Malchiodi (art pedagogy and therapy in education) (Malchiodi, C. (Ed.), 2012), K. Robinson (development of creativity), and others.

Despite the significant scholarly value of the works, the issue of purposefully preparing future primary school teachers to conduct the aesthetic education of primary school students with SEN in inclusive learning environments is currently not fully explored. Furthermore, comprehensive, dedicated studies directly addressing this topic are virtually absent from the Ukrainian scholarly discourse. This gap determined the choice of the article's topic and the direction of our study.

AIM OF THE RESEARCH

The aim of the article is to theoretically substantiate and determine practical ways of preparing future primary school teachers to conduct the aesthetic education of primary school students with special educational needs in inclusive learning environments.

RESEARCH METHODS

The study employed a complex of theoretical research methods. Specifically, the methods of analysis, synthesis, comparison, and generalization of pedagogical, psychological, and special educational literature were used to examine and systematize existing scientific approaches to the stated problem. The structural-functional method was applied to identify, characterize, and scientifically justify the components (motivational-value, cognitive, and activity-practical) of future primary school teachers' readiness for the aesthetic education of junior schoolchildren with special educational needs. Additionally, the method of pedagogical design and modeling was used to determine concrete practical ways, active methods, and curricular updates for teacher training within higher education institutions.

RESULTS OF THE RESEARCH

Traditionally, in classical pedagogical science, aesthetic education was considered a process of forming the ability to perceive, feel, and understand the beauty in art and life, and often, in a narrow sense, as the teaching of basic artistic skills such as drawing, singing, or modeling. The scientific understanding of the essence of aesthetic education as an active factor in personal development is based on the fundamental tenets of Ukrainian scholars, particularly I. Ziaziun, who stated that «aesthetic education is not simply an acquaintance with art, but, above all, the purposeful formation of the culture of a personality's feelings, the harmonization of their relations with the surrounding world, and the development of the creative potential of a person as the creator of their own life» (Vdovych, S., 2021, p. 77). This concept finds its logical continuation in modern research characterizing aesthetic education as a multidimensional integrated system that ensures the development of an individual's artistic and aesthetic competence, their capacity for barrier-free sociocultural interaction, and creative self-expression through art (Tarasenko, G., 2008; Mazur, P. et al., 2020). Thus, it adapts arts education to the challenges of the inclusive paradigm.

That is, aesthetic education today is not limited to the transmission of cultural values or the mastery of artistic techniques. It emerges as a holistic system of a child's emotional and sensory development aimed at harmonizing their inner world, building psychological resilience, and unlocking inner potential through interaction with the artistic environment.

The specifics of implementing this process in working with primary school students are revealed by G. Tarasenko, who defines aesthetic education as the foundation of a child's spiritual development, since it is a process of the holistic formation of their emotional-value attitude toward the world, where artistic and aesthetic activity acts as the primary factor in the development of a child's spiritual culture and the basis of their creative self-realization (Tarasenko, G., 2008).

In this context, artistic activity functions not as an end, but as a unique therapeutic space where barriers caused by a child's physical or intellectual impairments are eliminated. Through the perception and creation of the beautiful, the psycho-emotional state is corrected, anxiety levels are reduced, and the body's natural compensatory capacities are stimulated. Consequently, aesthetic education is transformed into an effective mechanism of psychological and pedagogical rehabilitation, contributing to the successful integration of children with SEN into their peer group and society.

An important advantage of art in inclusive environments is that it serves as a universal tool of non-verbal communication. As Ukrainian scholars note, «art is an effective means of emotional support, because artistic activity provides opportunities for self-expression, anxiety reduction, and the formation of a positive emotional state in children» (Kolupaieva, A., Taranchenko, O., 2016). Therefore, for children who have difficulty verbalizing their feelings and thoughts, artistic images, sounds, and body movements become an alternative language for communicating with their surroundings. In the process of creativity, the child is given the opportunity to safely express their experiences, inner conflicts, and joys, which often cannot be expressed in words due to physiological or psychological characteristics. This allows for the establishment of strong emotional contact among the child, the educator, and classmates, laying the groundwork for building an inclusive community based on mutual understanding and empathy.

In the practical implementation of aesthetic education in an inclusive classroom, integrated areas such as art pedagogy, music therapy, and fairytale therapy occupy a special place. Art pedagogy, through visual arts and work with various plastic materials, helps develop fine motor skills, spatial orientation, and visual-motor coordination. Music therapy, utilizing tempo-rhythmic structures and sound vibrations, exerts a stabilizing effect on the nervous system, stimulates speech zones, and improves motor coordination. In the context of inclusive education, music, as noted by N. Sulaieva and N. Pakhomova, performs the function of a means of development, as it promotes the formation of cognitive processes, speech, motor skills, and creative abilities of students. It is an important means of communication, especially for children with speech disorders or difficulties in social interaction, as musical activity creates alternative channels for interaction and self-expression (Sulaieva, N., Pakhomova, N., 2026, p. 213). Fairytale therapy, through a system of metaphorical images, helps the child understand moral categories, safely role-play difficult life scenarios, and find internal resources to overcome difficulties (Malchiodi, C., 2012). In the context of inclusive education, future primary school teachers need to master integrative methods that simultaneously foster aesthetic development and provide emotional support to children with diverse learning needs. Fairy tale therapy, which combines creative expression with psychological relief, serves as a valuable tool in this process. Dramatic activities such as puppetry allow children to safely explore their inner experiences through artistic play. As L. Slyvka points out, working with dolls allows a child to improve and express through the doll those emotions that they usually (for certain reasons) cannot afford to express» (Slyvka, 2025, p. 110). Therefore, preparing future educators to implement these aesthetic and therapeutic techniques is essential for creating a supportive, creative, and inclusive classroom environment.

Thus, artistic and aesthetic activity in an inclusive primary school classroom creates a unique therapeutic and compensatory space in which traditional communication barriers are eliminated, allowing children with special educational needs to express their inner state and successfully socialize through non-verbal channels of creativity.

These tools prove highly effective when working with children with various nosological impairments. Thus, for learners with severe speech impairments, fine arts become the primary channel of self-expression, which significantly reduces the level of social frustration. For children with sensory impairments (in particular, visual or hearing impairments), aesthetic education opens opportunities to perceive the world through preserved sensory systems: tactile perception of textures in art therapy or the perception of vibrational waves in music therapy. In cases of intellectual disabilities, artistic activity simplifies the perception of complex abstract concepts through visual-figurative metaphors and promotes the development of cognitive processes in a form accessible to the child. Moreover, such activity creates conditions for establishing an atmosphere of acceptance and respect for every student in the classroom an atmosphere that «helps reduce anxiety levels, increase motivation for learning, and form positive self-esteem in students, which is particularly important for children with special educational needs» (Sulaieva, N., Pakhomova, N., 2026, p. 216).

Thus, aesthetic education in inclusive environments combines educational, developmental, and therapeutic (rehabilitative) vectors. It allows every child, regardless of their physical or intellectual capabilities, to feel like a successful creator and a full participant in the educational process. Aesthetic education, therefore, according to S. Vdovych, «must be a continuous process of improving professional mastery, creativity, aesthetic-sensory reaction to the surrounding world, and spiritual, intellectual, and physical improvement, meaning it should develop all sides of the personality» (Vdovych, S., 2021, p. 77).

However, this places new demands on the professional training of future primary school teachers, who must possess not only general pedagogical and didactical knowledge but also art-pedagogical competences to create an adaptive, culturally enriched educational environment when working with children with SEN. The implementation of the outlined tasks of aesthetic education in the context of inclusive primary school education places higher demands on the personality of the primary school teacher, necessitating a systemic update of their professional training (Demchenko, I., 2014). The teacher acts as the main organizer and coordinator of the educational process, and the creation of a barrier-free, creative, and psychologically safe inclusive environment directly depends on their mastery (Kolupaieva, A., 2009).

Consequently, under these circumstances, traditional didactic skills become insufficient. There is an urgent need to form a specific professional quality: the readiness of the future teacher to conduct the aesthetic education of children with special educational needs, combining empathy, methodological flexibility, and mastery of art-pedagogical technologies.

The professional readiness of a future educator for such activity is a complex, integrative personal construct, closely linked to their aesthetic-pedagogical culture (Tarasenko, G., 2008). Therefore, it involves not only the ability to organize students' artistic activities but also the skill to adapt aesthetic and artistic material in accordance with the diverse psychophysiological capabilities of children with SEN within the inclusive paradigm. This means that a modern primary school teacher must possess skills in task differentiation, understand the rehabilitative potential of various art forms, and be able to utilize elements of therapeutic interaction through creativity (Malchiodi, C., 2012). Consequently, the theoretical substantiation and practical design of a model for training such specialists in higher education institutions becomes one of the priority tasks of modernizing higher pedagogical education.

Within the paradigm of the competency-based approach, the requirements for the professional activity of a primary school teacher in inclusive settings are substantiated by I. Savchuk. Specifically, among these, the researcher highlights «pedagogical flexibility (the ability to adapt educational materials and teaching methods to the diverse needs of students, ensuring the accessibility of knowledge for all learners); knowledge of special methodologies (mastering

special pedagogical methods and technologies that facilitate effective learning for all students, including diverse needs); development of emotional intelligence (the capacity for empathy, patience, and understanding of the emotional and psychological characteristics of learners with various needs, including special educational needs); teamwork (the ability to cooperate with teacher assistants, specialists, parents, and other participants in the educational process to provide comprehensive support for learners); differentiation skills, etc.» (Savchuk, M., 2024, p. 111).

To successfully implement aesthetic education in an inclusive primary school, future teachers must look beyond traditional classroom instruction and actively build collaborative networks. The pedagogy of partnership provides the necessary framework for this, ensuring that creative and artistic activities are supported not only by the educator but also by parents and specialists. Building such cooperative relationships allows teachers to better understand and nurture each child's unique emotional and creative potential. Indeed, as researchers emphasize, «by its very nature, partnership pedagogy is the most appropriate in the context of inclusive education and upbringing, as it is based on a respectful attitude towards the individual, his opportunities and interests; aimed at creating trusting and sincere relationships» (Matveieva, N., Klepar, M., Nych, O., 2023, p. 121). Training future primary school teachers to apply these collaborative principles enables them to design more sensitive and accessible aesthetic experiences that respect the individuality of all learners.

Modern pedagogical research increasingly emphasizes the formation of professional readiness in pedagogical specialists, viewed as a multidimensional, dynamic system with a clear internal structure. The structural components of a teacher's readiness to work in an inclusive primary school environment were investigated by I. Demchenko (Demchenko, I., 2014). Drawing on general theoretical and methodological approaches to defining the structure of professional teacher training, as well as those developed in the work of I. Demchenko, we consider it appropriate to distinguish three interrelated and mutually determined components of future primary school teachers' readiness to conduct the aesthetic education of primary school students in inclusive settings: motivational-value, cognitive, and activity-practical. Each of these components performs specific functions and ensures the integrity of pedagogical influence in the inclusive classroom.

The motivational-value component serves as the foundation of the future teacher's professional readiness and determines their internal attitude toward educational activity through art. This component assumes the presence of a stable professional-aesthetic orientation of the teacher's personality, the formation of their humanistic values, and pedagogical empathy. As convincingly demonstrated in the works of I. Ziaziun and G. Tarasenko, it is the teacher's emotional culture and their personal value-oriented attitude toward the beauty that serve as the channel through which aesthetic experience is transmitted to children (Tarasenko, G., 2008; Ziaziun, I., 2010). In the context of inclusive education, this component manifests in the teacher's awareness of the unique role of art as a means of harmonizing the development and socialization of every child with SEN.

Furthermore, the motivational-value sphere of a primary school teacher must be based on the unconditional acceptance of the creative potential of each student, regardless of their psychophysiological differences. This directly correlates with the views of K. Robinson, who emphasized the need to recognize the diversity of children's talented manifestations and overcome stereotypes regarding children's abilities. A teacher with a developed motivational-value component perceives the artistic activity of a child with SEN not through the prism of a medical diagnosis, but as a unique creative self-expression that deserves support, approval, and the creation of a situation of success within the peer group (Robinson, K., 2016).

The cognitive component defines the theoretical basis of the teacher's readiness and encompasses a system of integrated knowledge in pedagogy, psychology, art pedagogy, and special didactics. The future primary school teacher must have a clear understanding of the psychophysiological characteristics of the development of children with various nosologies (speech, intellectual, and sensory impairments), which is detailed in the works of A. Kolupaieva (Kolupaieva, A., 2009; Inclusion in Art Education, 2019).

When preparing future primary school teachers for inclusive classrooms, it is vital to address the existing gaps in the educational process. One of the main challenges is the underutilization of creative, sensory, and artistic methods that can facilitate communication and emotional growth in children with special needs. In their study on organizing inclusive educational spaces, researchers point out that among the specific difficulties inhibiting the development of children with special educational needs is the «insufficient use of art tools and visual and artistic activities in lessons» (Bilavych H. et al., 2022). Consequently, pre-service primary school educators must be trained to actively integrate these aesthetic and artistic practices into their daily teaching to foster both creative self-expression and social inclusion

On this basis, students develop specific knowledge regarding the rehabilitative and developmental possibilities of art, as well as an understanding of the theoretical and methodological foundations of using art-pedagogical technologies when working with primary school students, as emphasized by C. Malchiodi (Malchiodi, C., 2012).

A high level of formation of the cognitive component also manifests in the future teacher's understanding of H. Gardner's theory of multiple intelligences (Gardner, H., 2004). Knowledge of this theory allows the future educator to realize that the aesthetic perception of a child with SEN can be realized through various channels visual-spatial, musical-rhythmic, or bodily-kinesthetic. Accordingly, the cognitive training of the student in higher education institutions must provide them with knowledge on how to correctly select types of artistic activity to compensate for certain individual developmental impairments of a child and stimulate their cognitive activity.

The activity-practical component is the procedural embodiment of the teacher's readiness and determines their direct ability to carry out inclusive-aesthetic education in practice. This component involves the mastery of constructive, projective, and organizational skills. Drawing on the research of I. Savchuk, we highlight the role and purpose of modern professional training for future primary school teachers who will work with children with special educational needs in general secondary education institutions. The researcher writes that it «consists in providing them with appropriate competences that will help build effective interaction between the teacher and students in an inclusive classroom» (Savchuk, M., 2024, p. 115).

The role of a teacher's practical preparedness is emphasized by O. Dubaseniuk, who interprets it as «the formation of their readiness to act in a specific pedagogical situation, applying means, methods, and techniques of educational activity appropriate to the circumstances (Dubaseniuk, O., 2009).

In order to detail the structure of pre-service teachers' professional readiness, systematize the methods of its development during university training, and substantiate its practical value for students with special educational needs, a corresponding structural matrix has been developed (Table 1).

Table 1.

Structural components of future teachers' readiness for aesthetic education of children with SEN in an inclusive classroom

Training component	Essence and key content	Pedagogical tools and methods for student development in HEIs	Target outcome for children with SEN
Motivational-Value Component of the Teacher	Professional-aesthetic orientation of pedagogical activity, pedagogical empathy, and unconditional acceptance of the child's creativity and their individual developmental characteristics.	Empathy and emotional culture development training sessions. Case method (analysis of real-life pedagogical situations). Method of empathetic modeling and sensory simulations (students experiencing the child's perceptual barriers). Method of professional self-reflection (keeping practice diaries). Discussion panels focusing on the humanistic ideas of prominent scientists and leading practitioners in inclusive education	Psychological safety of the child in the classroom, an atmosphere of empathy, mutual understanding, and respect for each individual
Cognitive Component of the Teacher	Theoretical knowledge of pedagogy, psychology, special education (defectology), art therapy, and special didactics	Integrated lecture courses ("Art Therapy in Inclusion", "Foundations of Special Didactics", "Rehabilitation Pedagogy", etc.). -based learning (researching the compensatory potential of art and its specific types). Development of individual methodological portfolios of nosologies by students. Seminars and meetings with practicing art therapists and rehabilitation educators	The primary school teacher's understanding of the rehabilitative potential of art and its specific types; knowledge of methodologies for adapting artistic materials to the visual or kinesthetic needs of children with SEN
Activity-Practical Component of the Teacher	Development of the teacher's readiness to work with children with SEN: acquisition of constructive, projective, and organizational skills regarding the aesthetic development of children with SEN	Pedagogical design (development of adapted lesson plans for integrated lessons using works of art by students). Conducting lesson fragments within the student group (microteaching). Practical workshops on the adaptation and modification of artistic materials for primary school students. Role-playing and business games modeling team collaboration ("teacher – assistant – parents")	Building an individual educational trajectory of the child's development, successful socialization within the classroom

Thus, we note that the activity-based readiness of a primary school teacher manifests in their ability to develop and conduct integrated art-oriented lessons where different types of creativity are harmoniously combined. An important skill within the structure of this component is the flexible adaptation and modification of creative tasks (for example, simplifying instructions, replacing materials for modeling or drawing with more convenient ones, etc.) in accordance with the motor or sensory capabilities of a child with SEN.

An indispensable element of the activity-practical component is also the future teacher's ability to work in a support team, particularly in close cooperation with the teacher's assistant. Practical readiness implies the ability to clearly distribute functions during the lesson, jointly plan aesthetic-oriented educational activities, and coordinate the educational influence on a child with SEN within the school's inclusive space. Only under the condition of a harmonious integration of all three outlined components – motivational, cognitive, and activity-based – within the personality structure of the future primary school teacher can we speak of their full professional readiness to conduct aesthetic education in inclusive settings. Thus, the professional training of future teachers to work in an inclusive educational space requires combining didactic skills with creative learning technologies, which ensures the formation of the teacher's methodological flexibility and their ability to create adaptive educational systems (Demchenko, I., 2014).

Therefore, preparing a primary school teacher capable of effectively combining aesthetic education with the principles of inclusion requires a systemic modernization of the educational process in higher education institutions. This process cannot be limited only to the passive assimilation of theoretical material; it requires the implementation of a comprehensive approach that encompasses updating the content of academic disciplines, applying active practical learning methods, and the targeted organization of pedagogical practice. Only through the combination of these three vectors, in our view, is it possible to ensure the formation of the future teacher's professional readiness to work in a modern inclusive primary school classroom.

CONCLUSIONS AND PROSPECTS OF FURTHER RESEARCH

The conducted theoretical and methodological study allows us to summarize the findings and formulate certain conclusions. Aesthetic education in the context of inclusive primary education is not merely a means of forming artistic skills, but rather serves as an effective tool for socialization, non-verbal communication, and the psycho-emotional rehabilitation of primary school students with special educational needs. The successful realization of this process directly depends on the development of the primary school teacher's professional readiness, which has a complex three-component structure encompassing motivational value, cognitive, and activity-practical components. The systematic training of such teachers in higher education institutions requires the comprehensive integration of updated theoretical content, active practical teaching methods, and the direct involvement of students in organizing artistic events during their pedagogical practice.

The main thesis of the article is that high-quality and targeted preparation of teachers for aesthetic work in an inclusive environment ensures genuine spiritual and cultural development of children with special educational needs. The use of aesthetic-therapeutic and artistic tools by a trained educator transforms the inclusive space into an environment of active sociocultural interaction, creative cooperation, and the successful adaptation of every learner.

The problem outlined in the article opens broad prospects for further scientific research. In this direction, a more detailed study and development of specific methodologies for integrating various types of art therapy into the content of the practical training of future primary school teachers within university education appears highly relevant and promising.

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Received: *21.08.2026*
Accepted: *03.09.2026*
Published: *15.09.2026*