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V. Pavlova. Formation of Teachers' Digital Competence in the Process of Implementing Modern Educational Technologies in Higher Education.

In the article there are outlined the main directions and methods for implementing modern educational technologies in the higher education institution's teacher's work. There are examined the significancy and approaches of developing digital competence among higher education institution teachers in modern information society. It is emphasized that digital competence is not only a requirement of the time but also a European standard that in its way contributes to the effective teacher's professional activity.

The scientific studies of both local and international scholars, who research the impact of digital technologies on educational quality and develop methods for their effective usage, are analyzed. Key aspects of digital competence development, such as professional development and knowledge sharing, are highlighted. It is noted that the effective implementation of modern educational technologies requires holistic teacher's commitment, technical support, and methodological assistance.

Specific attention is given to integration of digital technologies into pedagogical activities, including the usage of Learning Management Systems (LMS), artificial intelligence (AI) tools, cloud services, and virtual/ augmented reality (VR/ AR). The level of digital competence among higher education institution teachers was determined, identifying main trends, challenges, and needs of the higher education teachers regarding the integration of information and communication technologies (ICT) into their professional work.

The analysis has revealed a predominantly positive attitude towards digital educational technologies and acknowledgment of their influence on teaching effectiveness. The study determined the level of teachers' digital competence, the most frequently used digital platforms, the main barriers to ICT use, and the forms of professional development that they consider the most effective. The obtained results confirm the need of wide-ranging teachers' support in technical, methodological, and educational areas for a successful digital transformation of higher education.

Key words: *digital competence of higher education teachers, modern educational digital technologies, digitalization of education.*

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Palasevych I. L.

PECULIARITIES OF USING FAIRY TALE THERAPY IN WORKING WITH PRESCHOOL CHILDREN

The article describes the peculiarities of using fairy tale therapy in working with preschool children; it clarifies that in fairy tale therapy a fairy tale acts as a "metaphorical tool" for self-discovery, giving the child an opportunity to use story images to more deeply understand their own experiences and internal conflicts, and to find ways to resolve them.

The main groups of fairy tales that are appropriate for use in preschool educational settings have been analyzed: folk, literary and author's tales, which are created by specialists (didactic, psycho-correctional, psychotherapeutic and meditative) or by the children themselves. Preschoolers usually create them together with the educator, individually, or with the entire group. Such fairy tales hold special value for the authors themselves, as they help in solving various problems, unlocking inner potential, boosting self-esteem, and establishing communication with the educator and other children.

Among the methods of fairy tale therapy work with children, the following have been identified: individual and group creation of fairy tales, drawing them, extending and rewriting fairy tales, staging, writing a script for a fairy tale and more.

It’s emphasized that in their professional work, educators should appropriately use various types of fairy tales and methods of fairy tale therapy (both individually and with the entire group), applying them creatively while focusing on the individual needs and developmental peculiarities of the children. This, in turn, will enable the creation of a flexible and adaptive educational environment that will contribute to the formation of a positive self-image in children, the development of their emotional sensitivity, social skills, as well as creative thinking, personal self-expression, and self-awareness.

Key words: *fairy tale therapy, fairy tales, classification of fairy tales, individual and collective fairy tale creation, drawing a fairy tale, extending and rewriting fairy tales, staging fairy tales, preschool children.*

(статтю подано мовою оригіналу)

The specifics of pedagogical activity in modern preschool educational institutions are determined by its dynamic and creative nature, which necessitates constant change, renewal and improvement of the content and methods of educational interaction. Today an educator’s professional competence includes not only possessing knowledge and skills, but also the ability for research and creative activity, and the search for effective approaches to shaping a child’s personality, their harmonious development, socialization and self-realization. In this context it’s especially important for an educator to be able to direct the educational process towards the individual needs of each child, consider the patterns of their psychological development, and choose effective means of influence that ensure holistic personal growth.

An effective way to implement this approach is fairy tale therapy, which has significant potential in correctional and developmental education. It helps uncover a child's interests, develop their creative thinking, foster a deeper understanding of their inner world, and build emotional sensitivity and the ability for self-expression. A fairy tale, as a therapeutic tool, helps children believe in their own strength, learn to overcome difficulties and achieve their goals. This positively influences the development of internal motivation, self-esteem, emotional resilience and social skills.

Through fairy tale therapy children not only gain emotional and sensory experience but also diversify their artistic and aesthetic world. It stimulates children’s imagination and fantasy, fosters their aesthetic feelings, shapes emotional sphere and enriches and activates their speech.

We note that the issue of the practical application of fairy tale therapy in psycho-pedagogical work with preschool children has received thorough coverage in the scientific studies of N. Burkalo, I. Danylyuk, M. Zamelyuk, N. Kalko, N. Klymenko, Z. Kovalchuk, N. Lisnevska, H. Lokareva, L. Mahdysyuk, N. Nikitina, R. Fedorenko, O. Fil and others. According to researcher N. Lisnevska, fairy tale therapy as one of the most effective types of therapy, can “...be used by psychologists and educators, as well as doctors, since each of them can find in a fairy tale something that will help in the realization of their professional task” [4, p. 267]. The author emphasizes the flexibility of fairy tale therapy and its universal applicability in various professional contexts (psychology, pedagogy, medicine). The fairy tale becomes a resource capable of influencing different aspects of a child’s development: emotional, cognitive, moral and social. Every specialist working with children will find in it the necessary “tools” for solving specific tasks – whether it is reducing anxiety, supporting personality development or promoting socialization [4].

As H. Lokareva and O. Fil note, the application of fairy tale therapy in the aforementioned areas enables the creation of a safe space for the child, in which they can openly express their emotions and experiences while simultaneously developing new skills. Caring for the individual becomes the main priority, which highlights the effectiveness of fairy tale therapy in working with children [5, p. 62].

In the terminological dictionary-reference book on social rehabilitation by L. Potapyuk it is noted, that fairy tale therapy is “…a non-standard, but very effective method of therapy, which is based on the connection between the fictional world of a fairy tale and real life. Since for a child a fairy tale is a real world, educators and psychologists often use fairy tale plots to introduce situations, images and character behaviors that help form important qualities in a child” [7, p. 41].

A similar interpretation of the essence of fairy tale therapy is offered by researchers I. Danylyuk and N. Burkalo as a means of “...using metaphor to create connections between fairy tale events and behavior in real life, as well as ... transferring fairy tale meanings to reality” [1, p. 90]. Through fairy tale therapy, preschoolers experience «...an awareness of their own inner essence, uniqueness, and harmony between themselves and the world, personality integration, expansion of their consciousness and improvement of interpersonal interaction” [2, p. 30].

When justifying the importance of using fairy tale therapy in working with preschool children, researchers (M. Zamelyuk, N. Lisnevska, L. Mahdysyuk, R. Fedorenko and others) emphasize that fairy tale therapy allows children through fairytale characters and situations to find the connection between their feelings and behavior, thus better understanding themselves. Through fairy tales children can better express their own internal hidden emotions, become aware of them and explain them. Furthermore, fairy tale therapy enables the reduction of children’s stress and anxiety levels, as it offers alternative ways for fairy tale characters to resolve conflicts, overcome difficulties and find solutions to complex situations [4, p. 268].

Purpose of the article. The relevance of the analyzed problem and its practical significance determined the choice of topic for the proposed article, the aim of which is to substantiate the peculiarities of using fairy tale therapy in working with preschool children.

The use of fairy tale therapy involves the educator working with a variety of fairy tales, the metaphorical basis of which leads to an understanding of their impact on a child's personality. Scientists have identified three main groups of fairy tales, that are advisable to use in preschool educational settings: *folk* (animal tales, social and domestic tales, fairy tales); *literary* (original, based on folk tales); *author's:* created by specialists (didactic, psychotherapeutic, psycho-correctional, meditative) and client-created (depending on the issues) [5, p. 69]. Let's briefly characterize the main ones.

Animal tales are genetically the oldest; their main characters are animals symbolizing certain human qualities or behaviors: the hare reflects timidity, the fox – cunning, the wolf – aggression or cruelty, and the bear – negligence or rudeness, clumsiness, the cult of power [8, p. 61]. That is, animals in fairy tales appear as metaphorical embodiments of human traits and behaviors, which enables children, through simple and understandable images, to comprehend important social and moral concepts.

One of the common types of animal tales is cumulative ("Kolobok" ("The Gingerbread Man"), "Rukavychka" ("The Mitten"), "Ripka" ("The Enormous Turnip"), "Kurochka Riaba" ("The Speckled Hen") etc.), the peculiarity of which lies in a kind of repeated repetition of certain actions, which over time acquire a new meaning. This repetition helps children not only to better remember the text, but also to deeply understand the meaning of the fairy tale and important moral lessons.

Repeated situations in cumulative tales allow children to delve deeper into the emotional world of characters and understand the impact of emotions on their behavior. For example, in the tale "Kolobok", each character – the fox, the bear, the hare – illustrates various emotional states, which contributes to a deeper understanding and awareness of their own feelings (fear, joy, sadness or resentment etc.) in the child. By observing how the characters in a fairy tale interact with each other and overcome difficulties, children learn to value such traits as honesty, kindness, generosity, sociability, determination, purposefulness, responsibility and the ability to overcome life's obstacles.

Social and domestic tales are less common than animal tales and of later origin. They depict the everyday life of people, their social interactions, problems, and conflicts. Social and domestic tales reveal the moral aspects of the characters' lives, highlight the advantages and disadvantages of various actions, condemn evil and dishonesty, while promoting universally recognized humane values that contribute to the formation of positive moral behavior patterns in a child's real life.

Magical fairy tales are most often used in fairy tale therapy, which describe the internal mechanisms of personal growth and development through relevant symbols, metaphors and fantastical images. These tales usually involve the journeys of heroes, their struggles with internal and external difficulties, encounters with magical creatures and overcoming trials (all of which allegorically reflect the processes of personality formation and the search for one's own self).

Note that magic elements in fairy tales provide the educator with a unique opportunity to effectively work with children's emotions, fears, and desires in a so-called specific fairy-tale metaphorical world, where it is easier for a child to express their inner experiences. Through fairy-tale situations, the child perceives their problems from a different angle, viewing them from a new perspective. For example, a fairy tale character who suffers from fear or insecurity overcomes their difficulties, gains strength or receives help from magical creatures. Such an experience can encourage a child to recognize their ability to cope with their own problems, find ways to resolve them or discover internal resources to solve problems in real life.

Literary fairy tales have a more figurative and emotional character compared to folk tales. In literary fairy tales the author often uses metaphors, symbols and expressive language to convey deeper ideas, moral or philosophical reflections. These works can have more complex plots and characters that reflect the author's vision of the world, sometimes challenging stereotypes, enriching traditional fairy tale themes and motifs with new meanings. Researchers H. Lokareva and O. Fil divide literary fairy tales into two groups: original and those based on folk tales. The first group includes works of the author's individual imagination and those written based on the plots of folk tales. The second group (author's fairy tales) includes those created by specialists (psychologists, educators, therapists) and by the children themselves [5, p. 70].

Among author's fairy tales researchers (M. Zamelyuk, N. Klymenko, H. Lokareva, L. Magdysyuk, R. Fedorenko, O. Fil and others) distinguish didactic, psycho-correctional, psychotherapeutic and meditative types.

Didactic fairy tales are usually developed by educators to present information in an engaging way and to foster a positive attitude towards the learning process. In such works abstract symbols (letters, numbers, mathematical signs) are often personified, which enables the creation of a special fairy tale world in which they live and interact [5, p. 70].

The purpose of *psycho-correctional fairy tales* is to provide a so-called "soft" influence on a child's behavior. They metaphorically demonstrate ways to solve specific problems through the images of characters similar in age and character, who successfully overcome difficulties. These fairy tales focus attention on the behavioral aspects of personality, subtly introduce models of correct reactions, allow for proper assessment of a situation or problem, which, in turn, contributes to emotional development and adequate responses in real-life situations [6, p. 85].

Psycho-correctional fairy tales are designed to correct negative behavioral manifestations such as greed, untidiness, laziness, capriciousness, fussiness, aggressiveness and lack of independence. They help children realize the importance of kindness, order, gratitude and moderation in behavior.

Psychotherapeutic fairy tales, which typically involve exploring the meaning of existence, are directly addressed to the child’s inner, emotional world. A distinctive feature of these works is their “incompleteness”: they do not provide ready-made answers, but rather encourage the listener to reflect, thereby stimulating the processes of self-development and self-education.

It is evident that each such thematic fairy tale, highlighting its profound essence, teaches a child how to act correctly in a specific situation, avoid danger, manage various emotions, and find inner peace and confidence. Furthermore, the fairy tale helps children believe in their own abilities, enables them to overcome difficulties and achieve goals, and also promotes the development of internal motivation and self-esteem, which are necessary for further emotional and social development.

The purpose of *meditative fairy tales* is to reduce children’s psycho-emotional tension, to form harmonious models of relationships in them and to develop personal resources, to establish positive-emotional relationships between a person and their environment and themselves. These fairy tales typically lack negative characters. Meditative fairy tales are aimed at cultivating an ideal “self”, supporting and enhancing positive personal qualities and activating the child’s development and self-realization.

A specific type of author’s tales are *client-created tales*, which are composed by children or adults themselves. Preschoolers usually invent them together with the educator, individually, or with the entire group. Client-created tales have particular value for the authors themselves, as they contribute to solving various problems, revealing inner potential, enhancing self-esteem, and also establishing communication with the educator and other children.

The process of creating client stories within the context of fairy tale therapy is considered an effective psychotherapeutic tool, that promotes the harmonious development of a child’s emotional intelligence, creative thinking, and social competence. Individual and group forms of fairy tale creation have different psychotherapeutic functions; however, each contributes to the activation of the individual's inner resources and the emotional processing of experience [3, p. 227].

During the *individual creation of a fairy tale* the child freely expresses their feelings, thoughts and experiences through imaginary characters. They independently construct the storyline, imbue the characters with traits and qualities that reflect their own emotional state, develop the course of events, the ways of overcoming difficulties, and also independently determine the ending of the work. This approach allows a child to symbolically “experience” significant situations that might be inaccessible, overly complex, or emotionally charged for open discussion in real life. Thanks to this, they gain a deeper understanding of themselves, comprehend their own emotions, and discover new ways to express them safely through creative activity.

Group storytelling has a slightly different impact: it not only helps a child process their own emotions, but also develops their ability to interact with others and compare their feelings with the experiences of peers. Collective fairy tale creation fosters social skills, communication, the ability to negotiate, listen and consider the opinions of others. In the process of discussing ideas, choosing characters and developing events, each child contributes to the shared story, which increases their sense of responsibility and strengthens self-confidence. Furthermore, group interaction provides emotional support, which is extremely important for the psychological comfort of preschoolers.

It should be noted that during the individual and group creation of fairy tales, it’s advisable to engage preschoolers not only in verbal creativity but also in visual creativity, specifically through *drawing fairy tale plots*. Visual interpretation of invented stories deepens the child’s emotional immersion in the fairy tale’s content, helps reveal their inner experiences, transforms emotional experience, and also visualizes ways to overcome difficulties and conflicts that arise in the plot.

Individual story creation can be effectively supplemented by *free drawing*, where the child independently chooses characters, events or emotions to depict. This form of activity not only deepens artistic self-expression but also activates imagination, allowing the child to reflect on the story’s content and the emotional states of the characters through colors, shapes and compositions. In this way children process their own inner states in a symbolic form, which helps develop self-awareness, emotional maturity and the ability for self-regulation.

Group forms of fairy tale creation organically combine with collective visual practices, such as communicative, collaborative and supplementary drawing.

Regarding *communicative drawing*, it’s used to create shared fairy-tale images, where several children draw characters or elements of the same fairy tale, communicating only through the images. Naturally, this process fosters the development of non-verbal communication skills, during which each participant contributes their own interpretative perspective to the overall plot. The described method motivates children to collaboratively create a fairy tale through drawing, fostering creativity and enhancing the ability to empathize. Preschoolers learn to understand the emotions and experiences of others through symbols and images, which is important when working with fairy tales, where ideas of compassion, help, and understanding are typically promoted.

Collaborative drawing on a single sheet of paper is useful for creating a shared fairy tale, where children jointly draw the main characters, events, or important stages of the story. This method activates the process of collective imagination, where each participant clarifies their perspective on the plot development, supplementing the so-called collective vision of the fairy tale. It fosters the development of teamwork skills and an awareness of the multiplicity of different viewpoints on the same situation. Furthermore, collaborative drawing emerges as an effective way to

integrate collective themes in fairy tale therapy, demonstrating the priority of interpersonal relationships and the importance of jointly overcoming difficulties and achieving goals.

Supplementary drawing is a wonderful way to diversify work with fairy tale plots, where children take turns adding new elements to the drawing (for example, new characters, objects, or events to traditional ones). Each participant can add their own element, activating the development of the fairy tale's plot lines and, at the same time, their own creative thinking [2, p. 18]. Within the context of fairy tale therapy, this method gives children the opportunity to supplement or alter the course of events in a story, which fosters the development of the ability to change their own approach to problems and seek new ways to overcome difficulties. For example, preschoolers willingly change the development of a fairy tale, find alternative options for the characters, which, in turn, motivates them to change their attitude towards a situation or find new solutions in real life.

Children show considerable interest and engagement in fairy tale therapy methods like writing additional parts to stories and rewriting fairy tales. *Adding to a fairy tale (extending a fairy tale)* involves continuing or changing its plot, creating new variations of events, a different ending to the fairy tale story. For example, children can be offered the following tasks: introduce the particle "not" into the text of the fairy tale one or more times to "reverse" the plot, while preserving all the main fairy tale elements and characters; introduce one or more characters from other fairy tales into the fairy tale plot; change the positive characters of the work to negative ones – and vice versa; give the fairy tale characters functions that are not typical for them; "rework" the aspirations of the main character; "transfer" the characters of a well-known fairy tale to a different time or place.

Rewriting a fairy tale is a process in which a child changes the original text of the tale, preserving the main events and characters, but adapting the plot, style, or ending according to their own ideas or needs. This involves changing certain details, the reactions of fairy tale characters, altering the ending, or even creating new situations that reflect the rewriter's own values, emotions or perspectives.

When rewriting a fairy tale, preschoolers express their emotions and attitudes towards its events, develop creative thinking and imagination, deepen their understanding of moral fairy tale lessons and situations, and propose new ways of resolving conflicts that are more acceptable or interesting to them. Rewriting allows children not only to work through the plot but also to feel like real creators of the fairy tale, to grasp its moral more deeply.

In working with fairy tale material, it's important to focus not only on creatively rewriting the tale but also on its subsequent analysis. This includes discussing the changes made: specifically, what was transformed in the plot, the characters' personalities, and the ending, and for what reasons these changes occurred. Besides that, a significant component of the fairy tale therapy approach is the dramatization of a new version of the fairy tale in the form of mini-performances or skits.

In group *theatrical productions* of fairy tale plots or their individual episodes, the absence of a need for prior memorization of the text and formal rehearsals holds a special place. This approach opens up opportunities for free improvisation, emotional spontaneity, and natural expressiveness in children's behavior, which is extremely important for developing their individuality.

Enacting fairy tales can be harmoniously combined with various art forms – *music, dance and singing* – which significantly enhances the therapeutic and educational effect. Children's captivation with the process of staging a fairy tale stimulates their drive for creative self-realization through various forms of artistic activity.

Listening to musical pieces created for a fairy tale encourages the child to fantasize and develop their own musical interpretation of the plot. In this process they gradually master elements of musical expressiveness – rhythm, timbre, dynamics and intonation – which, in turn, highlight the characteristic features of the fairy tale character the child has chosen for dramatization. Musical accompaniment also serves as an important "hint", helping the child intuitively understand how, for example, to express the flight of a bird or a butterfly, the movement of the spring wind, the dance of flowers or even forest dwellers and so on.

Due to this artistic and synthetic approach preschoolers can more easily remember the content of a fairy tale. In some cases, music can even replace the verbal component, acting as a full-fledged means of expressing the fairy tale's meaning.

Conclusions. To summarize, fairy tales in fairy tale therapy act as a "metaphorical tool" that helps a child achieve deeper self-understanding, emotional growth, the formation of life values and behavior patterns, and the effective establishment and improvement of ways to interact with their environment, etc.

The use of fairy tale therapy involves the educator working with various types of fairy tales – folk, literary and author-created. Among these a special place is held by didactic, psycho-correctional, psychotherapeutic and meditative works specifically created by specialists, as well as tales invented by the children themselves. The latter are usually created in collaboration with the educator – either individually or with the entire group. Such tales hold special value for the authors themselves, as they help in solving various problems, unleash inner potential, boost self-esteem and improve communication with the educator and other children. In our opinion, the process of creating such tales and subsequent work with them is the most effective and promising direction in the context of fairy tale therapy.

We believe that in their professional work educators should appropriately use a variety of fairy tales and methods of fairy tale therapy (both individually and with the entire group), applying them creatively and tailoring them to the individual needs and developmental characteristics of children. This, in turn, will enable the organization of a

flexible and adaptive educational environment that will foster the formation of a positive self-image in children, develop their emotional sensitivity, social skills, as well as creative thinking, personal self-expression and self-awareness.

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Паласевич І. Л. Особливості використання казкотерапії у роботі з дітьми дошкільного віку.

У статті охарактеризовано особливості використання казкотерапії у роботі з дітьми дошкільного віку; з’ясовано, що казка в казкотерапії постає т. зв. «метафоричним інструментом» для самопізнання, надаючи дитині можливість через казкові образи глибше зрозуміти власні переживання, внутрішні конфлікти та знайти шляхи їх урегулювання.

Проаналізовано основні групи казок, що їх доцільно застосовувати в умовах закладу дошкільної освіти: народні (про тварин, соціально-побутові, чарівні); літературні (оригінальні, на основі сюжетів народних казок) та авторські, які створені спеціалістами (дидактичні, психокорекційні, психотерапевтичні та медитативні) та самими дітьми. Дошкільнята зазвичай вигадують їх разом із вихователем, індивідуально або ж з усією групою. Такі казки мають особливу цінність для самих авторів, оскільки сприяють у розв’язанні різноманітних проблем, у розкритті внутрішнього потенціалу, підвищенні самооцінки, а також налагодженню комунікації з вихователем та іншими дітьми.

З-поміж методів казкотерапевтичної роботи з дітьми виокремлено індивідуальне та групове створення казки, її малювання (комунікативне, спільне зображення на одному аркуші, доповнювальне), дописування та переписування казок, їх постановка, складання сценарію до казки тощо.

Акцентовано на тому, що у своїй професійній діяльності вихователеві доцільно використовувати різноманітні види казок та методи казкотерапевтичної роботи (як індивідуально, так і з усією групою), творчо їх застосовувати, орієнтуючись на індивідуальні потреби й особливості розвитку вихованців. Це, своєю чергою, уможливить організацію гнучкого й адаптивного виховного середовища, що сприятиме формуванню у дітей позитивного Я-образу, розвитку в них емоційної чутливості, соціальних навичок, а також творчого мислення, особистісного самовираження й самоусвідомлення.

Ключові слова: *казкотерапія, казки, класифікація казок, індивідуальне та колективне казкотворення, малювання казки, дописування та переписування казок, постановка казок, діти дошкільного віку.*