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Baldyniuk O., Matros O. Training of specialists in accompanying war veterans and demobilized persons on the basis of the veteran development center

Specialists in the support of war veterans and demobilized persons play an important role in the complex process of veteran readaptation from military service to civilian life. That is why today there is an urgent interest in training highly qualified specialists who can effectively help veterans, and in involving Veteran Development Centers in the process of professional training of such specialists in the support of veterans.

In the article, the authors reveal the work of the Veteran Development Center at the Pavlo Tychyna Uman State Pedagogical University in training a specialist in the support of war veterans and demobilized persons, in accordance with the updated professional standard.

A number of regulatory and legal documents were analysed: the Law of Ukraine «On the Status of War Veterans, Guarantees of Their Social Protection»; Resolution of the Cabinet of Ministers of Ukraine «Some issues of ensuring the activities of specialists in the support of war veterans and demobilized persons», Professional standard «Specialist in the support of war veterans and demobilized persons»; other acts of legislation that relate to the work of a specialist in the support of veterans.

The problems that veterans face when returning to civilian life are identified. The main requirements for a specialist in the support of war veterans and demobilized persons are analysed in accordance with the requirements of the professional standard. The role of the Veteran Development Center in the training of certified specialists in the support of war veterans and demobilized persons, the formation of their competencies necessary for the implementation of measures to support war veterans, demobilized persons, and their family members is revealed.

Key words: *war veterans, reintegration, specialist in supporting war veterans and demobilized persons, Veteran Development Center, regulatory and legal aspects of working with veterans, social protection, psychosocial support, document flow of a specialist in working with veterans.*

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ТРИ СЕМІНАРИ З АНГЛІЙСЬКОЇ МОВИ НА БАЗІ ЛІТЕРАТУРНИХ ТВОРІВ (РОЗГЛЯДАЮЧИ РАЗОМ ІЗ СТУДЕНТАМИ ЗНАМЕНИТІ КНИЖКИ: «ПІТЕР І ВЕНДІ», «ЧЕРВОНА ШАПОЧКА», «ДОН КІХОТ»)

Запропонована стаття містить сценарії (синопсиси) трьох семінарів для студентів першого курсу вишів, які вивчають англійську мову. За їхньою допомогою можна урізноманітнити курс, окрім іншого, ввівши до нього нові пласти лексики.

Тема першого семінару – повість для дітей «Пітер і Венді» шотландського автора Джеймса Метью Баррі. Це одна з найпопулярніших книжок для дітей усього світу за останнє століття. Втім, на семінарі пропонується поглянути на неї з іншого боку, акцентуючи насамперед на її «недитячості», на очевидній присутності в ній прихованих мотивів та смислових пластів, а також на явній прив'язаності твору з непростими історично-суспільними реаліями Великої Британії другої половини XIX – початку XX ст.

У другому семінарі розглянуто твір, відомий усім із дитинства: мова про казку «Червона шапочка». На базі двох основних версій – француза Шарля Перро та німців братів Грімм – показано, що уважне прочитання казки в дорослому віці розкриває її в зовсім неочікуваному, порівняно з дитячим сприйняттям, світлі.

Третій семінар присвячено роману «Дон Кіхот» письменника епохи бароко Мігеля де Сервантеса Сааведри. Точніше, розглядається лиш один розділ книжки – восьмий, який містить чи не найвідоміший його епізод – напад головного героя на вітряні млини. Студентам запропоновано зосередити увагу на тому, що як у книгах різних авторів, так і в міфології багатьох народів світу млини (і вітряні зокрема) асоціюються з місцями «нечистої сили», й це можна пов’язати з книжкою іспанського письменника.

Проведення трьох семінарів за окресленими вище темами викликало певний інтерес у студентів, давши їм змогу опанувати новий лексичний матеріал. Інший важливий результат – заняття такого типу розвивають мислення, створюючи базу для вміння критично оцінювати будь-які життєві явища, ставлячи під сумнів наперед задані уявлення про них.

Ці три семінари можуть бути використані викладачами різних вузів, які ведуть предмет «Практика англійської мови» для студентів-першокурсників.

Ключові слова: *книга, письменник, «дитячі ферми», казка, сім’я, мораль, мотив, вітряк, інтерпретація.*

Для першокурсників, які навчаються на кафедрі філології ЗУІ, базовим підручником предмету «Практика англійської мови» є Upstream. Поза сумнівом, методика, запропонована у посібниках цієї серії, є однією з найкращих. Однак навчальний процес – річ дуже багатогранна. Як видається, періодично його слід урізноманітнювати додатковими методиками. Іншими словами – проводити заняття (семінари), які не входять до програми Upstream. Адже для вивчення іноземної мови чи не головне – практика, при цьому набір тем не є чимось надто принциповим. Один із найцікавіших та найперспективніших напрямків пошуку тем – видатні літературні твори, які так чи інакше є частиною свідомості кожної людини з дитинства. Отже, студенти до початку заняття вже мають певну думку про обрану викладачем книгу й можуть нею поділитися.

Таким чином мета статті – на прикладі трьох художніх книжок продемонструвати перспективність розширення курсу «Практика англійської мови» шляхом залучення альтернативних методик і джерел.

Під час проведення занять на запропоновані теми спостерігалась у цілому помірна активність студентів – очевидно, для більшості з них «неортодоксальна» інтерпретація творів, знайомих із дитинства, викликала певний подив і навіть шок. Утім, після аналізу їхніх домашніх робіт, базованих на темах семінарів, можна резюмувати, що такі заняття все ж мали ефект, адже збурили багатовимірний інтерес – до світової літератури, до використання оригінальних джерел замість їхніх трактувань, врешті-решт, до ревізії уявлень, які вважаються загальноприйнятими.

SEMINAR SYNOPSIS – PETER AND WENDY – A NOVEL

Before the seminar

Homework for preparation

Students, you have to watch the cartoon Peter Pan (1953) by the Walt Disney Studio. It’s easy to find on YouTube (Peter Pan Movie, 1953).

Secondly, you must read (or listen to) two chapters of James Barrie’s novel, I and V.

Seminar, part I

A paradox situation

The Walt Disney Studios film distorts the perception of James Barrie’s book around the world. In fact, the novel, as you have seen for yourself, is quite different. What are your feelings and thoughts about the book and the movie?

Seminar, part II

Some facts from the life of James Barrie

The Scottish writer had an older brother John who died tragically a day or two before his 14th birthday. Literary researchers note that this is probably where the motif of «eternal childhood» comes from. Peter and Wendy’s author worried that his brother would be remembered as a child, i.e. the person who had not become an adult.

It is proved that James Barrie had no sexual life with his wife. That was the reason they divorced later. Also, there is an opinion that Peter and Wendy’s creator was a homosexual or even a pedophile. But in his book, James Barrie redirected his asexuality to Mrs. Darling (we read about it in the first paragraphs of the novel).

Seminar, part III

A historic content

At the beginning of the book (paragraphs 7 and 12), it is mentioned that when Wendy was born, her parents thought about whether to leave her or not, because it was «a new mouth»; then, when two other children were born, the parents thought the same way each time – to leave them or not. My question is: where did the parents want to send their newborn children?

The Victorian era officially ended in 1901 with the death of Queen Victoria. The play Peter Pan by James Barrie was published in 1904, and the novel Peter and Wendy in 1911. At that time, Great Britain was undoubtedly still living in the realities of the Victorian era; at the very least, the book is a memory of that epoch.

One of the darkest pages of the Victorian era is the «baby farms», special shelters where poor parents left their newborn babies. Thousands of children die in such shelters every year. Maybe this is where Mr. Darling and Mrs. Darling wanted to send their children. The biggest criminal among the owners of «baby farms» was Amelia Dyer, there is a short film about her (Murder Maps, 2023).

Perhaps this explains the cruelty of the book. On the island of Neverland, someone is constantly, killing or hunting, or tracking someone. And the cruelest is Peter Pan. Characteristic point: if one of the Lost Boys grows up, Peter Pan gets rid of him and replaces him with another kid; at such moments he says that he «thins the herd».

Seminar, part IV

A literary part

The specifics of the English language. For example, the tautologies (massive use of the words «he», «she», «was», «the», etc.), which… are not considered tautologies by native speakers.

Here is one of the most famous beginnings in the history of world literature (quote): «All children, except one, grow up».

James Barrie considered himself a pupil of Charles Thackeray, and he tried to implement the teacher's creative principle in his novel. Which one exactly? In the novel Vanity Fair by Charles Thackeray, there are no absolutely positive or absolutely negative characters – just like in the novel of James Barrie. For example, Peter Pan is a narcissist and a cruel killer, Wendy is not very smart, and the fairy Tinker Bell is very vindictive.

Continuing the theme of the fairy Tinker Bell. It is not an exaggeration to say that she is one of the strongest images of a fatal woman in world literature. She is so jealous that she can send another person to death. The image of the fairy Tinker Bell has the level of Medea's character (plays by Euripides, Seneca, and Pierre Corneille).

Seminar, part V

Some conclusion

Is it correct to call James Barrie's work a «book for kids»? It seems that Peter and Wendy can hurt the psyche of even an adult…

Seminar, part VI

P.S. or Another view

«I just started reading Peter and Wendy and am delighted by James Matthew Barrie's writing style. I believe he wrote for adults as well as children. The specific line you alluded to about how the Darlings decided to keep their children was, I believe, an example of his brilliant sense of humor. No one decides whether to keep or put a child in the orphanage based on a few dollars! Notice how Mrs. Darling is patient with her husband as he is sweating through his simple calculations. There was never a doubt that they were keeping them! I also think it delineated the roles of the sexes in a marriage. The father was the breadwinner, and the mother managed the household accounts.

The idea of a dog for a nanny is ludicrous but delightful! I'll bet that many more middle-class families added dogs to their families.

I believe his audience was made of middle- to upper-class educated people, and he did an excellent job catering to them…» (from researcher Karon Simoni's e-letter).

SEMINAR SYNOPSIS – LITTLE RED RIDING HOOD – A FAIRY TALE

Intro

New words and phrases

custard = заварний крем
Gaffer = начальник
fagot-maker = лісоруб
bobbin = шпулька або ручка
latch = засув
to obey = підкорятися
apron = фартух
hedge = огорожа
hazel = ліщина
parlor = вітальня
pelt = шкура
belly = живіт
to devour = пожирати
infertility = безпліддя
retribution = розплата
veiled = завуальований
not to leave the path = не сходити з доріжки

Seminar, part I

Introduction

Please share your childhood memories, your emotions, and thoughts about this fairy tale, Little Red Riding Hood. Specify whether you have read the Charles Perrault or the Grimm Brothers version.

Seminar, part II

Reading

We will read two fairy tales entitled Little Red Riding Hood. They are two main versions of an old folklore motif by the authors Charles Perrault and the Grimm Brothers. What are the differences? The French writer ends his story on a sad note – Little Red Riding Hood is eaten. The German storytellers transformed the plot giving it a happy ending. Another observation: in the Grimm Brothers variation, Little Red Riding Hood’s cap is made by her grandmother, and in the Charles Perrault variant, it is made by her mother. It is hard to say whether there is a symbolic element here, so I simply point it out.

Seminar, part III

Family and age

Can we say that Little Red Riding Hood is a tale about three generations of women in one family? Grandmother, mother (daughter) and daughter (granddaughter).

How old is Little Red Riding Hood? Is she a child or a teenager? In the beginning, Charles Perrault said that she was a «little girl», but in the appendix to the fairy tale, where its essence is revealed, it is indicated that Little Red Riding Hood was «well-formed». (Here it should be noted that all the compositions of this French author end with such appendices, which he called «Morals».) So it can be assumed that the main character of the story is a teenager.

Another observation! Why is there no grandfather or father in this fairy tale? Why are men presented as negative (wolves) or secondary (lumberjacks) characters? I have no answer…

Seminar, part IV

The color red and adult life

If the heroine is a teenager, then we can assume that the color of her cap was not chosen randomly. What does the color red usually symbolize? Yes, blood. And what type of blood can the red color symbolize in this tale? I hypothesize that the red cap symbolizes the girl becoming an adult. «Lady in red» means a woman or a girl who wants attention drawn to herself.

If it is true that Little Red Riding Hood is «well-formed», then she becomes attractive to men. Is that why the mother tells her daughter «not to leave the path» in the Brothers Grimm version? In the folklore version, another phrase is used: «Don’t turn left».

Seminar, part V

«Man is an animal»

The outstanding psychiatrist Erich Fromm wrote: «The man appears as a ruthless and treacherous animal, and the sexual act is described as an act of cannibalism, in which the man devours the woman. Women who like men and derive pleasure from having sexual relations with them disagree with such a depiction. It reflects a deep hostility toward men and sexual relations. Hatred and prejudice against men are especially evident at the end of the fairy tale. Here, as in the Babylonian myth, it is important to remember that a woman’s superiority lies in her ability to bear children. How is the wolf made to look ridiculous? He is shown to trying to play the role of a pregnant woman with living beings in her belly. Red Riding Hood fills the wolf’s belly with stones – symbols of infertility – and the wolf is defeated: he dies. Due to the ancient law of retribution, his actions are punished according to his guilt: he dies from the stones, symbolizing infertility, and his pretensions to the role of a pregnant woman are mocked» (Gardner Martin, 2000).

Seminar, part VI

«To live the life»

Little Red Riding Hood has to travel through the forest to get to her grandmother’s house. In mythologies of all nations, «to cross the forest» is one of the two most used metaphors (the other is «to cross the ocean/sea»), which means «to live the life».

Seminar, part VII

Who indeed was Charles Perrault?

Charles Perrault was a writer at the court of the French king. He did not write his fairy tales for amusement: they were instructions for young girls in noble circles presented allegorically. He gathered young descendants of noble families and taught them the correct way to live. It was considered wrong to speak directly about certain subjects, so a veiled method was used – text in the form of a metaphor or an allegory.

Seminar, part VIII

Some conclusions

Which version do you think is correct? The first: this fairy tale, like many others, was not intended for children. The second version is that cruel times make cruel tales, so perhaps a few centuries ago, such stories were considered acceptable even for children.

P.S.

Another fairy tale

Blue Beard by Charles Perrault. Why did he hate women? Was he a homosexual? Read the second sentence: «But unhappily this man had a blue beard, which made him so ugly and so terrible that all the women and girls ran away from him». What is the point here? Only the representatives of the female sex considered him disgusting and scary…

P.P.S.

Song: Sam The Sham & The Pharaohs Lil' Red Riding Hood

Over time, a funny alternative view of that plot should appear. For a good example, let's listen to this composition (Sam The Sham & The Pharaohs, 1966).

Awooh!
Who's that I see walkin' in these woods?
Why, it's Little Red Riding Hood
Hey there, Little Red Riding Hood
You sure are lookin' good
You're everything a big, bad wolf could want
Listen to me
Little Red Riding Hood
I don't think little big girls should
Go walkin' in these spooky ol' woods alone
Awooh!
What big eyes you have
The kind of eyes that drive wolves mad
So just to see that you don't get chased
I think I ought to walk with you for a ways
What full lips you have
They're sure to lure someone bad
So until you get to Grandma's place
I think you ought to walk with me and be safe
I'm gonna' keep my sheep suit on
Until I'm sure that you've been shown
That I can be trusted, walking with you alone
Awooh
Little Red Riding Hood
I'd like to hold you if I could
But you might think I'm a big, bad wolf, so I won't
Awooh!
What a big heart I have
The better to love you with
Little Red Riding Hood
Even bad wolves can be good
I'll try to be satisfied
Just to walk close by your side
Maybe you'll see things my way
Before we get to Grandma's place
Little Red Riding Hood
You sure are lookin' good
You're everything that a big, bad wolf could want
Awooh! I mean baa
Baa? Baa

SEMINAR SYNOPSIS – DON QUIXOTE – A NOVEL

Intro

New vocabulary and phrases

millstones = жорна
sail = крило вітряка, виготовлене з парусини
buckler (shield) = невеликий круглий щит
lance (spear) = спис, піка
lance-point = вістря списа
to whirl (to spin) = крутити(ся)
sage = мудрець
vanquishing (winning) = перемагаючи
abundance = достаток
thoroughfare (wide road) = прохід
destitute (miserable) = знедолений
decree (order) = наказ
vagrants and beggars = бродяги й жебраки

straw = солома
barn = сарай
summoning = закликаючи
patch = пов’язка на оці
sorcerer = чорнокнижник, чаклун
reed = очерет
clay = глина
silt = мул
algae = водорості

Seminar, part I

One of the most famous literary motifs

Over the three millennia of world literature’s evolution, writers have given humanity many motifs (themes, features), called «eternal». These are stories we have known from childhood; these are characters we perceive as living people.

One such motif can be found in the eighth chapter of Miguel de Cervantes Saavedra’s novel Don Quixote. This story takes up about two pages of the book. Let’s read these 11 paragraphs…

So the main character attacks some windmills. Usually, this scene is interpreted as follows: an elderly person has gone mad, and he sees monsters in ordinary household items. How can we explain this? Have you ever read a book by Cervantes?

Seminar, part II

Five main interpretations of the motif with windmills

Idealism vs. reality. Don Quixote sees the world not as it is, but as he wishes it to be.

Critique of chivalric romance. Cervantes mocks the unrealistic and exaggerated adventures portrayed in chivalric romances.

Human folly. Don Quixote’s pursuit of his ideals is interpreted as a reflection of the line between human bravery and foolishness.

Metaphor of struggle. The windmills symbolize the great societal forces that individuals confront.

Existential reflection. Don Quixote’s actions suggest that individuals often create their own challenges regardless of the truth.

Seminar, part III

Otfried Preussler: Krabat & The Satanic Mill

In Cervantes’s novel, the mills are never mentioned again. But in some other books, mills take a central place.

Two such books were created by Otfried Preussler, a children’s writer from Germany who lived in the second half of the 20th century. His most famous work is Krabat & The Satanic Mill. It tells the story of a Slavic young man named Krabat. He is enslaved by a sorcerer who runs a windmill. Let’s read the first chapter of the book…

Seminar, part IV

Otfried Preussler: The Little Water Sprite

In another book by Preussler, all events are connected with a water mill. This beautiful work is called The Little Water Sprite. Now I will read two fragments of it (unfortunately, I could not find an English translation, so I am translating from Ukrainian (Пройслер Отфрід, 1983).

Chapter I: «…The water sprite took off his yellow boots and tiptoed into the house. His reed house stood deep at the bottom of the mill pond. The walls were plastered not with white clay, but with silt – after all, it was the water sprite’s home. Otherwise, it was no different from village houses, except that it was much smaller. The house had a kitchen, pantry, living room, bedroom, and entrance hall. The floor was neatly sprinkled with white sand, and the windows were adorned with cheerful green curtains woven from algae and pondweed. And, of course, in all the rooms – the hall, kitchen, and pantry – the water rose right up to the ceiling…»

Chapter XI: «…And suddenly night fell. Thunder roared, gurgled, and hissed all around. Then the little water sprite felt himself flying. He flipped twice in the air and plunged somewhere deep.

The mill wheel had caught him.

No doubt about it – a bad situation! For a human boy, such a ride would surely have ended poorly. He would have broken all his ribs or even snapped his neck.

But a water sprite is a water sprite! It’s not as easy for him to break his neck. So when he falls, he falls into the water. Where else could the little water sprite fall from the mill wheel? He fell from water into the water. And that was his good luck.

At first, of course, he was terrified. He couldn’t understand what had happened to him. Being in a frenzy, the little one scrambled to the shore, right into the sunlight. «As long as I get away from that horror» – was his first thought.

And his second thought was that riding the mill wheel wasn’t so bad after all. Quite the opposite! It turned out to be great fun…»

Seminar, part V

Mills as places of «evil spirit»?

What do we have? Not only in Preussler's books, but also in the folklore of many nations of Europe, particularly Ukrainians, mills of all types (wind, water, etc) are associated with «evil spirit». This idea was so deeply embedded in the popular consciousness that its echoes penetrated even into cartoons. As an example, let's watch some episode of the famous Ukrainian animated series about the Cossacks (Як козаки на веселлі гуляли, 1984).

Seminar, part VI

«Bone mills»

How do you think this can be clarified? How can you explain that mills have long had a negative connotation? It would seem that this is absurd because a mill is a good thing, where grain is ground into flour, which is then baked into bread.

I could not understand this until I heard a terrible historical fact: even before the beginning of the 20th century, there were so-called «bone mills» in Europe, where it was not grain that was ground into flour, but… bones. Primarily animal bones, but some mills (and they were not rare!) specialized in human skeletons.

Many bone mills were on the east coast of the United Kingdom. The most famous among them is the water mill in the town of Narborough. I found one short video about that mill (Nar Bone Mill Circular Walk, Norfolk, 2021) (an interesting part starts at 6:20).

You ask why the bones of animals and people were ground into powder. Historians explain that this powder was used as fertilizer or medicine.

Here is a quote: «…The mill was built in the early part of the 19th century… At one time the bone-rendering watermill was used for a rather gruesome practice. The exhumed remains of cemeteries and burial grounds from the northern German city of Hamburg were shipped to King's Lynn and taken to the mill to be processed into agricultural fertilizer. At the time no one questioned the ethics of the trade, as it was said that «One ton of German bone dust saves the importation of ten tons of German corn»… In 1915 the watermill was still standing, but the buildings were demolished the next few years… In 2015 a milestone was reached as the wheel turned for the first time in over 100 years…» (Narborough Bone Mill, 2025).

Seminar, part VII

Without conclusions

For years now, when I think about Cervantes's novel, I ask myself if there is a link between the part with the attack on the windmills and the existence of the bone mills. Perhaps Don Quixote is not crazy, but is actually smarter than the rest of us because he sees the true essence of things. Maybe he attacked true monsters?

Висновки. Для студентів, які вивчають іноземні мови, чи не ключовим фактором швидкого фахового зростання є практика. Безумовно, одним із найефективніших засобів для цього є організація занять, які певним чином відхиляються від основної програми курсу і спонукають здобувачів освіти до своєрідної мовленнєвої «імпровізації», тобто до необхідності акумулювати наявні знання для належної відповіді на запит викладача.

Згори наведено сценарії трьох семінарів курсу «Практика англійської мови», базованих на таких літературних творах: «Пітер і Венді» (автор – Джеймс Метью Баррі), «Червона шапочка» (Шарль Перро / брати Грімм), «Дон Кіхот» (Мігель де Сервантес Сааведра). В усіх трьох випадках мав місце загалом схожий «сценарій» реакції студентів: попереднє очікування «рутинного» заняття на основі відомого твору – певний подив від почутого (інший кут зору на знайомий мотив/сюжет) – сприйняття або не сприйняття інформації (це легко простежувалося при читанні домашніх робіт). Загалом же семінари такого штибу показали ефективність принаймні у двох вимірах – вони спонукають здобувачів освіти до мовленнєвої практики і так чи інакше розширюють їхній кругозір.

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Banias V. Three English language seminars based on literary works. (Examining with students famous books: Peter and Wendy, Red Riding Hood, and Don Quixote)

The proposed article contains scenarios (synopses) of three seminars for first-year university pupils studying English. With their help, you can diversify the course by introducing new layers of vocabulary.

The topic of the first seminar is the children’s story Peter and Wendy by the Scottish author James Matthew Barry. This is one of the most popular books for children worldwide over the last century. However, at the seminar, it is suggested to look at it from a different angle, focusing primarily on its «non-childishness», on the obvious presence of hidden motives and meaning in it, as well as on the clear attachment to the difficult historical and social realities of Great Britain in the second half of the 20th century – the beginning of the 19th century.

In the second seminar, a work known to everyone from childhood was considered: it is the fairy tale Little Red Riding Hood. Based on the two main versions – the French Charles Perrault and the German Grimm Brothers – it is shown that careful reading of the fairy tale in adulthood reveals it in a completely unexpected light, compared to children’s perception.

The third seminar is devoted to the novel Don Quixote by the Baroque-era writer Miguel de Cervantes Saavedra. More precisely, only one chapter of the book is considered – the eighth, which contains perhaps its most famous episode – the main character’s attack on the windmills. Students are asked to focus on the fact that both in the books of various authors and in the mythology of many nations, mills (and windmills in particular) are associated with places of «unholy power», so this can be connected with the book of the Spanish writer.

Three seminars on the outlined topics aroused some interest among students, allowing them to master new vocabulary. Another important result is that classes of this type develop thinking, creating a basis for the ability to evaluate critically all life phenomena and question preconceived ideas about them.

These three seminars can be used by professors of various universities who teach the subject «Practice of the English language» for first-year students.

Key words: *book, writer, «baby farms», fairy tale, family, moral, motive, windmill, interpretation.*

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ПРАВОВІ ОСНОВИ ЗАБЕЗПЕЧЕННЯ ІНКЛЮЗИВНОГО НАВЧАННЯ У ЗВО В УКРАЇНІ: АНАЛІЗ ЧИННОГО ЗАКОНОДАВСТВА

Інклюзивне навчання у закладах вищої освіти (ЗВО) є важливим аспектом сучасної освітньої політики, спрямованим на забезпечення рівного доступу до якісної освіти для осіб з особливими освітніми потребами (ООП). У статті розглядаються нормативно-правові засади організації інклюзивного навчання у ЗВО України, що включають міжнародні та національні правові документи, такі як Конституція України, Закон України «Про освіту», Закон України «Про вищу освіту», Закон України «Про основи соціальної захищеності осіб з інвалідністю в Україні», а також відповідні постанови Кабінету Міністрів України.

Здійснено аналіз ключових положень цих документів, що регулюють права осіб з ООП на здобуття вищої освіти, створення доступного освітнього середовища, підтримку студентів з інвалідністю через адаптацію освітнього процесу, безбар’єрний доступ до інфраструктури та використання спеціальних навчальних методик і технологій. Окремо висвітлено положення Постанови Кабінету Міністрів України «Порядок організації інклюзивного навчання у закладах вищої освіти», що визначає механізми підтримки інклюзивного освітнього середовища у ЗВО.

Розглянуто принципи універсального дизайну та розумного пристосування у сфері освіти відповідно до норм ДБН В.2.2-40:2018 «Інклюзивність будівель і споруд». Проаналізовано вплив Національної стратегії розвитку інклюзивного навчання на період до 2029 року на формування інклюзивної освітньої політики в Україні.

Дослідження базується на системному підході до аналізу правових основ забезпечення інклюзивного навчання у ЗВО, використано загальнонаукові методи, зокрема порівняльний аналіз законодавчих і науково-методичних джерел. Висновки статті підкреслюють необхідність удосконалення нормативно-правового регулювання інклюзивного навчання, адаптації освітнього середовища та розвитку механізмів підтримки студентів з ООП для реалізації принципу рівного доступу до вищої освіти в Україні.

Ключові слова: *інклюзивне навчання, здобувач вищої освіти, особливі освітні потреби, заклад вищої освіти, інклюзивне освітнє середовище, законодавство України.*