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INFORMATION - EDUCATIONAL SPACE TRANSFORMATION CHANGES OF THE MODERN MUSEUM UNDER THE CONDITIONS OF WAR IN UKRAINE

Culture has become a part of international relations, promoting intercultural dialogue and strengthening cooperation in cultural heritage. It, in turn, emphasizes the essential role of cultural institutions in Ukrainian society during the war because they help preserve the unity and national identity of Ukrainians, as well as their resilience and ability to work ahead of the curve. The modern museum environment demonstrates a vivid example of sustainability. It is manifested in social organization, volunteerism, the formation of an attractive image of the regional socio-cultural potential, and care for internally displaced persons.

Did the functions of the museum change at the same time? Of course not. However, we can state about transformational changes in the forms and methods of its activity given the introduction of information and communication technologies, the formation of interactive space for educational and educational work, the formation of museum sites for volunteer work, the expansion of tools in the performance of immediate tasks and responses to the challenges of war.

In the conditions of war, and the destruction of cultural heritage, including in museums, its digitization acquires special importance. Digitization of cultural heritage promotes global access to unique objects, preserving them for future generations and promoting the exchange of knowledge and cultural experience. Digitization of monuments makes it possible to translate information about museum objects into an electronic format, which ensures their better preservation and enables a wide audience to study and explore monuments. The use of digital technologies allows the creation of virtual exhibitions that enable museum visitors to explore the collection online.

In global practice, we observe the integration of visitors into joint activities and encouragement of communication, which creates conditions for global public spaces of communication, which under certain circumstances contribute to innovation and rapid dissemination of information. Multi-sensory surfaces, for example, allow information to be condensed in a small space, increasing the exhibition without

overcrowding the physical space, and enabling scenarios of co-living, sharing and collaboration. Interactive projections, on the other hand, can provide immersion in the learning process throughout the space. Virtual reality, in the future, will introduce and simulate new multi-sensory environments related to cultural heritage and allow visitors to fully immerse themselves in the exhibition, giving them a sense of real presence in time and space.

Mobile applications complement exhibition materials, create gaming experiences, facilitate dialogue between visitors and museum staff, and assist in creating educational content. Also, mobile applications make it easier to conduct tours and navigate through the museum. Because people want to see real objects in a museum, tactile user interfaces can combine them with digital content, ensuring a combination of details and other educational content. In addition, when museum objects cannot be directly touched (due to concerns about preservation, damage, theft, etc.), digitization and 3D printing, for example, play a vital role as they allow direct interaction with duplicate exhibition pieces that would otherwise be inaccessible.

In addition, digitized content can facilitate the formation of partnerships and collaborations between museums, for example by increasing access to objects for members of the public who are unable to visit these institutions. Digitization of cultural heritage in museums is an important step in preservation and interaction with the public. This process opens up new opportunities for access, research and promotion of cultural values, ensuring their long-term exposure and study.

In the conditions of martial law, transformational changes occur in the content and form of museum activity. The socio-cultural mission of the museum is special, which acquires new meanings and contexts in the perception of the new socio-cultural reality associated with military actions. As O. Salata notes, people's views and stereotypes are changing; domestic value orientations and national vectors of historical memory have been updated [1].

According to the Resolution of the CMU of December 2, 2021 No. 1388 "On approval of the list of museums and reserves in which museum objects that are state property and belong to the state part of the Museum Fund of Ukraine are stored" [2], there are 31 museums in Ternopil Oblast, including 9 - of regional importance.

Flexibility and mobility become a feature of museum informational and educational activities in the conditions of war. The combination of traditional forms of work with the latest practices is decisive in military conditions. Citizens of Ukraine who left their homes during the war are at the center of attention of the museum's informational and educational work. For the most part, museums organize master classes and cultural and educational lectures for internally displaced persons. In addition, there are online projects aimed at preserving the national heritage of Ukraine. Virtual tours, scientific events, contests and celebrations make the museum a unique media resource that influences the formation of public opinion, fosters a sense of patriotism and supports a high level of culture, which in turn serves unity and active interregional communication.

The analysis of the information and educational space of the museums of the Ternopil region allows us to note that the use of information and communication technologies attracts attention with publications in social networks with a patriotic direction. Hashtags such as #все_буде_україна or #україна_єдина,

#Культурный_фронт, etc. are noted under the posts. The unity of Ukraine, the unity around the national cultural heritage forms a reliable foundation for victory and, accordingly, museums play a prominent role in the preservation of the Ukrainian state. In collaboration with educational centres and information institutions, the museum is transformed into an interactive platform for the preservation of national identity, fulfils a social mission, in particular psychological support of refugees, and creates conditions for their creative self-realization in the conditions of war.

Virtual processes in the conditions of martial law are relevant practices capable of preserving museum values and assets, integrating them into the world space and preserving cultural memory. For example, in July 2022, the Ternopil Regional Museum of Local Lore hosted an exhibition entitled "Exhibition with a Noble Purpose and Mission...". The organizers of the art event presented the results of the plein air held in Zaliztsy, Ternopil district. This plein air united artists, and internally displaced persons from Kharkiv, Kyiv, as well as from Terebovla and Ternopil. The motto of the plein air was: "Touch with your heart and learn the secrets of the old Hrazozets ruins..." [3]. Each painting presented at the exhibition was sold at an auction organized by the Zalozet Museum of Local History. Photos of the paintings are displayed on the museum's Facebook page, and you can offer your price in the comments. The proceeds were transferred to the needs of the Armed Forces [3].

Museums of Ternopil Oblast play an active role in national and cultural life. According to open sources, the Berezhany Museum of Local Lore has taken a clear national-patriotic position since the first days of the war. In May 2022, the museum implemented the "Museum no School" project, in which more than 30 children of immigrants and residents of Berezhany participated in classes at various locations: master classes in museums, bird watching through binoculars at the Berezhany pond, local history walks, philosophical discussions at nature. Some children's works became museum exhibits. Volunteers from the "Berezhany" centre handed over their works, created during the master classes of Oksana Muravlyova from Kramatorsk, among which are dolls, charms, drawings and various amulets. Such products were also sent to the front.

The stamp "Russian warship, go..." has become a real rarity and a very desirable collector's item. The Berezhany Museum of Local History keeps two envelopes with a special redemption of these stamps, which started the section "Philately" in the exhibition about the Russian-Ukrainian war. The museum is actively forming a collection of oral history, recording the memories of combatants and volunteers, and collecting physical exhibits and photographs. Fragments of bullets, soldiers' rations and personal belongings of defenders together with the memories of direct participants in hostilities form the historical memory of Ukrainians [4, p. 206-208].

The Yulius Slovacky Museum in Kremenets, Ternopil Oblast, aims to help internally displaced persons overcome the consequences of stress, as well as to deepen knowledge of the humanities and arts, and to build the resilience of Ukrainian society. Special attention is paid to the provision of information to the forced guests of the city about the region and its multiculturalism. The nature of the Kremenech region, rich in relict and endemic plants, as well as the local botanical garden, provide an opportunity to expand knowledge of botany. The museum and the botanical garden have created a joint route that includes eco-collections and drawing workshops for children. Artist

Svitlana Tkachuk conducts mini-lectures on the history of Ukrainian decorative and applied arts, including "Magic petri dish". At classes on the making of motanka dolls (master Lyudmila Blyshchak), children learn about the centuries-old tradition of Ukrainian motanka dolls and create charm dolls with their own hands. Master of decorative and applied arts Olga Shevchuk conducts workshops with a patriotic theme, where children make two products: one for themselves, and the other for the soldiers of the Armed Forces. To raise morale, 20 "I love Ukraine" badges and 28 guardian angels were handed over. The museum also holds classes on artistic decoration and painting of ecoshoppers [4, p. 128-133].

The museum organizes "literary gatherings" for refugees from the war zone. For the youngest visitors, the beauty of the Ukrainian word is revealed through fairy tales that have a therapeutic effect, helping children overcome fears, and phobias and understand their needs. On the traditional "Holiday piano", which is usually held in May, the museum invites performers from other cities, such as Ternopil, Rivne and Lutsk [4, p. 128-133].

Modern museums play a significant role in preserving historical memory. In June 2024, on the occasion of the Day of Remembrance of Children who died as a result of the armed aggression of the Russian Federation against Ukraine, the exhibition "Childhood Killed by War" was opened in the Ternopil Regional Museum of Local History. It presents photo reproductions of images of children's playgrounds, schools, kindergartens and other places destroyed and destroyed by the war. One of the exhibits is an ammunition box donated to the museum by the Logistic Center for Assistance to ATO/OSS fighters, which contains fragments of artillery shells, hailstones, and bullet casings. Also on display are military-themed carvings by the well-known master of folk art, Halyna Dudar. On June 4, 2021, for the first time, Ukraine officially celebrated the Day of Remembrance of Children who died as a result of the armed aggression of the Russian Federation. This day was started to honour the little Ukrainians who have been suffering at the hands of the aggressor since 2014. The map of Ukraine is symbolic, on which visitors can hang yellow bells in memory of the dead children.

It can be stated that practically all museums of the Ternopil region have reoriented themselves to military sphere. The main functions are performed through the transformation of forms and methods of work. The social and cultural mission occupies the lion's share of the modern museum's activity; social rehabilitation activities are mostly focused on work with internally displaced persons, and war veterans. The cultural and educational direction of museum practice defines its tasks as interregional communication, strengthening of national identity and preservation of historical memory. The use of ICT facilitates and modernizes museum work, and creates a basis for intellectual and moral solidarity of society, ensuring equal access to education for all members of society.

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ARGUMENTATIVE TEACHING FOR COLLEGE CLASSROOMS IN A BLENDED LEARNING ENVIRONMENT IN THE CHINA'S HIGHER EDUCATION SYSTEM

In the China's higher education system, argumentative teaching is very important to improve critical thinking. Both domestic and international policies emphasize the development of this capacity, such as UNESCO, the 21st Century Learning Alliance of the United States, and the Outline of the National Medium - and Long-Term Education Reform and Development Plan of China. As we know, critical thinking not only promotes innovation and creativity, but also increases academic self-efficacy, problem solving, classroom engagement, etc. However, the critical skills of college students still need to be improved, and the high order thinking ability of students under the traditional teaching mode is limited [1; 4].

Blended teaching is an important method that encourages students to evaluate information, make claims and debate, and promotes critical thinking development. Studies have shown that mixed teaching is effective in improving college students' critical thinking, professional knowledge and debating skills. The Internet and visualization technologies provide equal access, flexible engagement times, reduce the awkwardness of direct rebuttals, and promote deep thinking and rational dialogue. Online visualization tools enhance argument clarity, facilitate asynchronous