

of the notorious Yuan Shikai and his military leaders, continued to be semicolonial and semi-feudal in its nature. However, the education system during this period underwent some changes. Many higher educational institutions were abolished, and specialized educational institutions appeared in their place. However, the entry requirements remained just as strict. New educational institutions specialized in the fields of law and politics, medicine, pharmacy, agriculture, industry, commerce, merchant shipping, fine arts, music, foreign languages, etc. It should be noted that the study of foreign languages during this period finally took shape as an independent area of educational activity not tied to other disciplines. Studying foreign languages required three years of undergraduate study and one year of preparatory study.

Literature

1. 李鸿章《请设外国语言文字学馆析》(1863年2月),转引自舒新城《中国近代教育史资料》上册,北京:人民教育出版社,1961 (Li Hongzhang. to the origins of the creation of foreign schools languages and literature (February 1863) / cit. by Shu Xincheng. Materials on the history of modern Chinese education. Beijing, 1961. vol. 3

2. 付克《中国外语教育史》[M].上海外语教育出版社,1986 (Fuke. History of learning foreign languages in China. Shanghai, 1986).

UDC 378

Luo Yangbin¹⁾, O. P. Marinenko²⁾

¹⁾ Mogilev, Mogilev State A. Kuleshov University

²⁾ Mogilev, Belarusian-Russian University

THE EVOLUTION OF PROFESSIONAL PHOTOGRAPHER TRAINING SYSTEM IN MODERN CHINESE UNIVERSITIES

УДК 378

Ло Янбинь¹⁾, О. П. Мариненко²⁾

¹⁾ г. Могилёв, МГУ имени А. А. Кулешова

²⁾ г. Могилев, Белорусско-Российский университет

ЭВОЛЮЦИЯ СИСТЕМЫ ПОДГОТОВКИ ПРОФЕССИОНАЛЬНЫХ ФОТОГРАФОВ В СОВРЕМЕННЫХ КИТАЙСКИХ УНИВЕРСИТЕТАХ

В данной статье рассматриваются основные изменения, произошедшие в системе подготовки профессиональных фотографов в китайской системе высшего образования в последние десятилетия. Обоснованы важность смещения акцента на цифровую фотографию, комплексное развитие навыков создания мультимедийного контента, сотрудничество вузов с производством и применение междисциплинарных подходов как наиболее значимых инноваций в системе подготовки специалистов данного профиля.

The training system for professional photographers in modern Chinese universities has undergone significant evolution over the years. As the demands for photography in society continue to change, the educational system has been continuously adjusting to cultivate professional talents that meet the modern industry requirements. This paper aims to explore the changes in the training system for professional photographers in modern Chinese universities over the past few decades and the impact of these changes on the professional aspect of photography.

The evolution of the professional photographer training system in modern Chinese universities has laid a solid groundwork for cultivating outstanding talents that meet the demands of the contemporary photography industry. As the industry continues to evolve, educational systems will follow to optimize to meet the professionalism requirements of the photography sector, providing students with more opportunities for development and career choices, thereby promoting the vigorous development of the photography profession in China.

In recent decades, there have been significant changes in the training system for professional photographers in modern Chinese universities. The first noticeable innovation in the system of training photographers is a emphasis on digital photography. With the advancement of technology, the transition from traditional film photography to digital photography has been given considerable attention in modern Chinese universities. As an example, the Beijing Institute of Graphic Communication can be provided, which initially established its photography education in 1990 and later shifted its professional education focus to "imagery" in 2004, have kept pace with this technological advancement. The institute procured high-resolution digital backs, various specifications of digital cameras, and advanced image processing and output facilities in response to the new digital education landscape. In addition to a focus on photographic technique, the institution integrated traditional shooting and production systems with commercial photography and art creative photography, alongside documentary photography and short film creation courses, placing photography and imagery within the framework of new media, closely linked to existing disciplines such as art design, multimedia, 3D virtual, digital painting, and printing color management, in order to expand the outreach of image education [1].

The popularity of modern Internet services providing a variety of video and audio content has led to the need for the comprehensive development of relevant skills among students. The scope of training has expanded to include video production, audio editing, and interactive media design, addressing the growing demand for photographers to work across multiple platforms and media types. For instance, the Sichuan Fine Arts Institute, which established its photography major in 2000, evolved to establish a secondary college named the "College of Film and Television Arts" on top of its existing photography major, encompassing seven specialized directions including picture photography, cinema photography, film directing, and film animation [2]. The institute emphasizes the integration of commercial photography, media photography, and art photography in different application fields, allowing students to demonstrate personalized development paths from their junior year onwards, with tailored guidance and group mentoring sessions in their final year based on individual development directions.

The next obvious innovation is the adoption of interdisciplinary approaches, integrating photography with design, journalism, and fine arts, which has enabled students to develop a broader range of skills and encouraged collaborative creativity across various disciplines. In 1985, it was decided that the Liaoning Photographers Association and the Lu Xun Academy of Fine Arts would jointly organize a photography cadre major, and a college degree would be awarded for graduation, with a two-year academic system. This history of running a school has laid the necessary foundation for the formal establishment of the Department of Photography, which, after more than 20 years of arduous efforts, developed its own professional teaching characteristics and advantages and produced the first Master of Fine Arts in Art Photography in the country.

The teaching principles of the academy revolve around transitioning from visual training based on foundational painting to natural photography basics, strengthening the transition from basic photographic skills to artistic expression, and elevating the transition from artistic laws of photographic creation to the style of photographic presentation. The emphasis lies not only on the professional training but also on contemporary social concerns and the formation of students' personalized artistic expressions, using renowned photographers as role models to enlighten and cultivate students' artistic concepts.

Furthermore, there has been a focus on cultivating ethical and cultural sensitivity in photography, encouraging critical thinking and reflection on the societal and cultural implications of photographic works. The enhanced practice and industry awareness opportunities have strengthened students' practical photography skills and industry insight. The improved training system has played a crucial role in enhancing the professionalism of photography. Through comprehensive education in technique, ethics, and practice, students have gained a more profound grasp of the core skills and professional qualities of the photography field, laying a solid foundation for their future careers. Finally, the close ties between universities and industries have provided students with broader opportunities for professional development and career resources.

In conclusion, the professional training system for photographers in modern Chinese universities has undergone significant changes, such as an emphasis on technological education, including digital photography techniques, and the integration of multimedia applications. This has enabled students to keep pace with rapid technological advancements and better adapt to the modern photography industry's needs.

Literature

1. Official site of Beijing Institute of Graphic Communication. [Electronic resource]. – Access mode: <https://zhaosheng.bigc.edu.cn/yzzs/yzzsyz/76277.htm> – Access date: 12.01.24.
2. Official site of the Sichuan Fine Arts Institute. [Electronic resource]. – Access mode: <https://www.scfai.edu.cn/english>. – Access date: 12.01.24.

UDC 316.614:378.4(476.2)-057.875(510)

T. G. Shatiuk, V. A. Beizerau, Yu. V. Nikityuk

Gomel, Francisk Skorina Gomel State University

SOME ASPECTS OF CHINESE STUDENTS' ADAPTATION AT F. SKORINA GOMEL STATE UNIVERSITY

УДК 316.614:378.4(476.2)-057.875(510)

Т. Г. Шатюк, В. А. Бейзеров, Ю. В. Никитюк

г. Гомель, ГГУ имени Ф. Скорины

НЕКОТОРЫЕ АСПЕКТЫ АДАПТАЦИИ КИТАЙСКИХ СТУДЕНТОВ В ГГУ ИМЕНИ Ф. СКОРИНЫ

Adaptation of foreign students is a multidimensional phenomenon. Educational immigrants arriving in another country must adapt to the natural (nature, climate, geography), artificial (urban conditions, logistics, architecture), social (interactions, relationships in human communities) and cultural (cultural systems, traditions, customs, language) environments, including mastering the principles of functioning of the educational and new forms of the modern digital environment.

The theoretical and methodological foundations of the problem were studied in the works of G. M. Andreeva, T. G. Stefanenko, G. V. Soldatova, T. P. Skripkina, N. M. Lebedeva, L. A. Dika, L. L. Shpak, T. N. Yudina, I. V. Dubrovina and others.

The results of research on the concept of socio-cultural adaptation of foreign students and providing a system for supporting and protecting the identity of students in multicultural education were analyzed in the works of L.A. Apanasyuk, A.I. Garipova, N.K. Gramotunova, R.A. Dontsova, E.I. Klimantova, V.G. Morozova, E.I. Lebedeva, O.A. Pavlenko.