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## SUMMARY

**Voloshyna Oksana, Kolesnik Kateryna.** Directions and contexts of modernization of preschool education 80-90s of the xx century.

*The article is devoted to revealing the features of the directions and contexts of the modernization of Ukrainian preschool education in the 80s and 90s of the 20th century. It was determined that during this period there were large-scale changes related to the systematization of methodological approaches, principles in solving the tasks of preschool education, reforming its content, changing the functions of control and management, training personnel for preschool education institutions.*

*The main components of the pedagogy of cooperation, which appeared as a person-oriented paradigm to replace the traditional paradigm of education, were revealed: the organization of education on the basis of humanism, the creation of conditions for self-education of those seeking education, the development of individual abilities of each child, the transition to subject-subject relations teachers with pupils. The main documents related to preschool education, which appeared in the studied period, are characterized:*

*It was determined that the modernization of the preschool education system in Ukraine in the 80s and 90s of the 20th century took place simultaneously at the following levels: socio-political, socio-professional and socio-psychological, socio-cultural and informational. Features of priority changes in preschool education are revealed: structural; substantive, program-methodical, normative-legislative.*

**Key words:** *modernization of Ukrainian preschool education, traditional paradigm of education, pedagogy of cooperation, personality-oriented paradigm of education.*

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## UKRAINIAN ORNAMENT AS A COMPONENT OF DECORATIVE ART TEACHING METHODS IN THE 19TH - EARLY 20TH CENTURIES: HISTORIOGRAPHICAL ASPECT

*The aim of the article is: to analyze the main aspects of historiographical sources of the pre-Soviet period of Ukrainian traditional ornamentation study in the*

*content of the theory and methods of artistic profile craftsmen training in Ukraine in the 19th - early 20th centuries.*

*The main methods of this study were theoretical analysis and generalization of information on the usage of artistic creativity in the educational process of the studied period.*

*According to the results of historiographical analysis, it was found out that:*

- *firstly, the study of folk ornamentation became a theoretical and methodological component of the content of decorative art teaching in the 19th - at the beginning of the 20th century;*

- *secondly, the main results and materials of scientific research of the pre-revolutionary period are used in the theory and practice of teaching decorative art even nowadays.*

**Key words:** *theory and methods of decorative art teaching, Ukrainian traditional ornament, analysis of historiographical sources.*

**Formulation of the problem.** Integration of Ukrainian education in general and art education, in particular, into the European context is impossible without studying positive historical experience of artists who teach, cultural and artistic figures in the field of national art education development in the 19th and early 20th centuries. In the process of rethinking theoretical heritage of educators, art critics, innovative artists, master-mentors, historiography of decorative arts teaching organization in the development of the national education system in Austro-Hungarian and Russian empires is of prior importance. One of the main components of pre-Soviet fine and decorative arts specialists theoretical training is the initiation of research of Ukrainian ornamentation and development ornaments teaching methods.

**Analysis of current research.** The impetus to the study of art and craft influence on fine arts and education was the first international exhibition of decorative art in London in 1851 and the research work *The Science, Industry and Art* by G. Zemper, German by origin, who was an art historian and philosopher (Zemper, 1851). These factors contributed to the beginning of the study of decorative art (which at that time was presented in the form of artisanal artistic productions, traditional centers of folk art, the activities of folk craftsmen) as a subject of scientific research in Ukraine since the middle of the XIX century. The first attempt to study this field was made in the 1860-es by I. Aksakov who analyzed handicraft product trades at the Ukrainian markets focusing on the culturological aspect (Aksakov, 1858). Further, in 1861 the economist A. Korsak investigated handicraft production on the basis of statistical data accumulated by the General Headquarters and the Ministry of State Property. The investigation showed the importance of artistic handicraft trade in social and economic activity (Korsak, 1861). The

author determined the place and role of handicraft production in Russian Empire economy and gave a high estimation of the industry of this kind as «a quite significant field of production».

In 1870-es A. Meshcherskiy and K. Modzalevskiy continued the descriptive and statistical explorations that highlighted the conditions of traditional artistic handicrafts in Russian Empire (including dependent provinces subservient to Russia), the results of which were published with support of Geographic Society (Meshcherskiy and Modzalevskiy, 1874). However, their work as well as most part of other researches, being descriptive and statistical, practically did not analyze historical and culturological aspects of art craftsmen training in the XIX – early XX century on the territories of modern Ukraine.

The peculiarity of Ukrainian ornamentation in various types of decorative and applied art was studied even in the pre-revolutionary period by: A. Babenko, S. Davydova, V. Dolyvl-Dobrovolska, P. Yefimenko, A. Meshcherskiy, K. Modzalevskiy, L. Sokolovskiy, A. Tverdokhlibov and other scientists. Highlighting of the topic concerning history of Ukrainian ornamentation and the originality of motif images development was presented in the works of F. Volkov, A. Slastion, and E. Makovsky.

Teachers M. Raevska-Ivanova, S. Raevsky and art historians: M. Bilyashivskiy, M. Sumtsov, K. Shirotskiy made a significant contribution to the development of theoretical and methodological basics of craftsmen-masters training in the field of artistic profile in the pre-revolutionary period.

Theoretical and methodical principles of teaching decorative art and usage of Ukrainian ornamentation in the process of professional training of future specialists of decorative profile in the 19th - at the beginning of the 20th century are briefly presented in the works of modern scientists such as: V. Vorozhbit, O. Huley, Z. Gurich, L. Eivas, T. Kasyan, I. Krasiuk, I. Malinina, O. Pungina, S. Sytnyakovska, L. Firsova, M. Chepil and others.

Analysis of sources and information materials made it possible to identify directions of research, outline a range of problems that require clarification and generalization of factual material, including historiography of theoretical and methodological foundations of Ukrainian ornamentation in the context of craftsmen in the artistic field professional training in the researched period.

**The aim of the article is:** to analyze the main aspects of historiographical sources of the pre-Soviet period of Ukrainian traditional

ornamentation study in the content of the theory and methods of artistic profile craftsmen training in the 19th - early 20th centuries in Ukraine.

**Research methods.** The priority methods of this study were theoretical analysis and generalization of information on the methods of artistic creativity usage in the educational process of the studied period.

As research materials, literary sources and informative materials from the pre-Soviet era and works of modern teachers, educators, art historians, cultural scientists, whose research directly or indirectly examined the usage of ornamentation in the process of training future specialists in decorative art, were processed.

**Presentation of the main material.** Analysis of a number of archival materials and scientific literature made it possible to establish the fact that, the main attention of researchers of Ukrainian decorative art was focused on the study of ornaments as an important component of folk artistic creativity and a mandatory section of the teaching methodology of decorative art from the 1870s. Thus, in 1876, Ukrainian writer and ethnographer O. Kosach-Dragomanova (Olena Pchilka) (1849–1930) published ethnographic study «Ukrainian Folk Ornament». This book contains thirty-one tables of samples of traditional Ukrainian patterns with a detailed commentary on each of them (Kosach-Dragomanova, 1876). Subsequently, in 1912 and 1927, this survey was republished under the title «Ukrainian Patterns» (1912). In 1880, L. Sokolovsky investigated the trades, who gave a description of the local trades and tried to determine the time of their occurrence in this area (Sokolovsky, 1883). It is important to note that the founder of the Kharkiv Art School, teacher-artist M. Raevska-Ivanova (1840–1912), also joined the study of Ukrainian ornaments. In particular, in 1896, she authored the first textbook on decorative and applied arts, «Inscriptions of Ornamental Elements» (Raevska-Ivanova, 1896), later the work «Experience of the Program for Teaching Drawing Classes for Craftsmen at Sunday School» (Raevska-Ivanova, 1895), which became the basis of the teaching method of decorative and applied arts in the second half of the 19th - early 20th centuries. By the way, the materials of M. Raevska-Ivanova have not lost their relevance and significance to this day. The works of M. Raevska-Ivanova «The ABC of Drawing for the Family and School: A Guide for Parents and Teachers» (Raevska-Ivanova, 1882), «On Teaching Drawing in Our Educational Institutions According to the American Method, together with Drawing of Plants» (Raevska-Ivanova, 1896) are important for the

analysis of the historiography of the outlined problem, which provided information about the formation of art and pedagogical education in the northeastern region of Ukraine with its center in Kharkiv.

It is worth emphasizing that at the end of the 19th century. printed tables depicting traditional Ukrainian ornaments for usage in educational work on fine arts became popular. For example, the researcher P. Lytvynova collected and prepared for printing ornaments of embroidery, weaving and drawings of Chernihiv and Poltava provinces, Glukhiv county, Chernihiv province: Konotopsky county, Krolevetskyi county, Novgorod-Siverskyi and Starodubivskyi counties (Lytvynova, 1902). Thus, the above-mentioned works proved popularity of visualization developments for the educational course of decorative and artistic direction.

It is important to note that the research work of teacher M. Raevskanovna was also supported by her students-painters S. Vasylykivskyi and M. Samokysh. They made a large number of sketches of Ukrainian embroidery ornaments of the XVII-XVIII centuries, which were included in the albums: «From Ukrainian Antiquities» (1910) and «Motives of Ukrainian Ornament» (1912). These developments were used as a demonstration in the teaching of decorative arts in the researched period. It is appropriate to note that the same year (1912) K. Shirotsky published an article on the importance of researching ornamentation «Motifs of Ukrainian Ornamentation» on the pages of Moscow magazine «Ukrainian Life» (Shyrotskyi, 1912). It indicates the support of professional and progressive domestic artists and leading scientists-artists for the organization of the training of craftsmen and their active participation in the development of visual and methodical literature. The above-mentioned and analyzed works provided an idea not only about development of methodology for teaching the basics of art literacy, formation of pedagogical approaches to the training of decorative art specialists, but also recorded information about the stages of the formation of art education institutions, on the basis of which local centers of craftsmen training developed.

It is important to note that in the second half of the 19th - at the beginning of the 20th century a great number of work for the development of decorative art on the territory of Ukraine was carried out by zemstvos. The leadership of the Poltava provincial zemstvo worked especially actively and fruitfully, whose publishing activity contributed to the publication of a number of scientific studies «Motifs of the Little Russian Ornament of Pottery» (Motifs, 1882), «Motifs of the Little Russian

Ornament» (Motifs, 1907), as well as albums and tables to these and many other publications.

At the same time, we consider it necessary to emphasize that the issue of the need to study the phenomenon of Ukrainian ornamentation as an important component of all types of decorative and applied art of Ukraine was repeatedly considered at artists' congresses, archaeological congresses, at meetings on the issue of publishing albums of Ukrainian traditional ornamentation (which became the first visual and methodical guides in the teaching of decorative and applied arts). This is confirmed by O. Slastion's materials published in the ethnographic journal ALUR in 1903: «Congress of Artists on the Publication of Folk Ornament» (Slastion, 1903a), «The Second Meeting on the Publication of an Album of Little Russian Ornament» (Slastion, 1903b).

One of the first scientific and ethnographic studies on the ornamentation and symbolism of Easter eggs is the work of N. Sumtsov «Easter Eggs» (1891) that was published in the journal «Kyivska Starovyna» (Sumtsov, 1891), which indicates the beginning of a thorough theoretical study of foundations of the theory and practice of decorative art according to types of traditional folk art. By the way, the results and materials of N. Sumtsov's scientific works are still used in pedagogical theory and practice.

In-depth attention to the phenomenon of Ukrainian ornamentation was demonstrated by numerous articles on the pages of periodicals of the late 19th and early 20th centuries. In particular, researchers and figures of culture, science, and art began to publish their research in the leading art publications of the pre-Soviet period, for example: «Art and Art Industry», «To the History of Folk Ornament» (Makovsky, 1899), «About Ornament» (Slastion, 1903), in the columns of the archaeological journal ALUR, founded by the archaeologist M. Bilyashivskyi, who, by the way, published his research «Ukrainian Ornament» (Bilyashivskyi, 1908), «Ukrainian Ornament: an Essay» (Bilyashivskyi, 1909) in «Notes of the Ukrainian Scientific Societies» and «Something about Ukrainian Ornamentation» (Bilyashivskyi, 1913) in the magazine «Syaivo» (Kyiv). The phenomenon of decorative art of Ukraine did not leave indifferent foreign researchers of the imperial era. Thus, the outlined problem found coverage in the works of Russian scientists (archaeologists, ethnographers, art historians): «Distinctive Features of South Russian Folk Ornamentation» in «Proceedings of the 3rd Archaeological Congress in Russia» (Volkov, 1878), «Lotus in Little Russian Ornament» in

«Proceedings of the 14th Archaeological Congress in Chernihiv 1909» (Miller, 1911), «On Some Symbolic Signs Inherent in the Primitive Communal Ornamentation of all Peoples of Europe and Asia» in «Proceedings of the Yaroslavl Regional Congress» (Bobrynskyi, 1902), «A Trip to Central Russia to Collect Ethnographic Collections» in «Materials from the Ethnography of Russia» (Mohylyanskyi, 1910), «Essays on the History of Slavic Ornament: The Human Figure in Russian Teratological Manuscript Ornament of the 14th Century» (Nekrasova, 1914).

**Conclusions.** As a result of the historiographical analysis of Ukrainian traditional ornament in the studies of the pre-Soviet period, it was found out that:

- ornament as a phenomenon of decorative art and as a theoretical-methodical basis for training craftsmen, specialists in decorative and applied art, from the second half of the 19th century became the subject of scientific research by many ethnographers, archaeologists, art critics, artists, teachers, cultural and educational figures of the specified period;
- the study of folk ornamentation of the pre-Soviet period became a theoretical and methodical component of teaching decorative art in the 19th and early 20th centuries;
- the main results and materials of the above-mentioned first scientific studies of Ukrainian traditional ornaments are used in the theory and practice of teaching decorative art to this day.

**Prospects for further scientific research.** The next step of the research is the historiographical analysis of the theoretical and methodological support for the development of craft education in Ukraine in the 19th and early 20th centuries.

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## АНОТАЦІЯ

**Никифоров Андрій.** Український орнамент як складова методики навчання декоративного мистецтва XIX – початку XX століття: історіографічний аспект.

*Статтю присвячено історіографії дослідження українського традиційного орнаменту у змісті теоретичної складової навчання ремісників художньої сфери виробництва на території України XIX – початку XX століття. Мета статті: проаналізувати основні аспекти історіографічних джерел дорадянського періоду дослідження української традиційної орнаментики у змісті теорії та методики навчання ремісників художнього профілю на території України XIX – початку XX століття.*

*Пріоритетними методами даного дослідження було обрано теоретичний аналіз та узагальнення відомостей щодо використання засобів художньої творчості в освітньому процесі досліджуваного періоду.*

*З'ясовано внесок Харківської приватної художньої школи та активну діяльність засновниці закладу, художника-педагога М. Раєвської-Іванової, у формування системи підготовки майбутніх фахівців декоративного мистецтва. Доведено використання української орнаментики у методиці навчання ремісників художнього профілю. Показано, що у новітніх для досліджуваного періоду педагогічних методиках викладання образотворчого й декоративного мистецтва висвітлювалися головні засади організації освітнього процесу. Зазначені відомості і матеріали щодо запровадження*

*методики вивчення традиційних українських орнаментів у подальшому мали вплив на розвиток національної художньої освіти.*

*У результаті проведення історіографічного аналізу українського традиційного орнаменту в дослідженнях дорадянського періоду з'ясовано, що:*

- *орнамент як феномен декоративного мистецтва і як теоретико-методична основа навчання ремісників, фахівців декоративно-прикладного мистецтва, від другої половини XIX ст. став предметом наукового дослідження багатьох етнографів, археологів, мистецтвознавців, художників, педагогів, діячів культури і освіти означеного періоду;*
- *дослідження народної орнаментики дорадянського періоду стали теоретичною й методичною складовою навчання декоративного мистецтва у XIX – на початку XX століття;*
- *основні результати й матеріали зазначених вище перших наукових досліджень українських традиційних орнаментів використовуються в теорії і практиці навчання декоративного мистецтва до сьогодні.*

**Ключові слова:** *теорія і методика навчання декоративного мистецтва, український традиційний орнамент, аналіз історіографічних джерел.*