

SUMMARY

Voloshyna Oksana, Kolesnik Kateryna. Organization of children's experimentation in pre-school education institutions: advanced pedagogical experience.

The article is devoted to the topical issue of modern preschool education - the organization of children's experimentation. The article analyzes the advanced pedagogical experience of educators regarding the organization of research and experimental activities. It was determined that children's experimentation is aimed at preschool children solving specific practical tasks. It was analyzed that under modern conditions educators should organize children's experimentation with the aim of forming research skills in preschool children. Examples of tasks that teachers use in their activities during research activities are described. The main stages of the experiment and the structure of the experiment are characterized. It is emphasized that elements of experimentation are present in activities at all age periods, but experimentation with new material in order to discover new knowledge appears in older preschool age. The authors indicate the defining feature of children's experimentation, namely the readiness of children for research activities using their knowledge, skills and life experience. Attention is focused on the peculiarities of the introduction of children's experimentation in preschool education institutions. It was concluded that the teacher should have thorough training in biology, geography, chemistry, physics, etc., to explain certain phenomena that children observe during experimentation. That is, constant self-education of the educator is the main requirement for teachers in preparation for the organization and implementation of experimentation as a type of children's activity.

Key words: children's experimentation, children of preschool age, institution of preschool education, advanced pedagogical experience.

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INITIATION OF TEACHING DECORATIVE ART ON THE TERRITORY OF UKRAINE PRESENTED IN RESEARCHES OF EMPIRE PERIOD

The article reports the historiographic studies of organizing decorative art training on the territory of Ukraine in the XIX - early XX century. The historiographical sources are analyzed and the development of the historiography of the outlined problem in the conditions of the Russian and Austro-Hungarian empires is traced. It is established that the peculiar feature of the historiographical sources of the imperial time is mainly statistical and economical in nature. At the same time, it is stated that in the pre-revolutionary historiography, the publication of methodological principles of training craftsmen in the field of decorative art was initiated. The information on the history of the formation and functioning of art education institutions was noted. Our analysis of historiographical sources of imperial time allows for a conclusion that from the second half of the nineteenth century attempts were made to scientifically analyze not only the development of traditional crafts of Ukrainians but also theoretical and methodological foundations for teaching artisans in the field of decorative art.

Key words: *formation of a system of training specialists in the field of decorative arts, historiographical analysis.*

Formulation of the problem. Modern explorations in the field of pedagogy history are carried out in the conditions of changes in ideology, national policy and public consciousness going on in Ukraine as an independent state. Further development of art education as an important instrument used to create a system of national values and form national consciousness of people is impossible without the study of accomplishments achieved in the past history. Historiography of explorations in traditional folk art national centers and the usage of previous positive experience in organizing craftsmen training in the field of decorative art is one of the important phenomena which can provide an algorithm of creating a new model for upgrading art education.

The analysis of recent researches and publications has shown that a number of contemporary researchers studied historiography of the initiation of decorative art training in Russian and Austro-Hungarian Empires in the context of studies in different relevant problems. These were the specialists from such fields of science as history (V. Bezcorşa, I. Vanovska, T. Grebinnyk, Ya. Kis, T. Udovitska), philosophy (N. Averyanova, D. Scrinnil-Miska, S. Yosipenko), art science (A. Kovalchuk, A. Storchaj, K. Tsurkan, I. Chmelyk) and culturology (O. Lukovska, M. Protas, M. Yur). The historiography of the above subject was also mentioned and partially studied in pedagogical works by O. Anishchenko, O. Druganova, L. Yershova, T. Panjok, G. Rusyn and other educators who studied the development of private initiative, Ukrainian ethnic pedagogy, ethnic design and artistic handicraft training.

In our opinion, however, the historiography of organization of decorative art training on the territory of Ukraine in the XIX – early XX century has not received sufficient attention and, first of all, this concerns the historiography of the imperial period.

The aim of the article: to reveal and analyze the main aspects of historiographic sources published during the imperial period which report about the explorations of decorative art and organization of craftsmen training in the field of art and craft on the territory of Ukraine in the XIX – early XX century.

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.

Description of the main subject of research. When speaking about historiography of imperial times and considering scientific ideas that contributed in the studies of the history of decorative art development and organization of training in this field in Ukraine in the XIX – early XX century, it is important to remember a number of reforms were undertaken in that period of time: in 1850-es in Austro-Hungarian Empire and in 1860-es in Russian Empire. Essential changes in political as well as social and economic spheres of life brought up by the reforms resulted in significant changes in the educational system on the territory of Ukraine. As a consequence, handicraft production became a subject of study by state institutions and public societies (Ministry of State Property, Department of Trade and Manufacture, Ministry of Agriculture and State Property, Russian Geographical Society, Russian Historical and Philological Society, Russian Archeological Society and others).

At the end of the XIX century the publications began to appear that describe the history and development of individual art institutions in Ukraine, which can be considered the training centers of fine and decorative art teachers. Among the publications of this group certain works contain information about the development of methodological base for training specialists in this field locally. Here we can mention such explorers as Eu. Ruedin and his works «Kharkov as the center of fine art education of the South of Russia» (Ruedin, 1894), «Kharkov school of fine arts» (Ruedin, 1895), S. Uvarov «Ten years of the Ministry of Education: (1833–1843)» (Uvarov, 1864), «The twenty fifth anniversary of Kharkiv drawing school of M.D. Raevska-Ivanova from 1869 to 1894 and the school report for the year of 1893» (Raevska-Ivanova, 1894), «The report of Kharkiv drawing school of M.D. Raevska-Ivanova for 1890/1891 year of study» (Raevska-Ivanova, 1892). The publications acquainted with the views of contemporaries on the formation of art education in sub-Russian Ukraine and highlighted the origins of the formation of the system of training future specialists in the field of decorative and applied arts, described the latest pedagogical methods of teaching, the activities of individual artists-teachers and revealed the main principles of the educational process. The publications of the early XX century in pre-Russian revolution period – «Teaching of arts in Kharkiv Emperor's University: aspects of Kharkiv Emperor's University history (1805–1905)» (Ruedin, 1905), «The

episodes from gymnasium memories» (Sumtsov, 1905) – give idea how fine art training was organized and developing in terms of methodology, which had impact on further development of art education in Kharkiv in particular and in Ukraine under Russian Empire rule as a whole. These publications testify about the beginning of publishing the research reports and works in methodology of teaching decorative art works in the region under study.

We have also found that «Kharkovskiye Gubernskiye Novosty» («Kharkiv Province Gazette») in the section «Chronicle» published the articles devoted to the 15th and 20th anniversary of private fine art school of M.D. Rayevska-Ivanova (February 24, 1884), (March 1, 1889), and in their columns published and commented on the scientific works of the artist-teacher. The revealed facts along with the works by S. Rayevskiy «Considerations concerning the organization of art school» (February 8, 1882) (Rayevsky, 1882) about the organizational and meaningful principles of educational activity at painting school in Kharkiv indicate the beginning of publishing historic and pedagogical as well as methodological works in the field of decorative art teaching in Ukraine under Russian rule during the period under study.

A detailed research and description of textile handicraft production and its peculiarities in Kharkiv region in the middle of the XIX century were carried out by V. Dolyvo-Dobrovolska, an employee of Department of Rural Economics and Agriculture Statistics, whose publications reported about the results she achieved combining explorations with practical activity in promoting novel technologies of home weaving and improved textile looms among Ukrainian weavers (Dolyvo-Dobrovolska, 1897).

It should be noted that some of the authors who paid considerable attention to social and economic problems focusing on peculiarities of Russian Empire economic development to certain extent idealized handicraft production. For instance, the conceptual analysis of works by V. Vorontsov and L. Sokolovskiy shows that on the basis of the facts the authors had accumulated they tried to convince the scientific and social communities that small commodity production is capable to coexist for a certain time with plants and factories (Sokolovskiy, 1883). From the above research we have found the number of craftsmen in different povits (districts) and amount of handicraft production in Kharkiv guberniya (province).

Therefore, we can state that statistical and economic character of most of the explorations of imperial time can be explained by the fact that beginning with the second half of the XIX century, to be more exact since 1860-es, handicraft and homecraft production came into the sphere of the government economic interests. Among the scientific works of ethnographic nature of the second half of the 19th century, which studied the development of folk arts and crafts of the region, one should note the researches of historians, ethnographers, culturologists, cultural and artistic figures, who, in turn, also investigated the development of handicrafts of the specified region. The analysis of the works by -researchers-ethnographers M. Savitsky, V. Sarantseva, V. Kharismenova has shown that they viewed positively and supported the activity of craftsmen and craftswomen in XIX – early XX century. In their explorations the above authors noted trends to the growth of the number of masters, substantiated the grounds providing the conditions in which new kinds of handicraft productions could be developed and handicraft techniques improved. The exploration by A Tverdokhlebov has been found to be of special value among the above mentioned works for the analysis of decorative art evolution development on Slobozhanshchina since the author described in detail the artistic products made by folk craftsmen of Okhtirskiy povit (Tverdokhlebov, 1888).

The culturological studies of the folk art craft in Ukraine are represented by the work of the main specialist of Department of Rural Economics and Agriculture Statistics S. Davidova, who became one of the most authoritative researchers in women textile crafts in the late XIX – early XX century (Davidova and others, 1892). In her monograph written in collaboration with K. Polotska, K. Berens and i K. Svyderska (in which the origin and development of women art crafts in Russian Empire were studied) as well as in her numerous publications she analyzed the peculiarities of the crafts on the territory of North Eastern Ukraine in this period. Women textile crafts were also studied by V. Babenko in his article «Kots weaving in Kharkiv province» (published in materials of the XII Archeological Congress in 1902) where he described the geographic region of the craft and the features of its development in Kharkiv province (Babenko, 1902).

The researchers-ethnographers began more active explorations of folk arts and crafts in Ukraine at the beginning of the XX century, for

example «Local crafts among the population of Kharkiv province» (Avilov, 1905). An important place in the historiography of the problem is occupied by the works of M. Sumtsov published in various editions such as «Kievskaya starina» (Kyiv Antiquity), «Etnograficheskoye obozreniye» (Ethnographic Reviews), «Collection of works of Kharkiv Historical and Philological society», «Collection of works of Russian Philological society». In total M. Sumtsov published about 300 research reports, journalistic articles and notes. In particular, he described certain regional characteristics of the development of folk arts and craft in Ohtyrka povit of Kharkiv province in his «Sketches of folk life. (From ethnographic excursion of 1901 around Ahtyrskiy uyezd of Kharkiv province)». Some of the trends in the development of traditional art crafts were described in the fundamental study «Slobozhanye: Historical and ethnographic exploration». In the field of educational researches, we should note the work by N. Bunge «On the issue of public education in Russia» (Bunge, 1901), where the author analyzed peculiarities of reforms and their impact on education. The author stressed that the success of school affairs in Russia was, at that time, in their diversity, which contributed, in his opinion, to the quantitative and qualitative increase of private educational institutions. At the same time N. Bunge stressed that the level of education depended directly on the benefactors' attitude to this matter.

Conclusions. In conclusion, the first historiographic imperial period in developing scientific ideas about the history of decorative art education in Ukraine in XIX – early XX century can be characterized as the period of the first attempts to analyze the problem, which began to be studied in the middle of the XIX century:

- from a practical aspect, the studies were initiated which concerned characteristic features of crafts, folk art handicraft and organization of handicraft training;
- from a theoretical aspect, the studies of pedagogical approaches in teaching decorative art subjects by foreign scholars were initiated; the development of national theoretical and methodological materials for training craftsmen and specialists in artistic imagery were started.

Prospects of further research, in our opinion, are the identification and scientific analysis of the historiography of Ukrainian ornamentation in the content of the theoretical and methodological

component of the professional training of artisans in Ukraine of the XIX – early XX centuries.

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АНОТАЦІЯ

Никифоров Андрій. Започаткування навчання декоративного мистецтва на теренах України в дослідженнях імперської доби.

У статті розглянуто історіографію організації навчання декоративного мистецтва на теренах України XIX – початку XX століття. Проаналізовано історіографічні джерела й простежено розвиток історіографії окресленої проблеми в умовах Російської та Австро-Угорської імперій. Мета статті – виявити й проаналізувати основні аспекти історіографічних джерел імперського періоду дослідження декоративного мистецтва й організації навчання ремісників художнього профілю на території України XIX – початку XX століття. Встановлено, що внаслідок реформ, проведених урядами Австро-Угорської та Російської імперій у другій половині XIX століття відбулися суттєві зрушення в системі освіти, які сприяли започаткуванню дослідження кустарних промислів. Відзначено, що осередки художніх промислів стали об'єктом вивчення органів державних установ, громадських товариств, науковців, діячів культури й освіти, а також економістів, статистів та інших. З'ясовано характерні риси історіографічних джерел імперського часу: мали переважно статистико-економічний характер. Разом із тим, констатовано, що в дореволюційній історіографії започатковано публікації методичних засад

навчання ремісників галузі декоративного мистецтва. Відзначено інформацію про історію становлення й функціонування закладів художньої освіти. 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. Показано, що у новітніх для досліджуваного періоду педагогічних методиках викладання образотворчого й декоративного мистецтва висвітлювали головні засади організації освітнього процесу. Зазначені відомості і матеріали у подальшому мали вплив на розвиток національної художньої освіти. На підставі аналізу історіографічних джерел імперського часу зроблено висновок, що від другої половини XIX століття здійснено спроби наукового аналізу розвитку традиційних промислів українців та теоретико-методичних засад навчання ремісників галузі декоративного мистецтва.

Ключові слова: *формування системи підготовки фахівців галузі декоративного мистецтва, історіографічний аналіз.*