

РОЗДІЛ V. ПРОБЛЕМИ МИСТЕЦЬКОЇ ОСВІТИ

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THE PROBLEM OF ETHNOPEdagogICAL COMPETENCE OF FUTURE ART SPECIALISTS IN THE EDUCATIONAL SPACE OF A MODERN INSTITUTION OF CULTURE AND ARTS

The article identifies the main aspects of ethnopedagogical training of future art specialists, highlights significant areas in this process, specifies the structural components and effective mechanisms for the phenomenon under study in the practice of professional development of art teachers and formation of their ethnopedagogical competence in modern higher art education institution.

Key words: *ethnopedagogy, ethnopedagogical competence, art specialist.*

Introduction. In the context of the socio-cultural situation, which is dynamically changing in modern society at this stage of its development, the issue of ethnopedagogical competence of future art specialists proves its expediency and necessity today. The essence of this problem today is of interest to the scientific and artistic circle of theorists and practitioners, acquires its relevance in the educational space of art and culture.

Implementation of the State National Program “Education” brings purposefulness to the processes of ethnopedagogical revival. In scientific domestic and foreign psychological and pedagogical studies the importance of the above-stated phenomenon for the formation of the person is proved. This statement is a key one in the content of state regulations. That is why one of the leading places in the modern pedagogical system is given to national education. According to the National Doctrine of Education

Development, it should be implemented at all stages of youth education, ensure comprehensive development, harmony and integrity of the individual, enrichment on this basis of people's intellectual potential, its spirituality and culture (Kharitonov, 1997, pp. 2-4).

Current trends in the development of the domestic system of higher professional education, its integration into the world educational space necessitates correlation of the traditional scientific apparatus with the generally accepted system of pedagogical concepts in Europe, actualizes the competence approach in education (Tkachenko, 2012, p. 14).

In this context, the problem of forming ethnopedagogical competence of future art specialists is being developed.

Analysis of relevant research. Systematicity in connection with the integrity of the pedagogical process is revealed in the works of Yu. K. Babanskyi, S. U. Honcharenko, V. S. Iliin, V. M. Korotov, V. V. Kraievskyi, V. A. Kushnir, B. T. Lykhachev and others. The problem of the competence approach in education was studied by domestic scientists N. M. Bibik, L. S. Vashchenko, O. I. Lokshyna, O. V. Ovcharuk, L. I. Parashchenko, O. I. Pometun, O. Ya. Savchenko, S. E. Trubachova. The issue of defining the concept of professional competence of the future teacher, its various types and features of formation were considered by O. S. Bereziuk, O. B. Bihych, O. I. Hura, N. V. Huzii, I. O. Zymnia, I. A. Ziaziun, Ya. V. Kichuk, N. V. Kuzmyna, A. K. Markova, L. M. Mitina, V. V. Radul, S. A. Rakov, V. O. Slastionin, Ye. M. Smyrnova-Trybulska, L. L. Khoruzha, O. V. Shestopaliuk and other scientists.

Various aspects of the competence of art specialists are covered in the works of modern scientists of art education of Ukraine – L. A. Biriukova, H. P. Holiaka, O. V. Honcharenko, I. H. Dovzhynets, O. V. Yeremenko, O. Yu. Enska, I. P. Zabolotnyi, O. K. Zavalova, Ye. V. Karpenko, O. O. Koriakin, S. H. Kramska, A. I. Maksymenko, O. V. Mykhailychenko, H. Yu. Nikolai, M. B. Petrenko, T. L. Povalii, O. F. Rudenko, O. H. Stakhevych, H. O. Stakhevych, O. A. Ustymenko-Kosorych, N. A. Folomieieva and others.

The process of ethnopedagogical competence formation of the future art specialist, principles of its organization should be concretized, properly covered in the scientific literature, which determined the purpose and objectives of this work.

The aim of this article lies in substantiation of the importance of ethnopedagogical competence of future art specialists, highlighting its essence and providing a brief description of the content of the studied phenomenon.

Research methods. To achieve the aim of the study, the following research methods were used: analytical – to study pedagogical, psychological,

methodological and art sources in order to solve the chosen problem; the method of generalization – to highlight the conceptual apparatus of the work, to formulate its theoretical provisions, to disclose methodological aspects and make conclusions.

Research results. The definition of the basic concepts of this work naturally leads to the disclosure of the term “competence”. Working with domestic scientific pedagogical literature, we often come across the concepts of “competency”, “competencies”, “competence”. In the pedagogical dictionary (edited by S. U. Honcharenko) “competency” is interpreted as an awareness of something or the range of powers of the organization, institution, person; “competence” – a property of “being competent” and means sufficient knowledge of a person in any field or certain powers of the individual in it” (Honcharenko, 1997, p. 187).

Considering the key concept of this work, we start from its interpretation proposed by A. V. Khutorskyi, who believes that “competency” should be considered “as a given requirement, as a norm of training of a person”; the concept of “competence” the scientist reveals as “really formed personal qualities and minimal experience” (Khutorskyi, 2003, pp. 55-61).

The analysis of the scientific literature points to the fact that in its essence competence synthesizes the semantic meanings of the traditional triad: “knowledge”, “skills”, “abilities”. In addition, it can be defined as in-depth knowledge of the subject or mastery of certain skills and abilities (Lysenko, 2007, p. 114).

In addition, such competence of the individual will be relevant, which shows the real level of training of a specialist (and in our case the future artist), who is able to choose from among many decisions the most optimal, well-argued, and meaningful one.

The definition of “competence” focuses on the integration of intellectual, moral, social, aesthetic, political and other knowledge, skills and abilities for the successful activity of the specialist, for his/her professional mastery of the algorithm for solving theoretical and practical problems.

Considering the above-mentioned phenomenon, it should be added that the competence of the specialist includes intersectoral knowledge, skills and abilities that are necessary for individuals for adaptation and productive activities in various fields.

Modern research by scientists T. Braje, M. Zatrudskyi, E. Zeier, M. Krychevskyi, M. Rodov, M. Choshonov and others shows that competence is based not only on basic knowledge, skills, abilities, but also on reasonably

holistic orientations of the individual, the motivation of its activities, the style of interaction with people, the general personal culture, the ability of the individual to creativity.

Significant are the concepts of the basic term, which is considered in the works of foreign scholars N. Koliesnikova, V. Lozova, M. Lukianova, A. Markova, V. Strelnikova, N. Talyzin, which reveal the integrative nature of pedagogical competence and explain it by the fact that its source is different areas of culture. Involvement in various spheres of culture is due to the social nature and prospects of the teacher and assumes his/her involvement in the general world of values. One of the sources of pedagogical competence, which ensures improvement of pedagogical professionalism, is ethnopedagogical culture, which is reflected in pedagogical competence in the form of ethnopedagogical competence. Thus, ethnopedagogical competence can be considered as one of the types of pedagogical competence.

At one time, the prominent Ukrainian researcher M. H. Stelmakhovych noted that the leading principles of Ukrainian ethnopedagogy represent a set of basic starting points and ideas that determine the main direction, content and organization of upbringing. They are beliefs, norms, rules that parents follow in order to effectively influence their children. Scientific research of Ukrainian ethnopedagogy allowed to identify its leading principles: humanism, nature correspondence, connection with life, upbringing by work, taking into account age and individual characteristics of pupils, systematicity and consistency of upbringing, unity of requirements and respect for personality, combination of pedagogical leadership with development of independence and upbringing initiatives (Stelmakhovych, 1997, p. 47).

S. Rusova's pedagogical heritage clearly outlined the modern view of the problem of the use of ethnography, its specific tasks, forms and methods of organization.

The problem of folk pedagogy, Ukrainian ethnopedagogy in the national formation of the personality still attracts attention of the modern scholars. Thus, the famous researcher V. Kuz notes that the value of ethnopedagogy lies in its unity with the way of life of the people, its history, cultural and everyday traditions, ideas and means of folk pedagogy, more deeply and fully embody national spirituality, i.e. national psychology, philosophy, worldview, ideology, etc. That is why ethnopedagogy is the basis of the national system of education (Kuz, 1993, p. 74).

The issue of the essence and scientific status of ethnopedagogy today acquires not only academic interest associated with the historical and pedagogical

interpretation of the phenomena of spiritual culture of the people. As noted by H. M. Volkov “ethnopedagogy is faced to practice, it serves practice, equipping teachers with rational, most objective valuable pedagogical knowledge and experience tested by centuries of upbringing practice” (Volkov, 1997, p. 66). Proof of this are the values of ethnopedagogical culture of our people.

Analysis of the sources of folk pedagogy allows us to conclude that in the empirical experience of the people there was and is real pedagogical knowledge, which is the basis for improving the purpose, content and methods of modern upbringing.

Ethnopedagogy is closely connected with pedagogy, it is based on the achievements of folk pedagogy, continues to comprehend and develop its creative experience. That is why it plays an important role in ensuring the professional and social growth of young teachers.

The use of the rich heritage of national folk pedagogy in the upbringing of modern youth requires from a specialist (and from an art specialist as well) professional readiness for such activities. Retrospective analysis of the problem under investigation allowed us to establish the following: ideas of orientation of future specialists in art on studying of pedagogical culture of the native people have always been a subject of attention of many progressive educators and teachers; in the history of the development of pedagogical science the principle of evaluation of scientific ideas and activities of outstanding teachers was implicitly developed, first of all, from the point of view of their proximity to the national interests of the people, to their native language and culture. But we'd like to note that the positive ideas of progressive teachers of the past in the ethnopedagogical training of art specialists in the educational system of the past, unfortunately, were not perceived sufficiently. Ethnic facets of the individual were not given much importance, they remained in the category of insignificant.

Such an experience further has shown that ignoring the ethnic factor in the content of pedagogical education threatens serious consequences, forgetting the ethnopedagogical culture of the people, which is essentially an accumulator of educational experience of many generations. Hence there appears the following pattern: without ethnopedagogical education there can be no real teacher, a full-fledged specialist.

Regarding the issue of ethnopedagogical competence of future art specialists, it is necessary to specify some aspects of this problem.

Thus, starting from the 90s of the last century, positive experience in designing ethnopedagogical training of future teachers by profile began to accumulate gradually in domestic pedagogical universities. There were special

studies by M. M. Arsalieva, L. K. Bolieieva, V. A. Nikolaieva, M. H. Kharytonova, devoted to the problems of ethnopedagogical training of the future teacher. Based on the created by H. M. Volkov methodological basis of ethnopedagogy, scientist V. A. Nikolaiev introduced the concept of “ethnopedagogical culture” of the teacher (Nikolaiev, 1998, p. 48), M. H. Kharitonov revealed the nature of the ethnopedagogical component as an integral component of a teacher’s professional activity (Kharitonov, 1997, p. 57).

However, scientific research today reveals only some aspects of many problems associated with the formation of future teachers’ ethnopedagogical culture.

So, the scientist O. O. Serdiuk notes that observation of university graduates and special studies prove that young people show particularly weak knowledge about the main aspects of ethnography, folk pedagogy, Ukrainian ethnopedagogy. At the same time, the process of establishing ethnopedagogy in the new socio-historical realities is no less powerful, due to the desire of peoples to preserve and develop their identity. After all, the principles of ethnopedagogy are reflected in language, folk customs, traditions, holidays, rituals, symbols, in music, choreography, fine arts, experience of family upbringing, family culture, folk children’s games, toys and so on. And the main means of educating the younger generation are the native language, history, folklore, art and holidays of the folk calendar cycle, folk symbols and signs, family culture, customs, traditions, rituals (Serdiuk, 2000, p. 12). Therefore, it is extremely important for future teachers-artists to acquire ethnographic knowledge in the system of professional training in higher education institutions.

Thus, we specify in general terms what exactly can be a modern model of training of a future art specialist in the institution of culture and arts based on theoretical views and considerations on the phenomenon under consideration.

The basis of the modern functioning of the continuous education system is observance of the principles of nationality, cultural conformity, ethnicization and natural conformity. As you know, ethnopedagogical training of the future teacher (and in the closest way this aspect will be most pronounced in the training of future teachers-artists) is an integrative property of the individual, expressed in a set of knowledge in the field of ethnopedagogy and ethnocultural education; in the ability to effectively use them in the process of socialization of the pupil’s personality as a subject of ethnicity and as a citizen of his/her homeland. The analysis of the studied phenomenon today allows distinguishing such leading structural components of the process of ethnopedagogical training of the future

specialist of art and pedagogical profile: value-motivational, cognitive, activity-practical and emotional-evaluative (Arsaliev, 1993, p. 9).

The value-motivational component is most connected with the comprehension of the semantic values of traditional pedagogical culture. It reflects the axiological, humanistic and stimulating functions of the ethnopedagogical culture of the future art specialist and includes the regulating ethnopedagogical activity of the system of motives and needs, personal values and meanings.

We understand that such a concept as “ethnopedagogical culture” is, first of all, the transmission of ethnopedagogical values. This direction should be attached great importance in the process of art specialists training and directing their creative initiative in the outlined context.

The cognitive component reveals the concepts of “ethnopedagogical education”, “ethnopedagogical competence”, “ethnopedagogical thinking”. Its essence is reflected in such functions as systematization of a rich variety of sources of ethnopedagogical information on a single conceptual and logical basis.

It will be appropriate to remind that ethnopedagogical education should be understood as knowledge about traditional pedagogical culture (facts, concepts, symbols, ethical rules and norms, etc.). The main difference between ethnopedagogical education and ethnopedagogical competence lies in the fact that, in our opinion, the first involves certain human knowledge (e.g., pedagogical ideas of oral folk art, traditions of public education), and the second involves the real and effective use of knowledge in solving problems. In this regard, the task of competence development is not just to know more and better, but to include acquired and existing knowledge in the practice of modern life. Touching on the concept of “ethnopedagogical thinking” we describe it as a feature of mental activity, characterized by purposeful use of methodological and psychological foundations of cognition of ethnopedagogical principles, logical constructions, content of disciplines studied, ethnopedagogical categories and patterns for understanding and specific solutions.

The activity-practical component reflects the culture forming function – translation by the teacher of the values of ethnopedagogy and technologies of ethnocultural upbringing of the younger generation. It provides creation of new artistic and pedagogical technologies aimed at ethnopedagogization of target, content and procedural components of creative work.

The emotional-evaluative component reflects the emotional-volitional, reflexive mastering of values and technologies of ethnopedagogical activity, their transformation into personal views and beliefs, norms and ways of

activity. This component has the psychological readiness of the future specialist for ethnopedagogical activities, his/her ability to diagnose his/her emotional state, as well as the ability to study and assess the degree of readiness of the individual to show a personal attitude to pedagogical and creative reality.

It should be noted that the complex of these components and the description of their functions do not claim to provide a complete characteristic of the process of ethnopedagogical training of future art specialists. Each of them is determined by the appropriate structure of the pedagogical consciousness of the teacher-artist, as well as his/her personal orientations. The model outlined by us allows to present objectively the educational and artistic process as a certain system, to substantiate and reveal its structure, which reflects the unity and interconnection of its elements.

Based on the outlined model and the described components of ethnopedagogical training, it is possible for us to single out certain positions (defined as criteria), which can determine the degree of implementation of the process of ethnopedagogical training of future art specialists in higher education institutions of culture and arts. They can be:

- emotional and value attitude to their ethnicity and recognition of its cultural values and traditions, formation of artistic and professional beliefs and attitudes, the desire to be an active subject of intergenerational transmission of heritage of the ethnopedagogical culture;

- degree of orientation in scientific-pedagogical and professional-artistic information on the theory and practice of ethnopedagogy and ethnopedagogization of the process of modern education and training of the younger generation;

- ability to set goals for the individual's ethnic culture upbringing, to determine the content and development of tools and forms of pedagogical interaction in the process of artistic ethnopedagogical activities;

- readiness of future art specialists to cooperate and co-author with various representatives of ethnopedagogical culture in the process of cognition and implementation of values of traditional artistic culture;

- unity of value-motivational and cognitive aspects of the ethnopedagogical competence of the future art specialist, ability to diagnose on this basis and stimulate one's own ethnopedagogical self-improvement.

All the above-mentioned aspects are interconnected and interdependent. It is very important to take into account their relationship with each other. Due to their integrative nature, they can be used comprehensively as a whole.

Conclusions and prospects for further scientific research. Formation of ethnopedagogical competence of the future art specialist in the educational space of the higher education institution of culture and arts is directly related to the reconstruction of the content and methods of psychological and pedagogical education, at the program-target and content-procedural levels. Explanation of the studied phenomenon allows to present it as a condition and prerequisite for effective ethnopedagogical training, as a generalized indicator of ethnopedagogical culture of the future specialist-artist, as a goal of his/her professional and personal self-improvement.

Therefore, in the context of changing the priority of value-oriented attitudes and bringing the content of education to the competence basis today it is relevant and extremely important to form ethnopedagogical competence of future teachers-artists, which as an element of a holistic professional and personal structure is defined as a set of components – semantic attitudes and motives for the implementation of ethnopedagogical activities of future art specialists.

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РЕЗЮМЕ

Энская Елена, Карпенко Евгений, Крамская Светлана. Проблема этнопедagogической компетентности будущих специалистов по искусству в образовательном пространстве современного учреждения культуры и искусств.

В статье определяются основные аспекты этнопедagogической подготовки будущих специалистов художественного профиля, освещаются значимые содержательные направления в данном процессе, конкретизируются структурные компоненты и действенные механизмы исследуемого феномена в практике профессионального становления педагогов по искусству и формирования их этнопедagogической компетентности в условиях современного высшего учреждения искусств.

Ключевые слова: этнопедagogика, этнопедagogическая компетентность, специалист по искусству.

АНОТАЦІЯ

Енська Олена, Карпенко Євген, Крамська Світлана. Проблема етнопедagogічної компетентності майбутніх фахівців з мистецтва в освітньому просторі сучасного закладу культури і мистецтв.

У статті визначаються основні аспекти етнопедagogічної підготовки майбутніх фахівців мистецького профілю, висвітлюються значущі змістові напрями в даному процесі, конкретизуються структурні компоненти і дієві механізми щодо досліджуваного феномену у практиці професійного становлення педагогів із мистецтва та формування їх етнопедagogічної компетентності в умовах сучасного вищого мистецького закладу.

На основі аналізу наукових праць вітчизняних учених визначено провідні структурні компоненти процесу етнопедagogічної підготовки майбутнього фахівця мистецько-педagogічного профілю: ціннісно-мотиваційний, когнітивний, діяльнісно-практичний та емоційно-оціночний.

Ціннісно-мотиваційний компонент пов'язаний із осягненням смислових цінностей традиційної педagogічної культури. Він відображає аксіологічну, гуманістичну і стимулювальну функції етнопедagogічної культури майбутнього фахівця з мистецтва і включає в себе регульовальну етнопедagogічну діяльність системи мотивів та потреб, особистісних цінностей і смислів.

Когнітивний компонент розкриває поняття «етнопедagogічна освіченість», «етнопедagogічна компетентність», «етнопедagogічне мислення». Його сутність відбивається в таких функціях, як систематизація багатою різноманітністю джерел етнопедagogічної інформації на єдиній концептуальній і логічній основі.

Діяльнісно-практичний компонент відображає культуротворчу функцію-трансляцію педагогом цінностей етнопедagogіки й технологій етнокультурного виховання підростаючого покоління, що забезпечує створення нових мистецьких і педagogічних технологій, спрямованих на етнопедagogізацію цільових, змістовних та процесуальних складових творчої роботи.

Емоційно-оцінний компонент відображає емоційно-вольове, рефлексивне освоєння цінностей і технологій етнопедagogічної діяльності, перетворення їх в особисті погляди та переконання, норми і способи діяльності.

Ключові слова: етнопедagogіка, етнопедagogічна компетентність, фахівець з мистецтва.