

**THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF INTEGRATED
ART EDUCATION IN THE SYSTEM OF GENERAL SECONDARY EDUCATION
IN UKRAINE**

**FUNDAMENTELE TEORETICE ȘI METODOLOGICE ALE EDUCAȚIEI
ARTISTICE INTEGRATE ÎN SISTEMUL DE ÎNVĂȚĂMÂNT
SECUNDAR GENERAL DIN UCRAINA**

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Abstract. The scientific work reveals the influence of modern processes of globalization of world culture and Ukraine's integration into the European educational space on increasing the requirements for the level of training of teacher education specialists capable of solving complex professional problems through the use of a palette of modern technologies. Mastering the integrative technologies of studying the school course "Art" is defined as the most difficult part of training a future art teacher. The article substantiates the position that a teacher should have a synesthetic type of artistic consciousness, the ability to introduce associative artistic and figurative complexes of various types of arts, especially fine arts and music, into the educational process of the school. The article reveals the essence of the paradigmatic renewal of the art education system in Ukraine at the beginning of the twenty-first century. Art education is interpreted as an intermediary between the cultural values of society and the individual and as one that determines the acquisition of general cultural, artistic, cognitive, and communicative basic competencies and forms the motivation and ability of the individual to artistic and creative self-improvement throughout life. The integrative potential of the school course "Art" as an interdisciplinary integration of the relationship between temporal, spatial, synthetic art forms as part of artistic culture and art of mankind is determined. In the context of intra-subject integration, the content of a school course is understood as a differentiated and at the same time integrated interspecies system of artistic images, genres, styles, etc. It is emphasized that artistic and pedagogical innovation is becoming a phenomenon that reflects the search for non-standard and time-relevant artistic and pedagogical technologies. The essence of modern projective, acmeological, communicative, personal development and other technologies is revealed. It is concluded that the introduction of artistic and pedagogical technologies into the practice of studying the school course "Art" enriches the methodological potential of teaching with the experience of technological innovation. It is noted that pedagogical technologies are a mobile part of pedagogical knowledge, which is in constant development.

Keywords: Keywords: integrated learning, art education, interdisciplinary integration, pedagogical technologies, modular technologies, synesthesia, philosophy of education.

The current processes of globalization of world culture and Ukraine's integration into the European educational space increase the requirements for the level of training of art teacher educators capable of solving complex professional tasks using a palette of modern technologies.

The problems of professional formation of the future teacher's personality have been highlighted in the studies of I. Bekha [1], H. Vashchenka [2], S. Honcharenka [3], S. Horbenka [4], I. Ziaziuna [6], S. Klepka [7], O. Kostiuka [8], H. Nikolai [12] and others.

The range of current problems of art education is presented in the works of H. Padalky [13], O. Rebrovoi [14], O. Rostovskoho [15], O. Rudnytskoi [16], D. and others. The issues of pedagogical and artistic and pedagogical technologies have been studied by M. Dychkivska [5], L. Masol [11].

The philosophy of education is a meta-discipline in relation to the content of the discipline of the integrated course "Arts" in general education. O. Rudnytska notes that this field of humanitarian knowledge, in relation to pedagogical science, plays the role of methodology. The philosophical foundations of art education as the basis for its conceptualization are detailed by O. Rudnytska. The scholar emphasizes the content specificity of adapting the philosophical approach to the conceptual problems of art pedagogy by using the example of an expressive analogy with the artist's creative activity. The artist "intuitively feels and reproduces the beauty existing in the world, but cannot explain it in terms of aesthetics or the activities of a scientist who knows the method of science, expands the boundaries of knowledge with his discoveries, but may be mistaken in determining the essence of what he has done." [16. p. 10] Thus, in this context, the purpose of philosophical education is manifested by the realization of the meaning of artistic and pedagogical activity in philosophical categories and concepts that represent the highest level of theoretical cognitive generalization of experience. Accordingly, the content of the philosophy of art education includes art itself as an object of cognition with its own functions and a philosophical view of it.

Modern transformations in the system of general secondary and higher artistic and pedagogical education attract attention as distinct trends in the renewal of the educational space of our time on the basis of art education. This branch of education, which has emerged in recent decades, corresponds to the modern type of scientific rationality, and also draws public attention to the deep spiritual crisis of our time and the ability of art to overcome it. In the context of the intensification of the European integration vector in Ukrainian society, the problems of educating a highly educated personality who is able to actualize cultural achievements in his or her own creative activity, resolve various problems and contradictions, and harmonize life are becoming particularly relevant. The conceptual foundations of the integrated school course "Art" are formulated on the basis of the implementation of a subject-integrative approach to art education. The introduction of the course into the practice of the general secondary education system (NUS, except for grade 4, grades 5-7, 8-9, 10-11), which has been gradually taking place since 2012, has led to a paradigmatic renewal of the art education system (competence paradigm), as well as a revision of the main basic categories of learning that specify the conceptual foundations of the course.

The integrative content of school art education in addressing the issue of sound and color synesthesia appeals to the creation of an artistic image, systems of inter-sign and intersemiotic interspecies interaction, and thus makes it possible to perceive visual, auditory, kinesthetic artistic information; to perceive and comprehend reality through a system of artistic images based on their synesthesia. School art education today is aimed at theoretical and practical implementation of the essence of the integration phenomenon.

The essence of integration in school art education is revealed in the contexts of scientific problems of interspecies artistic synthesis, synesthesia, polyphony of watercolor painting; works of synesthetic artists M. Chiurlonisa, M. Monk, A.T. de Keiersmaker; philosophical, artistic, cultural, psychological, didactic foundations of integration.

The modernization of the education sector has also affected the arts, in particular the field of artistic and pedagogical education. Artistic and pedagogical innovation is becoming a phenomenon that reflects the search for non-standard and contemporary artistic and pedagogical technologies. Among the modern ones are projective, acmeological, communicative, personal development, and other technologies. The practice of studying the school course "Art" confirms the openness of the process of searching for appropriate effective artistic and pedagogical technologies that will contribute to the renewal of the educational process, will be able to fill the content and organization of learning with new semantic and formative constructs. The introduction of artistic and pedagogical technologies into the practice of studying the school course "Art" enriches the methodological potential of teaching with the experience of technological innovation.

Pedagogical technologies are a dynamic part of pedagogical knowledge that is constantly evolving. The artistic and pedagogical technologies tested to date, initiated by a group of scientists led by L. Masol [11], provide ample opportunities for creative experiments in terms of improving the quality of teaching the school integrated course "Art", open up prospects for deepening the scientific and methodological understanding of various types of activities of students of general secondary education in the classroom. "The defining guideline of the new artistic paradigm is the unity of education and upbringing, first of all, the education of the individual in the process of mastering artistic activity, creative growth of the individual" [10 p. 11].

It should be noted that the conceptual foundations of the integrated course "Art" in the GSEI, developed by scientists at the levels of approaches, principles, system of competencies, dominant content lines of the subject, and assessment system, are complemented by a palette of pedagogical methods and technologies.

Integrative artistic and pedagogical technologies play an important role in the system of art education and upbringing of students. In the process of implementing integrative artistic and pedagogical technologies in 10th grade art lessons of general secondary school, teachers have to take into account the age characteristics and level of readiness of students to perceive, analyze, and create in different types of art in the process of studying one topic and, accordingly, adjust their pedagogical intentions, create the necessary pedagogical conditions in the art class. Under the pedagogical conditions for the implementation of integrative artistic and pedagogical technologies in art lessons, we understand such specially created conditions under which a deep integrated comprehension of the aesthetic content of works of music and visual arts is carried out on the basis of their commonality and their influence on the individual is enhanced. The creation of these conditions consists in the appropriate selection of works of art and preparation of students for their perception, verbal interpretation, creative activity, as well as in the organization of a creative environment. We have identified the pedagogical conditions for the introduction of integrative artistic and pedagogical technologies in art lessons, the use of which in the learning process and extracurricular activities contributes to the effective development of school course study by 10th grade students of general secondary education, namely:

The first condition is to create a positive attitude among 10th-grade students of secondary schools toward the holistic perception of works of music and visual arts.

The second condition is the individually differentiated development of the emotional and sensory sphere in the process of integrated perception of works of music and visual arts by 10th grade students of general secondary schools.

The third condition is the targeted expansion of artistic horizons in terms of integrating music and visual arts and activating the cognitive interests of 10th grade students in the field of holistic perception of art forms.

The fourth condition is the formation of creative skills and emotional and value orientations in 10th grade students of general secondary schools in the process of introducing integrative artistic and pedagogical technologies in art lessons.

The methodology for integrating music and visual arts (on the example of the author's thematic project "The Magic of Jazz Rhythm") was developed for 10th grade students of the secondary school. Curriculum for general secondary education institutions Art. Grades 10-11" (Compiled by: Abramian T.O., Arystova L.S., Haidamaka O.V., Harazdovska M.T., Hrechana O.I., Huryn O.M., Novykova N.V., Piroh A.H., Prosina O.V.) is aimed at forming the appropriate classes of artistic competence in schoolchildren of general secondary education, mastering them through the activity of perception, analysis and interpretation of works, creative activity of aesthetic categories of beauty, harmony, rhythm, proportionality, perfection, etc, since communication with art in any activity form has a direct impact on the development of a person's spirituality, aesthetic taste, artistic thinking, motivation for creative activity, worldview, etc.

When developing a methodology for integrating music and visual arts for 10th grade students of the secondary school (on the example of the author's thematic project "The Magic of Jazz Rhythm"), we used a modern abstract painting technique - fluid art (liquid art). Each painting, just like a jazz improvisation, is individual and unique because it depends on the process of pouring liquid acrylic on the canvas. The introduction of a methodology for integrating music and visual arts for 10th grade students of the general secondary school (on the example of the author's thematic project "The Magic of Jazz Rhythm") required the development of a set of methods.

To implement the creative thematic project "The Magic of Jazz Rhythm," we needed the following resources and materials: selected and analyzed in terms of figurative and compositional content music by Ukrainian academic composers representing different genres of jazz art; video clips for listening to it while visualizing works in the fluid art technique, acrylic paints, canvases on stretcher, disposable paper cups, PVA glue, spatulas for stirring paints and structuring the flow of paint on the canvas.

At the first stage of the creative thematic project, the educational activity influenced the emotional and motivational sphere of 10th grade students of the secondary school, formed the experience of perceiving the integrity of musical and visual arts on the example of jazz genres. To fulfill this stage of the methodology, the students were introduced to jazz works and abstract painting through audio and visual acquaintance, conversations, discussions of works, and explanations of their rhythmic, color, and compositional solutions.

At the second stage of the creative thematic project, the educational activity influenced the cognitive sphere of 10th grade students of the secondary school, theoretical and practical conceptual preparation for the creative part of the project took place. The projective invention of the visualization of G. Sasko's ragtime in the context of the experience of abstract art and, in

particular, the fluid art technique led us to a combination of yellow and green colors, a symmetrical flow of lines in a five-part composition, where the linear and color solution of the fifth section resembles the first, and the fourth is associated with the expressiveness of the second. The projective invention of M. Skoryk's visualization of the blues in the context of the experience of abstract art and, in particular, the fluid art technique led us to a combination of blue-violet-red color scheme, a circular spherical flow of lines of the three-part composition, where the second section grows out of the first, and the third is compacted and small. The projective invention of the boogie-woogie visualization by Zh. Kolodub in the context of the experience of abstract art and, in particular, the fluid art technique led us to a combination of white-red-black color scheme, arrow-shaped flow of lines and spots of the three-part composition, where the second section grows rapidly from the first, and the third from the second.

At the third stage of the creative thematic project, the educational activity influenced the creative and activity sphere of 10th grade students of the secondary school, and the triptych "The Magic of Jazz Rhythm" was practiced. The technique we chose has a powerful aesthetic and psychological potential. Pouring acrylic paints on canvases was accompanied by the emotions of creative discovery, harmonized the emotional state of students and was an activity consisting of several stages. The acrylic painting took place in a sequence of several professional actions: preparing canvases, pouring paints into glasses, diluting paints and stirring them to a homogeneous consistency, pouring paints onto blanks and correcting their spreading with a spatula or stick.

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