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**Ostapenko Larysa**

**Narozhna Nadiia**

**Sinelnikova Valentyna**

ORCID iD <http://orcid.org/0000-0002-5468-4343>

ORCID iD <http://orcid.org/0000-0003-1760-5391>

ORCID iD <http://orcid.org/0000-0001-9488-270X>

## WAYS OF RENEWAL AND MODERNIZATION OF ART EDUCATION IN UKRAINE

- S** *The paper describes the main directions of the renewal and modernization of art education in Ukraine. It is proposed to monitor and introduce students to contemporary projects that are available in the world and national cultural space. Author thinks that the task of teachers working in art education institutions should be to provide exclusive professional knowledge and information. Special attention is paid to such forms as workshops and master classes, which will diversify the educational process and promote the creative potential of both teachers and students.*

*It is determined that a lot of online courses, educational programs providing distance learning have recently emerged, providing the opportunity to acquire knowledge without being in a higher education institution of artistic direction, and there is an increase in the number of educational and methodological instruments, manuals, textbooks, music publications, freely available on various Internet resources. All innovations are part of the strategy of modification of contemporary art education in Ukraine, which primarily involves changing the vector of working with students and revising traditional methods of art education. Today, instead of assimilating a certain array of theoretical knowledge, the acquisition of practical skills and abilities comes to the fore, with the development of critical thinking, the ability to produce one's own thought, and the formation of an independent vision of musical works. The requirement for the student to be acquainted with innovations concerning the field of musical art: performances of leading theaters of the world, innovative interpretations of operas, ballets and other music-stage genres is being actualized, which helps to expand the students' outlook and to develop musical analysis skills. The author emphasizes the need for changes in art education as such, which should be based on the principle of interdisciplinarity, as well as for the introduction of the latest technologies related to the creation, recording and modification of music using computer programs.*

**Ключові слова:** workshop; master class; online video; project; art education; music

- A** *Остапенко Лариса, Нарожна Надія, Сінельнікова Валентина. Шляхи оновлення та модернізації мистецької освіти в Україні.*

*Окреслено основні напрями, пов'язані з оновленням та модернізацією мистецької освіти в українському просторі. Пропонується здійснювати моніторинг сучасних проєктів, які наявні у світовому та вітчизняному культурному просторі, та знайомити з ними студентів. Наголошено, що завданням викладачів, які працюють у закладах мистецької освіти, має бути надання ексклюзивних фахових знань та інформації. Акцентовується увага на потребі використання таких форм роботи: майстер-класів, воркшопів, що дозволить урізноманітнити освітній процес і сприятиме розвитку творчого потенціалу як викладачів, так і студентів.*

*Визначено, що останнім часом виникло чимало онлайн-курсів, освітніх програм, що передбачають дистанційне навчання, надаючи можливість здобувати знання, не перебуваючи у закладі вищої освіти мистецького спрямування, збільшилось коло навчально-методичних розробок, посібників, підручників, нотних видань, часто викладених у вільному доступі на різноманітних ресурсах мережі Інтернет. Усі інновації є складниками стратегії модифікування сучасної мистецької освіти в Україні, яка насамперед передбачає зміну вектору роботи зі студентами та перегляду традиційних методик мистецького навчання. Нині замість задоволення певного масиву теоретичних знань на перший план виходить здобуття практичних навичок і вмінь, причому чималу роль відіграє розвиток критичного мислення, здатність до продукування власної думки, сприяння формуванню самостійного бачення музичних творів. Наразі актуалізується вимога до студента бути ознайомленим з усіма новаціями, що стосуються сфери музичного мистецтва: постановками провідних театрів світу, новаторськими інтерпретаціями опер, балетів та інших музично-сценічних жанрів, що сприяє розширенню кругозору студентів і формуванню навичок аналізу музично-культурного простору сьогодення. Наголошується на необхідності змін мистецької освіти як такої, що повинна брати за основу принцип міждисциплінарності, а також упровадження новітніх технологій, пов'язаних зі створенням, записом і модифікуванням музичного матеріалу за допомогою комп'ютерних програм.*

**Ключові слова:** практикум; майстер-клас; онлайн-відео; проєкт; художня освіта; музика

**Ostapenko Larysa**, associate professor, PhD in pedagogy, Kyiv National University of Culture and Arts, Ukraine

**Остапенко Лариса Вікторівна**, кандидатка педагогічних наук, доцентка кафедри музичного мистецтва Київського національного університету культури і мистецтв, Україна

*E-mail: [ostaplor@ukr.net](mailto:ostaplor@ukr.net)*

**Narozhna Nadiia**, associate professor, PhD in pedagogy, Kyiv National University of Culture and Arts, Ukraine

**Нарожна Надія Іванівна**, кандидатка педагогічних наук, доцентка кафедри музичного мистецтва Київського національного університету культури і мистецтв, Україна

*E-mail: [seksia\\_axm@ukr.net](mailto:seksia_axm@ukr.net)*

**Sinelnikova Valentyna**, associate professor, PhD in history, Kyiv National University of Culture and Arts, Ukraine

**Сінельнікова Валентина Володимирівна**, кандидатка історичних наук, доцентка кафедри музичного мистецтва Київського національного університету культури і мистецтв, Україна

*E-mail: [Grucynj@i.ua](mailto:Grucynj@i.ua)*

**Problem statement.** At present, there are a number of aspects in contemporary art education that necessitate its modification. Changes in the system of elementary art education and development of alternative ways of obtaining knowledge and skills related to music art necessitate the revision of the existing programs used in the higher education system of Ukraine. A great impact is caused by the opportunities for self-education of school and university students that have arisen due to the prevalence of media technologies. These factors highlight the need to review the content and forms of methodological techniques used in art education in Ukraine. Although this issue has received some coverage in music pedagogy, it needs to be refined and updated in view of the ever-changing cultural and artistic realities of the modern world.

**Analysis of recent research and publications.** Over the last decade, the issue of the need to reorganize the system of art education has become relevant in the scientific and pedagogical discourse. In particular, Y. Merezko emphasized the need to introduce innovative components in the educational process [1]. Strategic guidelines for the development of art education in interdisciplinary discourse were outlined by O. Oleksyuk [3]. Aspects of interaction of cultural institutes and projects in the modern Ukrainian cultural space were investigated in the work of A. Tormakhova [5]. The question of introduction of the newest forms in the pedagogical process is covered in the works of M. Mykhyuk [2], O. Bashkir [7] and L. Higgins [8]. Some aspects of the contemporary cultural and artistic space are covered in the publications by A. Plachkova [4] and O. Chepalov [6]. Although many issues have already received some scientific justification, it is necessary to systematically monitor the range of music and pedagogical issues in order to identify further ways of updating the educational process in the field of music.

**The aim of the article** is to identify the main directions for updating and modernizing art (music) education in Ukraine and to outline some strategies for achieving these goals.

**The methodology of the research:** the main method is a comparative method, which is necessary for the comparative

characterization of the content of art education in Ukraine and abroad. Common scientific methods, such as analysis, are used to identify the components that need updating. The synthesis involves combining different approaches to formulate a single strategic direction for changes in the content of art education.

**Main material.** The system, which was formed in the field of art education in the XX century, included a considerable number of forms of work that remained unchanged for many years. An indispensable feature was the need to work with teachers, who often acted as the only source of information, which could be due not only to the nature of the music disciplines, but also to the lack of textbooks and manuals on free sale, their availability only in libraries of educational institutions and the students' inability to purchase them individually. However, in the last decades there has been a fundamental change in this situation. The number of educational and methodical material, manuals, textbooks, and partitions has increased. Moreover, they are available not only for sale, but also are often available for free from various resources of the Internet: [fex.net](http://fex.net), [twirpx.com](http://twirpx.com), in special groups in social networks (Facebook, Telegram, etc.).

Recently, there have been emergences of numerous online courses and education programs that provide the opportunity to acquire knowledge without going to a higher education institution of art. All these factors reduce the desire of the entrants to study at state art schools. Recently opened private educational institutions of various levels of accreditation (from courses and schools, to universities and academies), which are often far better technically equipped, are another alternative. Accordingly, there is an urgent need to update educational programs and approaches to the provision of educational services in general and in the arts / music education in particular. This problem applies not only to educational institutions but also to other areas of cultural and artistic life. This is also true in the work of cultural institutions which need to be updated through projects that will carry innovation potential. «Even the cultural institutes, which have a long tradition of existence and used to limit their activities to the representation of an existing cultural

product, have begun to apprehend the need to use the project principle in order to increase the interest of the potential consumer audience. The basis for cultural activity is the project principle of organizing artistic, social, cultural, and other events» [5, p. 7].

What strategies of modification of contemporary art education in Ukraine can be proposed? Any changes require considerable revision of the approaches that were formed earlier. First of all, there is a change in the vector of work with students. Instead of mastering a certain array of theoretical knowledge, the acquisition of practical skills and competences is at the forefront, with the development of critical thinking and the ability to produce one's own reflections, and the formation of an independent vision of musical works. In the past the changes in course content were minimal and there was the possibility of working on a single textbook or manual for several years, now to be up-to-date with all the innovations concerning the field of music art is required.

For example, the knowledge not only of basic works in the course of musical literature, but also of their current interpretations and newest settings is necessary. Moreover, it is the teacher who now is responsible for familiarizing students with them, otherwise the student's self-education begins to outweigh the knowledge provided by the teacher. Lecture courses should be unique and distinct from a purely «textbook» presentation. It is therefore desirable for a teacher to become acquainted with innovative interpretations of operas, ballets and other genres of music.

The approach promoted by the contemporary presenter and art critic Lyubov Morozova is quite illustrative. Being the artistic director of the Kyiv Fantastic Orchestra, whose principal conductor is Luigi Gaggero, she promotes projects related to the revision of «classical» interpretations of works by both Ukrainian and foreign composers. The result of the co-creation of these artists is a new look at the soundtrack to Sergiy Paradzhanov's film «Shadows of Forgotten Ancestors» – the suite «Hutsul Triptych» by Miroslav Skoryk, which has long been interpreted through the vision of Soviet aesthetics, resulting in «hiding» features that could reveal the composer's «formalism». According to L. Morozova, the new interpretation allows to see a connection between the piece of art of the Ukrainian maestro and the works by Maurice Ravel, Claude Debussy, Bela Bartok and Boris Lyatoshynskiy. Students can get acquainted with this version both in the concert hall during the performance and through the video posted on the *kyivsymphony (Kyiv Fantastic Orchestra)* YouTube-channel. It should be noted that the new interpretation of the work was not only approved by Miroslav Skoryk, but also the composer noted that he had been planning to present the work in this way from the beginning, but had been forced to «correct» it in view of the censorship of Soviet politics in the field of culture and art. It is also important to state that in addition to innovative interpretations of music

works, L. Morozova's activity in the field of musical art also includes lectures on *UA: Culture* radio channel, which include conversations about music with a well-known Ukrainian presenter and author of many programs Yuriy Makarov. Such programs are targeted at a wide audience, including professional musicians.

Different Kharkiv projects are also noteworthy. In particular, those implemented within the framework of the East-Opera Festival at the Lysenko Kharkiv National Opera and Ballet Theater, for instance, a unique production – a ballet on the water «Swan Lake. Water fantasy» with the music by Pyotr Tchaikovsky presented in November 2019. Attending such an event can be scheduled within courses of various disciplines in art schools, as this artistic event will influence the development of the creative imagination and the general outlook of students.

Honored Artist of Ukraine Oleksandr Chepalov outlines the non-standard approach that is envisaged in this project: «The dance is designed not just «on the shore» of a lake, but directly on its surface, in a large, but shallow 12x16 meters pool, which is already made and now used for rehearsals. Feet of ballet dancers are underwater, which practically does not interfere with the performance of traditional ballet pas and the complex... elements of modern dance, when the bodies of the artists are completely covered with water» stop [6, p. 7].

This project was made possible thanks to the cooperation of Ukrainian artists with European managers and investors, in particular with the Belgian impresario Patrick Leveaux and the French choreographer Johan Nus. The ballet master chooses different versions of the ballet, inheriting certain parts, including the works of Marius Petipa and Leo Ivanov, which are supplemented by «fragments of the legendary production of *Swan Lake* by Rudolf Nureyev and some other European choreographers, especially in the first and third (traditional) acts» stop [6, p. 7].

Another factor that will help broaden students' horizons and develop skills in critical analysis of music is the acquaintance with the world's leading theaters. The Vienna Opera House not only broadcasts performances online, but also plans to add in 2019 subtitles in Russian for Eastern European audiences. A similar practice exists at the Metropolitan Opera, which has live broadcasts in cinemas. At present, the practice of implementing the TheatreHD project in Multiplex cinemas is actively developing in Ukraine, which includes running records of performances in Kyiv, Kharkiv, Dnipro, Lutsk and Lviv. For example, the 2019 summer season was dedicated to the British Theater in Cinema, where operas, theatrical performances, and ballets with the participation of leading British actors and performers were presented. Moreover, viewing these performances performed a dual function, as the audience not only got acquainted with the works, but also could learn the language, because the show was performed in the original language and was ac-

companied by Ukrainian subtitles.

Watching such productions helps to broaden the students' outlook and to develop skills in analyzing the musical and cultural space of today. A significant disadvantage of such projects is that, for the most part, the demonstration takes place on a commercial basis. Accordingly, it would be advisable to reach an agreement between the management of the art education institutions (both higher and secondary specialized ones) and the leading opera houses of the world, through various cultural institutions and embassies of these countries, for such broadcasts to be provided at educational institutions free of charge for students.

A number of national authors, including O. Oleksyuk, have rightly emphasized the need for changes in art education itself, which should take as a basis the principle of interdisciplinarity. It is necessary to introduce forms of work which would be aimed at the «creation of an innovative methodological base taking into account traditions and innovative experience within the socio-cultural space» [3, p. 7]. In addition to getting acquainted with the productions and different interpretations of musical works, a master class is a rather effective and progressive form that contributes to the achievement of higher performance and adds to the variety of educational process in art institutions. This practice is becoming widespread in the cultural and artistic life of today, and is often an integral part of competitions, festivals and forums. Being a form of exchange of pedagogical experience, a master class held at school allows to get acquainted with the latest approaches and new forms of work, which certainly brings benefits for both students and teachers. This form allows to improve the level of methods of work and to augment the professional training of teaching staff.

The master class responds to the tasks the modern teachers are facing. «The important topics of educational meetings are the organization of continuous improvement of teachers' professional education and qualifications; carrying out researches in the field of development and implementation of methods, technologies of training and education, improvement of forms and methods of work with pedagogical and managerial personnel in educational sphere, participation in organization of experimental pedagogical platforms, creative groups, etc.» [7, p. 119]. Such a form cannot be a substitute for more usual ones - lectures, seminars, practical classes that form the basis of the educational process, but it allows diversifying this process, to emphasize certain little-researched issues, new techniques, to provide a brief overview of what would take much more effort and time to learn individually.

The degree of success and performance of a master class depends on skills and abilities of the teacher who gives it. «The effectiveness of a masterclass organization depends on assuring an individual approach to the professional and methodological development of specialists. First of all, the organizers should create the conditions for independent

work in small groups, as this promotes active exchange of views; for involvement of all participants in the activity; for the choice of more rational forms of interaction (cooperation, co-creation, joint research); for an atmosphere of openness and cheerfulness» [2, p. 50].

Analyzing the practice of holding master classes (in particular, we would like to emphasize the active use of this form of educational process at the Music Department of the Kyiv National University of Culture and Arts, where during the 2018-2019 academic year alone more than 30 creative meetings with professional musicians has taken place), it is important to note their focus on the synthesis of different approaches and forms of work. Their ambiguity and spontaneity are in some sense an intellectual challenge for their participants. O. Bashkir notes that the advantage of a master class is a unique combination of theoretical part and practical group work, which is aimed at gaining professional competencies. In addition, there is an opportunity to choose a form that will be appropriate in a particular case, which gives way for creative, non-standard approaches. «The methodology of holding [a master class] does not have any strict and uniform rules. Most often, a master class takes place in the form of a business game, brainstorming, training, or discussion based on the PRES method» [7, p. 120].

The strategy for the development of cultural life in modern society consists of introducing other forms of collaboration, which can be useful for further pedagogical and performing activities. The contemporary practices are characterized by the introduction of innovations that would meet the demands of our time. In particular, workshops can be organized for both teachers and students, which is a very productive approach. The workshop differs from trainings and master classes in that everyone is equal in rights, there is no lecturer or chairman, because it is a collective training. «A didactic workshop is an intensive learning event where participants (often of different ages) learn first and foremost through their active work. The focus is on independent work and intense group interaction. Participants can independently define the goals of the training and together with the moderator share responsibility for their results» [7, p. 123].

The experience of foreign countries shows the widespread implementation of this form of work in art institutions at different levels. For instance, the *Music: Count Us In* project has been operating in Australia for over a decade. This initiative, which is designed primarily for school students, aims to get children interested in learning music. The project itself proposes pupils to write songs, which are then submitted to the jury for consideration. As a result, music material is selected for collective recording at the workshop in which all the children who participated in the project take part. And then this record is distributed in all educational institutions. «The finalists gather at a large-scale workshop to compose and record a song of the year. It is then distributed in schools and other educational institutions. During classes rehearsals

take place, and on the day and time chosen by the organizers, this song is performed in schools, parks, beaches, concert halls and even in the Parliament!» [4].

The workshop is a form that is being created in the real time, it is constructed from different techniques and strategies and is a self-reflective process that helps a group of people to achieve their goals together. Western authors, such as Lee Higgins, a lecturer at the Liverpool Institute for Performing Arts, whose scientific interests include the workshop phenomenon, note its importance not only to the group for whom it is being held, but also to the moderator. Those who «hold music workshops can come to thinking more deeply about the processes in which they participate» [8, p. 334]. This form reveals the potential and hidden creative resources of all participants of the workshop.

The development of art education is also impossible without the introduction of the latest technologies related to the creation, recording and modification of music using computer programs. The study of this software is carried out within the institutions of art education, but it requires more thorough study and constant updating. After all, the use of appropriate software allows not only to create music samples, but also as to study the already existing audio content. For example, Y. Merezhko proposes «a method of engaging in the creation of music in the style of studied pieces with the help of a computer music editor and a technique of listening to a vocal sample in a music editor and writing one's own musical example» [1, p. 78].

**Conclusions.** The vector of contemporary art education development is closely connected with the inclusion of forms of work that contribute to updating the quality of the content of courses, both theoretical and skills-oriented ones. There must be ongoing monitoring of events, including experimental ones, that are available in the world and national cultural space. Introducing them to students will facilitate the development of critical thinking and creativity. The purpose of modern art education institutions should be to provide exclusive knowledge, information and opportunities that would be impossible without studying at the institution. This can be achieved through the inclusion in the daily work such forms as workshops, master classes, online viewing of performances and concerts by world leading theaters and collectives.

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