THE ROLE OF ETHNO-DESIGN IN ETHNO-CULTURAL FORMATION OF THE FUTURE PEDAGOGUE

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Pedagogical higher education in Ukraine is currently experiencing difficult period of structural modernization of content, which should become adequate to the new needs of society in the training and professional development of teachers. This implies the need to implement modern approaches in the education and upbringing of student youth, aimed at the development of creative personality, the formation of spirituality, ethno-cultural identity, national self-consciousness.

One of the important means of realizing this significant problem is reliance on national origins, traditional culture and art of the Ukrainian people. Prominent philosophers (P. Kopnin, S. Krymskyi, M. Popovych, V. Tabachkovskyi, D. Chyzhevskyi, V. Shinkaruk, P. Yurkevych, etc.), historians (O. Dziuba, M. Drahomanov, M. Hrushevskyi, I. Ohiienko, H. Pavlenko, etc.), writers, ethnographers and folklorists (O. Voropai, R. Herasymchuk, V. Hnatiuk, O. Dei, S. Kylymnyk, M. Kostomarov, T. Rylskyi, etc.) and teachers (Ye. Antonovych, I. Bekh, A. Bohush, H. Vashchenko, I. Ziaziun, V. Kuz, Yu. Kuzmenkova, S. Rusova, M. Stelmakhovych, etc.) have devoted their works to various aspects of the ethno-cultural formation of the individual.

These researchers deeply and from different methodological positions studied the problem of ethno-cultural formation of the individual, which was part of their scientific interests. However, despite the increased interest of scientists in the outlined issue, to date no comprehensive scientific analysis of the process of formation of ethno-cultural development of the individual by means of ethno-design has been made.

The main task of reforming pedagogical higher education institutions is to update the content in accordance with the current level of development of domestic and world science and culture. In developed countries, the content of education reflects the system of general educational and professional knowledge, reveals the components of spirituality, mechanisms, ways and forms of its education on a strong ethno-cultural basis.

In recent years, there has been an urgent need to actualize the problem of ethno-cultural formation of the future teacher on the basis of national education. In
order for the individual to be formed as an integral part of the native people, it is necessary to create organizational, psychological and pedagogical conditions based on strong foundations - the laws of nation development. It is necessary to be deeply aware that national ideas and ideals, culture and traditions of the people should be the basis for the training of modern teachers. An important role in this belongs to ethnic design.

V. Sichynskyi emphasized the role of folk art as an important factor in the development of national culture and the determinant of ethno-cultural formation of the individual: “The art of all peoples and all times is one indivisible chain of human culture ... The art of each country, in whatever conditions it develops, is only a continuation of previous achievements, one short stage for the next day ... Once created art leaves a deep mark in the following centuries. Art monuments may completely perish, the people who created them may disappear, but the influence of art, that culture (both material and spiritual) humanity will feel for many millennia” [3].

Ethno-cultural formation of the future pedagogues will be successful not only through the assimilation of a certain system of knowledge about Ukraine, its historical and cultural heritage, but also through “immersion”, thorough assimilation of traditions and canons, practice of folk art. At the same time, they will develop not only the intellectual, but also the emotional, spiritual, moral, artistic, aesthetic and creative spheres of personality. Since, according to V. Ern, “culture is created only by creativity” [4], the decline of folk art, its separation from ethno-cultural foundations cause the leveling of national identity of Ukrainians and the loss of their ethno-cultural identity.

On the other hand, studying the psychological mechanisms of the influence of art on the ethno-cultural formation of the individual, psychologists note that in the process of human interaction with works of art is its emotional decentralization. Therefore, joining the folk art, a person involuntarily accepts the system of norms and values of its culture, learns its archetypes, canons, traditions, which, according to K. G. Jung, “during life work in us, forcing us to feel “something indistinct”, to be agitated about music, song, insult, not understanding the reasons for these worries” [5].

Thus, the leading role in the process of ethno-cultural formation of the individual belongs to the folk decorative and applied arts, which “is one of the greatest treasures created by mankind, and which cannot be replaced by anything else, including human education, its humanization” [2]. Works of ethno-design accompany a person throughout life and for everyone to varying degrees become a spiritual environment in which worldview, artistic and aesthetic ideals, spiritual and moral values, labor qualities are formed, and this is ethno-cultural formation of personality.

Scientific-theoretical researches and practical experience of teachers of the Department of Descriptive, Decorative-Applied Art and Labour Training of Khmelnytskyi Humanitarian-Pedagogical Academy give grounds to claim that an effective means of humanizing the content of higher pedagogical education, formation of national identity and ethno-cultural development of students is creative artistic-labour activity in the field of ethnic design. Renewal of content, improvement of traditional and use of innovative forms and methods of artistic-labor training of the future pedagogues, primarily through their involvement in self-expression in artistic and decorative creativity, provides an opportunity to reveal creative potential and enrich the ethno-cultural experience of students.

Long-term practice shows that with the creation and implementation of the new content and appropriate pedagogical conditions, ethno-design becomes, on the
one hand, an effective means of preparing future teachers to organize creative artistic-labor activities of educational institutions, and on the other hand – an effective way of their ethno-cultural formation. In the process of learning students master the historical origins, study the role of folk art, artistic trades and crafts in the spiritual and material life of the people, they are instilled with love for various types of traditional decorative and applied arts, they form artistic and aesthetic assessments and considerations, develop creative abilities, aesthetic perception of the world around them, they acquire skills and abilities to make and decorate traditional products using different materials.

The researches have shown that interest and fascination with folk decorative and applied arts is an important prerequisite for the manifestation and development of creative abilities of students. The main components of this process are cognition and creativity. Interest in works of art contributes to the need to learn how it is all done, how you can personally convey in the work seen, felt and experienced by the soul. Students are active both in the expression of their own aesthetic experiences and the results of reflection, as well as directly in the realization of creative potential in the form of self-designed and manufactured decorative and utility products.

Our experience shows that practical classes on the study of various types of folk arts and crafts (embroidery, weaving, knitting, beating, Easter painting, painting, folk dolls, etc.) become more effective if they give space for figurative thinking and creative transformation of the surrounding reality, when the ornaments reveal the content of the religious-mythological, philosophical-poetic character of the people and at the same time harmoniously combine ways of aesthetic transformation of the surrounding world and means of national figurative expression.

The orientation of students to national culture, in particular folk decorative and applied arts, is now becoming an important “condition for the preservation and development of Ukrainian statehood, the formation of a person with positive ethnic self-identification in the spirit of patriotism, national pride and dignity” [1].

In this regard, the pedagogical community should be aware of the axiological and pedagogical significance of domestic decorative and applied arts, which, based on the foundations of the folk worldview, reproduces the emotional, aesthetic, artistic, moral, intellectual, labour experience of Ukrainians, their culture and spirituality. That is why, the study of this form of art in pedagogical higher education institution should become a solid foundation for the preservation of national genotype, culture and spirituality, a reliable means of forming the new generation of modern pedagogues.

References: