

### РОЗДІЛ III. ПРОБЛЕМИ ІСТОРІЇ ПЕДАГОГІКИ

UDC 37.013.43 удк 377/378.09:74/75(477)''18/193''

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DOI 10.24139/2312-5993/2020.02/302-311

#### FROM THE HISTORY OF ART EDUCATION IN SLOBODA UKRAINE (SECOND HALF OF THE XIX – EARLY XX CENTURIES)

*The article reveals the results of the cultural-historical analysis of art education formation in Ukraine in the second half of the XIX – early XX centuries, which made it possible to identify the grounds on which art education in Slobzhanshchyna of the studied period developed. The methodological basis of the study is constituted by the laws and categories of scientific cognition, interconnection and interdependence of phenomena, historicism, systematicity, connection between historical and logical, national and universal. Art education of the studied period is represented by professional schools, which were concentrated in Odessa, Kyiv and Kharkiv. The authors focus on the fact that these artistic and education institutions have revealed the talent of many artists of Slobzhanshchyna.*

*Key words: Slobzhanshchyna, teachers-artists, Ukrainian art schools, St. Petersburg Imperial Academy of Arts.*

Introduction. The study of the history of national culture and education is now of particular importance for improving the educational and upbringing processes of Ukraine. That is why the relevance and expediency of the study lies in the need to substantiate scientifically art education development in Ukraine in general and in the territory of Slobzhanshchyna in particular, to study positive pedagogical and creative experience of teachers-artists in order to actualize the artistic-educational heritage of predecessors in modern cultural-educational space.

The object of research is the history of art education development in Ukraine, and the subject is art education system formation in the lands of Sloboda Ukraine in the second half of the XIX – early XX centuries.

It should be noted that the outlined problem envisages a comprehensive study of art education development in the period under investigation from the standpoint of historical, historical-pedagogical and historical-artistic sciences.

Analysis of relevant research. The analysis of a number of studies has made it possible to conclude that the end of the XX century and, especially, the beginning of the XXI century was marked by remarkable attention of scientists to the history of formation and development of art education in Ukraine in the second half of the XIX – the first third of the XX century. However, it should be stressed that the vast majority of works, as a rule, is directed to the study of



biographies of individual figures of artists or has an artistic character analysis of the artistic processes development (V. Vlasov, L. Melnychuk, S. Pobozhii, L. Rusakova, L. Sokoliuk, R. Shmahalo). Of great interest for our study is V. Tkachenko's work "Art Education in Sumy at the end of the XIX – XX centuries" (2009), on the pages of which the author mentions the names of those art teachers who taught fine art in the pre-revolutionary period.

The aim of our study is to consider the state of art education in Sloboda Ukraine in the second half of the XIX – early XX centuries in the context of history of the national art education development.

In the study the following research methods were used:

1) *specific historical*, which made it possible to determine the trends in art education development in the territory of Sloboda Ukraine in the second half of the XIX – early XX centuries;

2) *cultural-historical*, which facilitated identification and characterization of cultural and educational factors that contributed to the formation of art education in Slobozhanshchyna during the period under investigation.

Research results. Considering art education of Sloboda Ukraine in the second half of the XIX – early XX centuries, we find it necessary to analyze historical information on art education development in Ukraine. We share the views of R. Shmahalo, that are of particular interest due to the fact that he emphasized the need to study art education as a comprehensive research of pedagogical, historical and artistic science. The author expressed this opinion in his thesis "Art education in Ukraine in the middle of the XIX – middle of the XX century: structuring, methodology, artistic positions" (Shmahalo, 2005). Nearly the same thought expressed L. Rusakova in her work "Art education in Ukraine in the second half of the XIX – early XX centuries: history and pedagogical searches" (Rusakova, 2014a). As a result of the analysis of these works, on the basis of a holistic scientific approach, the prerequisites for the expansion of art education in Ukraine at the end of the XIX century were identified: openness of art to change, to development and progressive influences from outside; socio-cultural need for artistic personnel; creative activity of local masters of folk art; comprehension and consideration of artistic experience of the past; introduction of elements of arts and crafts and art education in art schools.

It is worth mentioning that at the beginning of the XIX century there was no clear system of art education, but clearly manifested themselves educational-artistic processes in the territory of Ukraine, which, according to L. Rusakova, gave the opportunity to distinguish their own ethnic manifestations, which gradually became a national style of art, and subsequently became the Ukrainian art school (Rusakova, 2014b, p. 281). According to historical sources, the revival of artistic life, the intense growth of production, the acute need for technical education led to the need to address the issue of training their own highly qualified specialists: artists, sculptors, engravers and architects. Therefore, from the middle of the



XIX century new art schools began to emerge in the big cities and cultural centers of Ukraine, satisfying (to various degrees) the needs of national culture, which was a very important stage of its development: professional artists were formed, who could raise difficult problems of a worldview character in their art. The analysis of historical-artistic and historical-pedagogical literature makes it possible to state that art education of the end of the XIX century had already been represented by vocational schools, in which great attention was focused on solving problems of artistic-educational personnel training, disclosure of content, forms and methods of art education. According to R. Shmahalo's research, this period became especially interesting when under the influence of certain progressive changes in society there was an intensive development of the education system, the organic component of which was general artistic education (Shmahalo, 2012).

The analysis of scientific works revealed that with beginning of the education reform in the XIX century in the four largest cities of Ukraine – Kyiv, Kharkiv and Odessa – Ukrainian artists established schools that were different from each other and which in fact became centers of art education in the regions. The emergence of these provincial art schools, namely Odessa Art School (1865), M. Murashko Kyiv Drawing School (1875), and M. Raievska-Ivanova Kharkov School (1869), led to preservation of independence of the national tradition. The best representatives of the national school of fine arts with academic education were, first of all, Taras Shevchenko, and then – Mariia Raievska-Ivanova, Mykola and Olexandr Murashko, Illia Repin, Kiriliak Kostandi, who sought to create a national school of arts. Analyzing formation of art education in the country in the late XIX century, we agree with L. Sokoliuk that at that time the feeling of national affinity among the artists of different lands of Ukraine intensified, their desire to unite on a national scale in order to reveal the identity of the Ukrainian visual arts in the European context, which created the prerequisites for the organization of art “drawing” schools (Sokoliuk, 1979). Scientific research has shown that in the early XX century the activity of designated art schools led to the creation of art schools in 1901 in Odessa and Kyiv, and in 1912 – in Kharkov. It is worth noting that their activity was based on the development of the Ukrainian painting tradition of previous times, combined with realistic contemporary influences, since these schools in Ukrainian painting already had the first signs of creating a specialized art education in Ukraine. Thus, development of art education in Ukraine at the end of the XIX – beginning of the XX centuries was accompanied by expansion of the system of education institutions that provided art education. Thus, it can be stated that art education in Ukraine of a certain period is marked by a tendency to move from private to public.

The analysis of the literary sources shows that the beginning of art education in Sloboda Ukraine was connected with the private “School of drawing and painting” headed by Mariia Dmytrivna Raievska-Ivanova (1840–1912), the first woman in Russia who received a diploma of the St. Petersburg Academy of



Arts. In the second half of the XIX century, in connection with the rise of capitalism in Ukraine, arose the task of bringing art and industry closer together. Regeneration of crafts, growth of quality of industrial goods was directly proportional to dependence on obtaining art education by folk artists. This progressive idea of engaging artisans in professional art was first initiated by M. Raievska-Ivanova. She was the first woman in the Russian Empire who was named artist (1868) by the Petersburg Imperial Academy of Arts (Rusakova, 2014b, p. 282).

L. Rusakova emphasizes that M. Raievska-Ivanova became the first woman to succeed in obtaining the right to receive a diploma from the St. Petersburg Academy of Arts. Therefore, she proved herself not only an active public figure, but also a teacher in art education for Kharkiv in particular and Ukraine in the whole. After studying in Europe and realizing the high level of art education development, Mariia opened the first in Russia private "School of drawing and painting". It should be mentioned that this school was founded and operated for the personal savings of M. Raievska-Ivanova. An example of high civic dignity and responsibility was M. Raievska-Ivanova herself, who had worked for 27 years free of charge in the school and on its development, improvement and prosperity (Rusakova, 2014b, p. 253-254).

On the basis of the analysis of literary sources it is established that along with artisans training, M. Raievska-Ivanova's school provided training for the artists, giving the necessary professional knowledge and practice for further admission to the Academy of Arts. The graduates received a high level of knowledge and skills, which made it possible to continue their studies in the academies of arts of the world. This is confirmed by the works of school graduates, which were exhibited at congresses of technical and vocational education, at the All-Russian exhibitions in Moscow, as well as at all local arts and crafts exhibitions. In addition, students' works were sent to the competitions to the St. Petersburg Academy of Arts. Worldviews and citizenship of M. Raievska-Ivanova are proved by Ukrainian themes of her works, raising her students' interest in the spiritual and artistic heritage of Ukrainians. For example, according to the program of the school, students thoroughly studied folk arts and crafts.

According to L. Sokoliuk, M. Rayevska-Ivanova invited to Sunday lessons carpenters, turners, plasterers, embroiderers, locksmiths, pastry chefs and other professional masters, as she considered drawing extremely useful for artisans: "There are many evening and Sunday drawing schools abroad, where artisans in their spare time acquire knowledge that enables them to improve their crafts and make them more profitable for themselves. I don't know if there is such a craft, where it would seem superfluous", – noted the artist (Sokoliuk, 1979, p. 171). Thus, M. Raievska-Ivanova can confidently be called a teacher-researcher, a teacher-methodologist, because she paid considerable attention to the development of methods of art education, theoretical foundations of school subjects.



Further study of the scientific literature showed that the most famous graduate of the Kharkov school, representative of landscape painting of Slobozhanshchyna, was academician of painting S. Vasylykivskyi (1854-1917), thanks to acquaintance with his works it became possible not only to form an idea about the landscapes of Sloboda Ukraine, but also about rural and city life, types of houses, ornaments of embroidery. The highest development was achieved by Sloboda Ukraine painting at the end of the XIX century (from the 1880s) – at the beginning of the XX century, when painting teacher Dmytro Bezperchyi (1825–1913) and artists Mykhailo Tkachenko (1860–1916), Petro Levchenko (1856–1917), Mykhailo Berkos (1861–1919) worked in Kharkiv (Vlasov, 2017; Rusakova, 2014a; Sokoliuk, 1979).

Analysis of a number of studies (S. Pobozhii, L. Sokoliuk, L. Rusakova, R. Shmahalo) made it possible to conclude that art education of Ukraine in the studied period was represented by professional schools that were concentrated in the cities: Odessa, Kyiv and Kharkiv. These facts confirm that above mentioned education institutions provided an opportunity to reveal the talent of many Ukrainian artists and to embody the pedagogical ideas of leading teachers-artists of Slobozhanshchyna. It is important to note that vocational art training of Ukrainian masters before 1917 was held at the St. Petersburg Imperial Academy of Arts, whose graduates, as well as graduates of the aforementioned art schools, were sent to work in provincial cities for teaching art, drawing, painting, as well as for organizing and arranging art exhibitions (Melnychuk, 2014).

Thus, in the course of the scientific search it was found out that in the late XIX century in Sloboda Ukraine (which was part of the Russian Empire at a certain time) worked such artists-teachers, graduates of the St. Petersburg Imperial Academy of Arts, as O. K. Venig (1865–1909) – a teacher of the Sumy Alexander Men's Gymnasium; M. K. Yevlampiiev (1866–1937) – taught at Sumy People's University, the Sumy Cadet Corps, the Sumy Second Women's Gymnasium, the "New School" of V. Byrchenko in Sumy; M. I. Zinoviev (1850–1919) – worked as a home tutor for Princess M. Shcherbatova's children in the village of Terny (now Nedryhailiv district of Sumy region); I. Ye. Krapivin (?–?) – taught at Sumy Second Women's Gymnasium; N. Kh. Onatskyi (1875–1937) – taught at the women's and men's gymnasiums in Lebedyn (1906–1913) and at the leading educational establishments in Sumy (1913–1933); Ya. R. Porubinovskyi (?–?) – at the beginning of the XX century worked as a drawing teacher in the city of Sumy; H. I. Yaremenko (1875–1915) – taught graphic art at Sumy Commercial School.

A significant contribution to understanding of the state of artistic life in Slobozhanshchyna is the scientific work of S. Pobozhii, who noted intensification of artistic activity of Slobozhanshchyna artists of the first third of



the XX century (Pobozhii, 2002), and the study of art education in Sumy of the defined period conducted by V. Tkachenko (V. Tkachenko, 2009).

In the framework of the study of the state of art education in Slobozhanshchyna in the second half of the XIX – first third of the XX century, the regional approach allowed to identify the main factors that contributed to the formation of art education in the region during the specified period, namely:

- exhibition activity of Slobozhanshchyna artists;
- participation of artists of the region in creative associations of Ukraine;
- creation of museums and start of museum activity in the Sloboda Region;
- activities of Slobozhanshchyna collectors, connoisseurs of fine, decorative and applied arts;
- cultural-educational activities of Zemstvos since 1864;
- philanthropic activities in Sloboda Ukraine.

S. Pobozhii found out that in 1918 the first exhibition of Ukrainian antiquity was opened in Lebedin on the occasion of arranging Ukrainian courses for public school teachers in this city. It is important to note that participation in this event by art historian from Kharkiv University Taranushenko gave it the necessary scientific weight. According to S. Pobozhii, the success of the exhibition forced its organizers to extend exposition of the rarities. The researcher found that in 1918 an exhibition of the artist and sculptor Yu. Brazol-Leontieva took place at the Lebedyn Men's Gymnasium (Pobozhii, 2002).

Further study of the state of art education in Slobozhanshchyna allowed us to determine participation of the people of the region in creative associations and artistic events – in December 1911 – January 1912 the artists of Slobozhanshchyna and neighboring regions were elected delegates of the All-Russian Congress of Artists in Petrograd (Tkachenko, 2009). It is important to note that at the end of the XIX century, private collecting was intensified, which had an independent cultural significance and was a full-fledged component of the artistic process of the Slobozhanshchyna. According to L. Melnychuk, S. Pobozhii, N. Yurchenko, – these are collections of representatives of the nobility of the Kapnist family, A. Alfiorov, industrialists P. Kharytonenko and O. Hansen, artists O. Krasovskyi, Ye. Ahafonov. We can state that these private collections became the basis of museum collections in Slobozhanshchyna.

Special attention deserves L. Korzh-Usenko's study "Educational activities of Zemstvos of Kharkiv Province (at the end of the XIX – beginning of the XX century)", from which we have evidence about the activities of Slobozhanshchyna Zemstvos, which made a great contribution to the development of education and culture in the region, because, according to the author: "orientation of Zemstvos' activity to the excitation of social and creative activity of the people derived it from its own pedagogical framework and turned it into an important factor of social progress" (Korzh-Usenko, 1999, p. 15).



As Ukrainian historians point out, virtues of charity have existed in Ukraine for a long time. The examples of philanthropists at the turn of the XIX and XX centuries were the dynasties of Ukrainian entrepreneurs Tereshchenko, Khanenko, Kharytonenko, Tarnovskyi. They have made a significant contribution to the development of health, education, fine and musical art in the country.

Conclusions. Thus, cultural and historical analysis of art education formation of Ukraine in the late XIX – early XX centuries gave the opportunity:

- first, to cover objectively the grounds on which the artistic education of the Slobozhanshchyna of the studied period developed;
- second, to find out that in the second half of the XIX century, in Slobozhanshchyna worked artists-teachers who received higher academic education during the pre-revolutionary period at the St. Petersburg Imperial Academy of Arts;
- third, to identify the main factors that contributed to the formation of art education in the region during the specified period (exhibition activity of Slobozhanshchyna artists; participation of artists of the region in creative associations of Ukraine; opening of public museums and establishment of museum work in the region; activities of Slobozhanshchyna collectors, connoisseurs of fine, decorative and applied arts; cultural and educational work of provincial and county Zemstvos, patronage activities and charity of individuals and public organizations of Sloboda Ukraine.

The results of the scientific search made it possible to establish that art education formation in the territory of Sloboda Ukraine was in the unity of the processes of development of national art education in the second half of the XIX – early XX centuries, that was marked by opening of the special vocational training institutions for artists, who till 1917 had the opportunity to get higher art education on the territory of the state at the St. Petersburg Imperial Academy of Arts. The analysis of literary sources showed that during the studied period in the territory of Slobozhanshchyna there was a cohort of teachers-artists, who had obtained higher academic pedagogical education in the field of fine arts. The artistic-educational movement in the studied region was supported by Zemstvo institutions, creative associations, public organizations, accompanied by private initiatives of the leading intelligentsia, patrons and benefactors of the region, which was confirmed by the results of analysis of the source base of research.

The practical significance of research results lies in realizing the possibility of theoretical justification of regional peculiarities of art education development in the Slobozhanshchyna in the second half of the XIX – early XX centuries.

Important for the development of the history of pedagogical science in the sense of expanding its subject field is realization of research in the field of national art education and the search for information sources on cultural and educational activities of artists-teachers, who were at the origin of art



education formation in Ukraine. These problems are the subject of further scientific and pedagogical research.

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### РЕЗЮМЕ

**Бойченко Марина, Никифоров Андрей.** Из истории художественного образования Слободской Украины (вторая половина XIX – начало XX века).

В статье осуществлен культурно-исторический анализ становления художественного образования в Украине второй половины XIX – начала XX века, что позволило выявить ту почву, на которой развивалось художественное образование Слобожанщины исследуемого периода. Методологическую основу исследования составляют законы и категории научного познания, взаимосвязи и взаимозависимости явлений, историзма, системности, связи исторического и логического, национального и общечеловеческого. Художественное образование исследуемого периода представлено профессиональными школами, которые были сосредоточены в Одессе, Киеве и Харькове. Авторы акцентируют внимание на том, что указанные художественно-образовательные учреждения позволили раскрыть талант многих художников Слобожанщины.

**Ключевые слова:** Слобожанщина, педагоги-художники, украинские рисовальные школы, Петербургская Императорская академия искусств.

### АНОТАЦІЯ

**Бойченко Марина, Никифоров Андрій.** З історії художньої освіти Слобідської України (друга половина XIX – початок XX століття).

У статті здійснено культурно-історичний аналіз становлення мистецької освіти України кінця XIX – початку XX століття, що дозволило висвітлити той ґрунт, на якому розвивалася художня освіта Слобожанщини досліджуваного періоду.

Показано актуальність та доцільність дослідження, що полягає в необхідності наукового обґрунтування проблеми розвитку художньої освіти в Україні, вивчення позитивного педагогічного та творчого досвід попередніх поколінь із метою актуалізації художньо-освітньої спадщини попередників у сучасному культурно-мистецькому просторі.

Методологічну основу дослідження становлять закони й категорії наукового пізнання, взаємозв'язку і взаємозалежності явищ, історизму, системності, зв'язку історичного та логічного, взаємовплив національного та загальнолюдського.

Констатовано, що розвиток художньої освіти в Україні у другій половині XIX – на початку XX століття супроводжувався розширенням системи закладів освіти, які здійснювали художню освіту. Художню освіту досліджуваного періоду представлено професійними школами, що були зосереджені в Одесі, Києві та Харкові. Слід зазначити, що в Петербурзькій імператорській академії мистецтв проходила професійна мистецько-творча підготовка українських майстрів до 1917 року, випускників якої та вихованців вищезгаданих мистецьких шкіл направляли на роботу в провінційні міста регіону викладати мистецькі дисципліни: малювання, живопис, каліграфію, історію мистецтв, а також організовувати та влаштовувати художні виставки. Серед педагогів-художників Слобожанщини, які здобули вищу академічну професійну освіту ще в дореволюційний період у Петербурзькій імператорській академії мистецтв такі митці, як М. Євлампієв, М. Зінов'єв, І. Крапівін, Н. Онацький, Й. Порубінський, Г. Яременко та інші.



*Закцентовано увагу на тому, що зазначені художньо-освітні заклади дали можливість розкрити талант багатьох українських митців та втілити педагогічні ідеї провідних учителів-художників Слобідської України.*

*Доведено, що окреслена проблема потребує ретельного вивчення історії розвитку художньої освіти Слобідської України в таких галузях наукового пізнання, як історія культури, історія педагогіки, історія мистецтва.*

**Ключові слова:** Слобожанщина, педагоги-художники, українські рисувальні школи, Петербурзька Імператорська академія мистецтв.

УДК 37.02:378.4(477-81)

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DOI 10.24139/2312-5993/2020.02/311-326

## **СТАНОВЛЕННЯ КОНЦЕПЦІЙ І ТЕХНОЛОГІЙ ЕВРИСТИЧНОЇ ОСВІТИ В ДОСЛІДЖЕННЯХ УКРАЇНСЬКИХ НАУКОВЦІВ**

*Статтю присвячено аналітичному огляду й узагальненню результатів досліджень українських науковців, спрямованих на виявлення основних джерел, тенденцій і проблем становлення концепцій і технологій евристичної освіти (ЕО) в зарубіжній і вітчизняній педагогічній науці. Установлено три джерела й одночасно три складники евристичної освіти: сократівський (евристичний) діалог; концепція творчої самореалізації особистості; методологічні й технологічні основи творчої діяльності. Виявлено, що ЕО та її складники мають тенденції до постійного вдосконалення, модернізації і одночасно до ускладнення змісту, способів освоєння та використання.*

**Ключові слова:** евристична освіта, концепції і технології, евристичний діалог, творча самореалізація особистості, творча діяльність, зарубіжна і вітчизняна педагогічна наука, етапи, тенденції розвитку.

**Постановка проблеми.** Стратегія й завдання освіти сучасних громадян України ґрунтовно визначені в Національній доктрині розвитку освіти (2002), Законах України «Про вищу освіту» (2014), «Про освіту» (2016), «Про загальну середню освіту» (2020), уточнені в Концепції «Нова українська школа» (2016), інших державних і відомчих документах, підтверджені результатами досліджень багатьох науковців. Реалізація окресленої стратегії розвитку національної освіти пов'язана з відмовою від застарілої, репродуктивної, антидіалогічної системи навчання й виховання і побудовою інноваційних моделей і технологій освіти, коли педагог не передає готові знання, а співпрацює зі школярами та студентами, включає їх у самостійну пошукову,