

## АННОТАЦИИ

### **Тарасенко Г. С. Экологизм художественного образования в контексте образовательной интеграции: опыт концептуального поиска**

В статье представлено методологическое обоснование ценностных подходов к интегрированному обучению школьников средствами реализации эколого-воспитательного потенциала искусства и использования концептосферы художественной деятельности в целом. Раскрыта сущность экологизма художественного образования, который определяется тем, что в его границах происходит специфическая (художественная) форма обмена ценностными подходами к природе, способами взаимодействия с окружающим миром, формами его эстетического преобразования.

Обоснован педагогический потенциал художественно-ассоциативного метода познания учащимися природы, способствующий возникновению у школьников устойчивых художественно-рефлексивных установок на восприятие природы на основе создания интегрированной системы художественных ассоциаций на её объекты и явления и рождения в сознании учащихся художественной картины природы, которая является весомым результатом образовательной интеграции и составляющей частью целостного образа мира.

*Ключевые слова: экологизм, художественное образование, интеграция, ценность, образ, ассоциация, художественная картина природы.*

### **Шуть Н. Н. Интерпретационно-исполнительские музыкальные игры: формируем творческие умения младших школьников**

Данная статья является логическим продолжением предыдущей публикации в издании «Искусство и

образование», посвященной классификациям музыкальных игр как педагогического инструментария в формировании творческих умений младших школьников. Согласно авторской классификации раскрывается суть интерпретационно-исполнительских музыкальных игр, их подвиды. Раскрывается методика формирования творческих умений школьников на примере данного вида музыкальных игр, которая включает подготовительный, основной и рефлексивный этапы. Приводятся примеры реализации игромодулей в ходе пропедевтической, экспликативной и творческой фаз творческого процесса.

*Ключевые слова: музыкальные игры, интерпретационно-исполнительские музыкальные игры, младшие школьники, творческие умения, методика.*

### **Аристова Л. С. Реализация содержательной линии «Восприятие и интерпретация искусства» в курсе «Искусство. 1 класс»**

В статье поданы методические рекомендации по реализации содержательной линии «Восприятие и интерпретация искусства» в процессе преподавания интегрированного курса «Искусство. 1 класс» в контексте положений Новой украинской школы. Представлены методические советы для проведения с учащимися первичного и повторного восприятия музыкального произведения, изложены этапы организации восприятия музыки на уроке, предложены примеры вопросов и заданий к отдельным темам (по учебнику «Искусство. 1 класс» авторов А. В. Калиниченко, Л. С. Аристовой).

*Ключевые слова: 1 класс, урок музыкального искусства, содержательная линия «Восприятие и интерпретация искусства», методика.*

### **Папиш Л. В. Применение «Ромба ассоциаций» на уроках искусства**

В статье освещается методический прием «Ромб ассоциаций», ко-

торый способствует появлению ассоциаций, относящихся к содержанию и средствам создания художественного образа, и актуализирует личный художественно-эстетический и жизненный опыт учащихся основной и старшей школы. Представленный прием используется во время организации восприятия и обсуждения произведений изобразительного искусства на уроках искусства и побуждает учащихся самостоятельно интерпретировать художественные произведения и высказываться в групповой дискуссии. Автором приведены примеры применения «ромба ассоциаций» на различных уроках искусства в 8 классе.

*Ключевые слова: методический прием, «Ромб ассоциаций», уроки искусства, 8 класс, восприятие-интерпретация.*

### **Гаврыш Н. В. Технология литературного проекта: как помочь ребенку открыть важные смыслы с помощью художественного произведения?**

Статья посвящена инновационной технологии организации литературного проекта как особенной форме образовательной деятельности на основе одного или нескольких литературных произведений, в которой ключевые идеи произведения (произведений) задают смыслы познавательной и продуктивной деятельности детей. Научную базу технологии литературного проекта составляют теоретические положения психолого-педагогических исследований об особенностях художественно-эстетического восприятия и присвоения дошкольниками содержания и идеи художественного произведения; смыслообразования, открытия читателем/слушателем собственных смыслов в прочитанном. Обоснован общий алгоритм, четыре способа планирования и осуществления литературных проектов, принципы отбора произведений. Теоретические положения подкреплены конкрет-

ными примерами двух типов литературных проектов.

*Ключевые слова: литературный проект, художественные произведения, личностные смыслы, интеграция содержания и процесса обучения, синтез искусств.*

**Овинникова Н. И. Лепбук на уроках искусства в начальной школе**

Автор раскрывает метод лепбукинга как действенный педагогический инструмент в работе с младшими школьниками в новой украинской школе. Освещены особенности использования лепбуков в обучении интегрированному курсу искусства в начальной школе, даны методические рекомендации учителям искусства по организации работы по созданию таких средств детьми 6(7)–9(10) лет и алгоритм изготовления лепбуков учениками. Приведен пример работы учителя по использованию данного метода на примере изучения материала темы «Мое окружение» на уроках искусства в 1 классе.

*Ключевые слова: лепбукинг, лепбук, учебный метод, первоклассники, новая украинская школа, интегрированный курс искусства.*

**Гонтовая Л. В. Интегративный урок искусства в контексте художественной культуры: формируем социокультурную компетентность школьника**

Целью статьи является освещение некоторых методических принципов построения интегративного урока по предмету «Искусство», рассмотренного в контексте художественной культуры и направленного на формирование социокультурной компетентности ученика основной школы. Практическое значение статьи обусловлено необходимостью методического обеспечения полипредметной интеграции, которая обозначена в Концепции новой украинской школы как основа для системного мышления и формирования целостной

картины мира современной личности. Рассмотрены принципы интегративного урока (интерпретативность преподавания, конструирование познавательной проблемы, трансформация полученного знания в личностные смыслы) на материале учебника «Искусство» для 9 класса.

*Ключевые слова: искусство, художественная культура, социокультурная компетентность, полипредметная интеграция, методы стимуляции художественно-продуктивной деятельности.*

## ABSTRACT

**Tarasenko H. S., Doctor of Sciences, Professor, Vinnytsia Academy of Continuing Education, Vinnytsia, Ukraine, e-mail: tarasenkogal@gmail.com**

**Ecology of artistic education in the context of educational integration: Experience of conceptual search.**

The article presents the methodological justification of value approaches to the integrated education of students through the implementation of ecological and educational potential of art, as well as how to use the concept sphere of artistic activity in general. The essence of environmental education of artistic education is determined by the fact that there is a specific (artistic) form of exchange of value approaches to nature, ways of interaction with the surrounding world, forms of its aesthetic transformation.

The author's conceptual search is based on the idea that art and integration are phenomena of the same series. The synthetic nature of the artistic image a priori involves an integrative approach to its elaboration. Artistic disciplines are able to perfectly and fully implement the idea of integration.

Art is defined as a cultural phenomenon, which replaces the

natural form of beauty with an artistic form. Therefore, art deserves the role of a super paradigm, which is a guideline for the ethics of the environment.

It was emphasized that the most important expected result of integrated artistic education should be the origin of the students' views of the world as a holistic formation of their cognitive sphere. The article deals with various methodological approaches to integrated education (holistic, integration and humanistic, poly-artistic, cultural), as well as concepts of artistic and educational work with students (implementation of the resonance associative method, visual ecology, multifaceted learning, etc.).

The pedagogical potential of the artistic-associative method of knowledge by nature's students has been confirmed.

Moreover, the author emphasizes on the aspect of teacher training for integrated teaching of art and gives some examples of artistic preparation of student for integrated learning in Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University.

*Keywords: environmentalism, artistic education, integration, value, image, association, artistic view of nature.*

**Shut M. M., PhD, Associate Professor of Department of Aesthetic Education and Technologies of Preschool Education of H. S. Skovoroda Kharkiv National Pedagogical University, Kharkiv, Ukraine, e-mail: shutnik2002@ukr.net**

**Interpretive and performing musical games: Formation of schoolchildren's creative skills.**

The article logically continues of the previous publication in the journal "Art and Education" (Volume 2, 2018). It deals with classification of musical games as a pedagogical toolkit in the formation of creative skills of primary schoolchildren. According to the author's classification of musical games, interpretive and performing musical games are divided

into subtypes: vocal and plastic, musical and dramatic, musical and rhythmic, musical and instrumental games. The method of formation of schoolchildren's creative skills has been revealed by the example of this type of music games, which includes three stages (preparatory, main and reflexive). The author gives some examples how to realize module of games during the propaedeutic, explicatory and creative phases of students' activity.

This type of musical games is used in the process of different kinds of musical activity, with different numbers of students, in a classroom or playground. Moreover, it allows to involve requisites and decoration which cause various models of creative behavior and forms of students' creative skills such as: to express their thoughts about phenomena of musical arts, to make images – musical, plastic, etc., to understand and express their feelings during songs, dances, roles in musical and plastic performances, playing the musical instruments, to express themselves creatively while making homemade musical instruments.

*Keywords: musical games, interpretive and performing musical games, primary schoolchildren, creative skills, methodology.*

**Arystova L. S., PhD, Associate Professor of Department of Music Art of Mykolaiv National University named after V. O. Sukhomlynsky, Mykolaiv, Ukraine, email: aristovaludmila8@gmail.com**

**Implementation of the content line "Perception and Interpretation of Art" in the course "Art. 1st Grade".**

The article is devoted to methodical recommendations how to implement the content line "Perception and Interpretation of Art" in the process of teaching the integrated course "Art. 1st Grade" in the context of the concept of New Ukrainian School.

The methods of teaching at music lesson are general and specific,

inherent in the subject "Art". The analysis of perception of musical works as one of the activities at music lesson aimed at developing the ability to perceive music, analyze and interpret its content and expressive means. The author proposes recommendations how to teach 1st grade schoolchildren the primary perception and re-perception of musical works. Based on generalization of different scientific views, the stages of organization of teacher's perception of music at lesson are divided into: teacher's introductory word; actual perception of music (listening to the musical work); analysis and interpretation of the musical work; re-perception of the musical work (listening to the musical work). According to the textbook "Art. 1st Grade" by authors O.V. Kalinichenko & L.S. Arystova, the author gives examples of questions and tasks for certain topics that are relevant at different stages of the organization of perception of music at lessons.

*Keywords: 1st grade, music lesson, content line "Perception and Interpretation of Art", methodology.*

**Papish L. V., Teacher of Art of Mukachevo Secondary School № 1 named after O.S. Pushkin, Mukachevo, Zakarpattia region, Ukraine, e-mail: larisapapish@gmail.com**

**Implementation of "Diamond of Associations" at Art lessons.**

The technique of "Diamond of Associations" promotes the emergence of associations in relation to the content and means of creating an artistic image. Moreover, it actualizes personal artistic, aesthetic and life experience of primary and secondary schoolchildren. This technique can be used during the perception and discussion of works of fine arts at art lessons in the group discussions.

The algorithm of "Diamond of Associations" for each student is divided into the following stages: 1) draw a diamond in the workbook; write the

name of the painting (artwork) in the center of the diamond; 2) write details of the painting, which attracted the greatest students' attention, in the left of the diamond; 3) think about feelings, images, associations related with these details, which directly connected to the theme of the painting (artwork); 4) write of all other associations in the right of the diamond. After individual work, students discuss in group common and different opinions. As a result, students draw a conclusion that gives the key how to solve the problem presented at the beginning of lesson and the topic of lesson.

The author presents some examples how to use of "Diamond of Associations" at different art lessons in the 8th grade.

*Keywords: educational technique, "Diamond of Association", art lessons, 8th grade, perception and interpretation.*

**Havrysh N. V., Doctor of Sciences, Professor of Department of Psychology and Pedagogy of Preschool Education of Pereiaslav-Khmelnytskyi Hryhorii Skovoroda State Pedagogical University, Pereiaslav-Khmelnytskyi, Ukraine, e-mail: n.rodinaga@ukr.net**

**Technology of a literary project: How to help a child discover meaningful sense with the help of an artwork?**

The article is devoted to the innovative technology of organizing a literary project as a special form of educational activity based on one or several literary works in which the key ideas of a work (works) set the meaning of children's cognitive and productive activities.

According to analysis of literary sources and program normative documents in the context of the humanistic paradigm, the author proves the necessity of ensuring the personal inclusiveness of the child in the process of cognition, providing semantic coordinates to children's cognitive, living and time space and the educator as direct participants of the educational process. The literary

text and book, which have great opportunities for the development of self-knowledge and understanding, the discovery by person/child of one's own meanings, can be such semantic coordinate.

The scientific foundation for the technology of a literary project is the theoretical provisions of psychological and pedagogical research on the peculiarities of artistic and aesthetic perception, as well as appropriation of preschoolers' content and ideas of artistic work; sense formation, opening by the reader/listener of one's own meanings in reading.

The basis of the organization of literary projects is the principle of text-centricism. It is the disclosure of multidirectional meanings of works and at the same time reveals the integrated content of educational activity, which is further implemented in the joint activity of educators and children.

Innovative practice in experimental preschool institutions and primary school 1-2 grades during the last five years has convincingly proved the effectiveness of the literary project as a special form of educational organization based on one or more literary works. As a result, the proposed technology can be expedient both in work with preschoolers and in the training of young learners in primary school.

The article presents general algorithm how to do a literary project, 4 ways of planning and implementing literary projects (based on one work, several works, combined with a common theme, based on one work in a limited time format and based on texts selected by genre diversity), principles of the works selection. The theoretical positions have been shown by the concrete examples of two types of literary projects.

*Keywords: literary project, literary works, personal meanings, integration of content and process of teaching, synthesis of arts.*

**Ovinnikova N. O., Teacher-Methodist of Music, Secondary School №119, Kyiv, Ukraine, e-mail: n119@i.ua**

**Lapbook and Art lessons in primary school.**

The author discovers the lapbook method as an effective pedagogical tool for working with primary students in a New Ukrainian School. The peculiarities of using lapbook during the integrated course of Art in primary school have been presented. The author gives methodical recommendations for art teachers how to organize their work in order to make lapbook by children 6(7) - 9(10) years.

Lapbook are divided into different types: by content (encyclopedic, fairy (cartoon), thematic, school), by format (standard book with two extras, a book with 3-5 extras, a book like concertina, a figured folder. The author emphasizes on the advantages of using this method with primary schoolchildren, which provides development of tactile, motor, sensorimotor sphere of the child, helps to organize the educational process through game. Moreover, lapbook help to make more effective the process of studying a new topic and generalizing the knowledge of students, the use of this information in a new environment. In addition, lapbook is an instrument of research, search and creative activities of students, as well as it affects their cognitive motivation.

The author gives some examples how to use this method in studying the subject "My Environment" at Art lessons in 1st grade.

*Keywords: lapbook, educational method, first graders, New Ukrainian School, integrated art course.*

**Hontova L. V., Senior Teacher-Methodist of the Dnipropetrovsk Academy of Music named after M.I. Glinka, Dnipro, Ukraine, e-mail: dneprlara@gmail.com**

**Integrated art lesson in the context of artistic culture: Formation of student's sociocultural competence.**

The article deals with some methodological principles how to make an integrated art lesson, considered in the context of artistic culture and aimed at forming sociocultural competence of schoolchildren. The definition of the concept of sociocultural competence in the narrow and broad senses has been proposed. At the narrow sense, sociocultural competence refers to personal transformation of artistic contents and their ability to extrapolate into other non-artistic fields of human cognition. At the broad sense, sociocultural competence is related to a certain student's personal position and productive activities for the purpose of meaningful and value interpretation of artistic a work.

The practical significance of the article is due to the need to develop methodological support for multi-dimensional integration, which is defined in the Concept of the New Ukrainian School as a basis for system thinking and formation of a coherent picture of the world of modern personality. The principles of integrated lesson (interpretation of teaching, formation of a cognitive problem, transformation of the acquired knowledge into the personal contents) and their implementation in the educational process based on the material of the textbook "Art" for the 9th grade by the author Masol L.M. The necessity of problematic lesson making as an opportunity to create an integrative content space has been demonstrated. The students' personal activity is given as the result of their understanding of the work of art and the influence on the niche of the content components of their activity and communication in society.

*Keywords: art, artistic culture, sociocultural competence, poly-project integration, methods of stimulation of artistic and productive activity.*