

SUMMARY

Bogomolova Marina. Social education in the activities of the Ukraine's National education committee in 1920 – 1922.

The article substantiates the peculiarities of the People's Commissariat activities at the stage of elaboration and adoption of the Declaration "On the social upbringing of children" (1920). The regulatory and legal framework developed by the departments and advisory bodies of the People's Commissariat on the implementation of the Concept of Social Education for the specified period is systematized.

The forms of work on the level of state, institutions, educational establishments concerning social protection of children, organization of education in the context of school education reforming in Ukraine are revealed.

The basic principles of social education in Ukraine were determined by the Declaration of the People's Commissariat of Education of the Ukrainian SSR "On the social upbringing of children" (1.07.1920).

Questions of social education were closely linked to the political, economic, and social problems facing the country through the confrontation of various governments, parties, civil war, and foreign intervention. It all influenced the economy, welfare of the population, brought famine and devastation, changed the fate of many families, people, especially children.

This situation of children directed the People's Commissariat of the Ukrainian SSR on the immediate adoption of measures and decisions on its solution.

In general, the development of pedology and reflexology, the social nature of education, the environmental approach, theory and practice of the children's team, development of the theory of "dying out of the family" in the new ideological conditions and the inability of the family to implement the educational function, socio-economic, political, ideological, educational, cultural, state-building processes led to the substantiation in the country of the social education concept in the early 20's of the XXth century, which influenced the overall process of reforming education in the country under the leadership of the People's Commissariat of the Ukrainian SSR and contributed to create new types of education, development and implementation of forms and methods of educational work with children who faced the political, economic, social and cultural conditions of development of Ukraine.

Key words: social upbringing, council for children's protection, department of social education, child protection, week of children's protection.

UDC 378.784.9

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DOI 10.24139/2312-5993/2018.04/268-278

METHODS OF TEACHING OF COLORATURA SOPRANO VOICE: COLORATURA TECHNIQUE IN THE OPERAS BY MONIUSZKO (SELECTED EXAMPLES)

The article highlights the problems of mastering the coloratura technique of the soprano parties in the operas of Stanisław Moniuszko. It is emphasized that vocal creativity of the founder of Polish vocal lyrics and national opera is of considerable interest both for musicologists and vocalists. Attention is focused on four parameters: a) coloratura technique, b) tessitura, c) use of high and low notes of the voice range of soprano, d) traditional

performing aesthetics. For analysis, three soprano arias from Moniuszko's opera creativity were chosen: Italian Aria of Miss Ewa Perche belli labbri che amore from II act of the opera The Countess; Hanna's Recitative and Aria Do grobu żyć w bezzennym stanie [To stay unmarried to the grave], Któraż to która tej ziemi córka [Which daughter of this land] from the Act IV of the opera The Haunted Manor; Beata's waltz from the operetta Beata.

Key words: *coloratura soprano voice, coloratura technique, operas by Moniuszko.*

Introduction and analysis of relevant research. Stanisław Moniuszko is the creator of the Polish national opera and Polish vocal lyric poetry. The works of this composer occupy a prominent place in Polish music literature. Many times, performing on the stage, I sing the songs composed by him, and I have performed Hanna's part from the opera *The Haunted Manor* over 300 times in Poland and abroad, moreover I took part in a direct broadcast of this work to the whole world by TV Polonia – the opera was performed on February 22, 1997 on the occasion of the 30th anniversary of the Great Theatre in Łódź, and two years earlier 1995 (09.10.) I performed Hanna's part overseas for Polish community in Chicago.

For many years, initially as a soloist and now as a teacher, I deal with the specificity of coloratura soprano. My interests include various levels on which reference can be made to this type of voice. The essential research material which supports my opinion are observations and experiences that I have gained as a result of many years' work on the opera and concert stage, and my pedagogical experience in the field of solo singing. Moreover, I use selected literature of the subject.

The aim of the article is to highlight the methods of teaching of coloratura soprano voice – coloratura technique in the operas by Moniuszko on the selected examples.

Research methods: general – analysis, synthesis, generalization; empirical – observation.

Research results. The main research question is: "Shall coloratura soprano be applicable in the opera creativity of St. Moniuszko?"

I will start with the definition of the key words – coloratura, coloratura soprano:

"Coloratura – in the analysis of a music work, the description of a fragment of a vocal composition (e.g. arias or songs), consisting of scale courses, passages and other ornaments, requiring proficiency from the performer and efficient use of the voice scale" [5].

"Coloratura – embellishing, decorating the melody: 1) these are fast passages, trills and other virtuosic figures in the vocal music of the 17th/18th centuries that require technique and great rhythmic precision (ornamental colour). In opera music of the 18th/19th centuries a special type of coloratura soprano (e.g. Queen of the Night in the opera of W.A. Mozart *The Magic flute* – aria di bravura). In more modern opera, the coloratura becomes an expressive element" [1, p. 448].

Coloratura soprano: I will start with a few myths. Coloratura does not mean that someone can sing very high. There are coloratura sopranos that are not able to sing *Der Hölle Rache* due to lack of the scale. It does not mean, however, that they are not coloratura, because coloratura is nothing but technical proficiency, that is the efficient performance of various embellishments. However, despite the fact that it is a technique, so according to definition something one can learn. There are natural coloratura and trained ones. Those trained coloraturas will never sing so lightly as natural ones.

We divide coloratura sopranos into lyrical and dramatic ones. The first ones sound brighter and lighter, while the latter are dark, heavy and have more power. Real dramatic coloratura sopranos are extremely rare [3].

“Light coloratura soprano: of a large and the highest scale (do¹-mi³, fa³), the most movable, with limited strength of sound, specialized in brilliant virtuosity, quick vocalises, trills [2]”.

Lyric soprano and lyric-coloratura – which has more expression, soft and warm sound, not very strong, is capable of the most delicate nuances (scale do¹-do³) [2].

And one more classification.

Coloratura soprano – according to Stimmfach (plural. Stimmfächer) – German system of singers categorization, especially opera singers, based on the scale, power and tone of the voice. It is used mostly in Europe, especially in the German-speaking countries and the operas playing classic repertoire [9].

Table 1

Coloratura soprano according to Stimmfach

Voice type	Scale of voice	Examples of the roles	Singers e.g.
Coloratura soprano or coloratura-lyricsoprano	ca. c ¹ do f ³	Oskar, Tytania, Zerbinetta, Olympia, Adela, Marie, Amina, Elwira...	Lily Pons, Lucia Popp, Mado Robin, Erna Sack, Natalie Dessay, Beverly Sills, Rita Streich, Sumi Yo
Dramatic coloratura soprano	ca. c ¹ do f ³	Donna Anna, Konstancja, Królowa Nocy, Semiramide, Łucja, Fioridiligi, Norma, Leonora, Violetta, Odabella...	Edda Moser, Joan Sutherland, Cristina Deutekom, Edita Gruberová, Diana Damrau
Coloratura soprano “subrette”	Usually between the scale of coloratura soprano and lyric ca. a do c ³	Despina, Zuzanna, Zerlina, Belinda, Adela, Sophie, Ännchen...	Barbara Bonney, Kathleen Battle...

Comparison of the scale of the soprano voice and coloratura soprano, emphasizing small, but extremely important differences, in the context of Stanisław Moniuszko's works, will help to compare the tessitura characteristic for the discussed type of voice to the vocal material used by the composer.



Fig 1. Construction of the voice range of coloratura soprano compared to the course of the soprano ranges [6¹].

It focuses on four determinants:

- coloratura technique;
- tessitura¹;
- use of high notes of the voice range (for the needs of the paper, I accepted the level above: f², fis²) and low notes of the voice range (for the purposes of the paper, I accepted the level below: f¹, fis¹);
- traditional performance aesthetics.

Returning to the previously asked question:

- Will coloratura soprano be found in the operatic works of St. Moniuszko?

I have chosen three soprano arias for analysis, in which the composer used coloratura technique, and which due to the performance traditions, are performed by coloratura sopranos (Table 2).

I will quote a few excerpts showing the musical style of St. Moniuszko, in the context of coloratura technique and the selected arias.

"The influence of vocal lyrics is also visible in other compositions by Moniuszko, especially in the operas in which the arias often have the character of a song (e.g. *Szumią jodły na gór szczycie* [*Rustling firs on the top of the mountains*], *Gdyby rannym słońkiem* [*If at the sunrise*]). The composer

1 Tessitura (wł.)– zakres głosu dominujący w danym utworze. Tessitura nie jest synonimem skali, bowiem skala wskazuje na pełny zakres głosu, natomiast tessitura na mniejszy lub większy jej wycinek (np. wysoka, średnia, niska). W wokalne praktyce wykonawczej Tessitura wskazuje na tę część skali głosu śpiewaka, która odznacza się szczególnymi walorami (np. pięknym brzmieniem). Za: A. Chodkowski, Encyklopedia ..., op. cit., s. 892.

introduced a coloratura aria only where it was needed by a dramatic action (the so-called Italian aria in *The Countess*)” [1, p. 566].

Table 2

Soprano arias with coloratura technique

Lp.	Aria	The first performer	Date of premiere
1	Miss Eva's aria from the act II of the opera <i>The Countess</i>	Bronisława Dowiakowska soprano	February 7, 1860
2	Hanna's recitative and aria from act IV of the opera <i>The Haunted Manor</i>	Bronisława Dowiakowska soprano	September 28, 1865
3	Beata's waltz from the operetta <i>Beata</i>	Maria Wojakowska soprano	February 2, 1872

“A manifestation of the composer's usage of various means developed in the 19th century opera are cantilena, coloratura, recitative and also spoken texts (*The Countess*)...

The coloratura arias in the operas by Moniuszko are rarely encountered. Coloratura acts as a contrast to the – arias (lyric – author's note). This kind of differentiation was used by the composer in the presentation of the characters of the opera *The Countess* [7].

To sum up – the coloratura technique is used by Moniuszko to present the character or dramatic situation.

In the opera *The Countess*, Moniuszko introduces the coloratura Italian aria to the character of Ewa – the Italian singer (based on the music of Rossini, Donizetti, Bellini), in *The Haunted Manor*, in Hanna's aria, the coloratura manifests the heroine's character (courage and determination), and in the operetta *Beata* this is a symbol of lightness and youthful fantasy of a young girl in love – Beata.

The analysis of the works has been conducted on the basis of vocal score from the collection of B. Romaniszyn and J. Szamotulska [7].

Italian Aria of Miss Ewa *Perche belli labbri che amore* from II act of the opera *The Countess* [7, p. 51–56]:

Ambitus: cis¹-cis³ (usual cadence e³)

Number of bars: 76

Metrum: 4/4

“Italian” Aria” of operatic primadonna is a great copy of the Italian style. It could be considered a result of music by Rossini, Bellini, Donizetti and Mercadante. The aria is also the best proof of individual features of Moniuszko's talent as everything else in *The Countess* and how few specifically Italian factors are here [4, p. 122].

The assignment of Ewa's aria to the voice of coloratura soprano is doubtless. Embedded in the range of this type of voice, actually in each bar it contains elements of coloratura technique, and these are: gruppettos, 16th-note

texture, acciaccatura, portamento, staccato, trills, 16th note and 32th note processions constructed directly as the sounds following each other or triads and combined textures, high tessitura, long high notes and cadences. The performers of the aria's end traditionally with a cadence, usually up to e³.

It is true that at the beginning of the aria we find definition of the tempo: *moderato* – moderately, also quite low tessitura of the song is surprising.

Table 3

Total number of notes vocal part	Above fis ²	Below fis ¹
503	57	30

However, the nature and texture of the passage in question that recalls associations with the Rossini or Donizetti operas, suggest a delicate, subtle but reckless way of performance specific for coloratura sopranos.

Table 4

Sample performances of Ewa's aria (by recordings)

№	Name and surname	Description of the performance	Form of performance	Recording time
1	Bogna Sokorska	Unusual precision of basic melodic material, added cadence in the middle and at the end of the aria.	4 bars vide	3,54"
2	Zdzisława Donat	Precision of the basic melodic material, added cadence in the middle of the aria and at the end of the aria	4 bars vide	3,50"
3	Katarzyna Dondalska	Performance decorated with spectacular, added cadences	all music material	4'00"

Hanna's Recitative and Aria *Do grobu żyć w bezzennym stanie [To stay unmarried to the grave], Któraż to która tej ziemi córa [Which daughter of this land]* from the Act IV of the opera *The Haunted Manor* [7, p. 74–86]:

Ambitus: c¹-h²

Number of bars: 195

Metrum: 4/4

"In the last act, apparently Moniuszko's invention was weaker, not so intense as in previous acts. Assumed only for the display of the singer performing Hanna's part, the aria in the first scene of this act sounds completely false both in the lyric and the coloratura parts. Everything is artificial or even unsuccessful, for example in terms of declamation and prosody. It is difficult to explain directly the disproportion that occurs between Stefan's or Miecznik [The Sword-bearer's] arias and this operatic item, usually overlooked in the performances of *The Haunted Manor*. Moniuszko expected to attract the operatic primadonnas to Hanna's part. This idea was unsuccessful. While the best performers for male roles were never

lacking in Poland, there weren't any prominent but ambitious singers for the parts of Hanna and Jadwiga so that both of them were usually given to younger singers to perform. Hanna's aria is like "the opposite example" to the perfect male arias" [4, p. 163].

I do not agree with Z. Jachimeck's assessment of Hanna's aria. I think that it should be attributed to the moment in which it was published – 1983. Time has evidently verified this review, and the singers performing Hanna's part proved that it is a beautiful aria and at the same time very demanding for the performer, containing a lot of aesthetic values.

In Hanna's aria, the composer used the following coloratura technical means: appoggiaturas, trills, 16th notes and 32th notes as well as 8th notes processions of sounds directly following each other or triads, as well as combined textures, chromatics, high tessitura, long high notes and cadences.

Specifically, the tempo in Hanna's aria: *moderato* – moderately, middle part – *piu lento* and through *piu allegro* return to *moderato* tempo in the third part. The whole is maintained in a narrower tessitura (the lowest sounds – below f¹ occur only 63 times, which is less than 9 % of the vocal line). This is interesting that in the aria Moniuszko repeatedly used long coloratura fragments of melodic courses, in six places he added spectacular cadences, the number of high held notes (at least a dotted quarter of a note: g²-5, a²-12, b²-4, h²-4 is also striking). The longest is a² held by two and a half bars, i.e. two whole notes and one half-note tempo *piu lento*, total 25, or 3,4 % of the vocal material). There are no sounds from the three line octave.

Table 5

Total number of notes of the vocal part	Above fis ²	Below fis ¹
717	76	63

Hanna's aria has the most complex construction of the three considered arias. At the beginning, the composer introduced a recitative. Aria with a clear three-part structure requires coloratura voice guidance (part I and III) and lyrical-cantilena (part II). Part II is often omitted and a singer performs aria in incomplete form. It should also be noted that in Hanna's aria, the composer used the rich texture of the orchestral layer, which forces the performer to have a denser and stronger voice diameter. However, numerous coloratura processions, high-kept sounds, long excerpts in the high tessitura (the higher part of the two line octave) and cadences – often cause that this aria is performed by the coloratura sopranos.

The set of 7 recordings of Hanna's aria below shows the variety of the aria performances.

Table 6

Performances of Hanna's aria

№	Name and surname	Form of performance	Time of performance
1	Zdzisława Donat	24 bars vide	7''30'' (1)
2	Bożena Betley	Full version	8'20'' (2)
3	Iwona Hossa	vide 34 bars	7'02'' (3)
4	Aleksandra Kurzak	vide 34 bars	6'37'' (4)
5	Barbara Rudzka	Full version	9'40'' (5)
6	Elżbieta Stengert	vide 71 bars	5''07'' (6)
7	Anna Jeremus	vide 71 bars	4''28'' Film

Depending on the genre and type of voice, its power and colour, the recordings differ due to: 1) forms: from the whole material to vide 71 bars, 2) agogics, but also 3) dynamics and 4) performing measures.

Beata's waltz from the operetta *Beata* [7, p. 91–96]:

Ambitus: es¹-b²

Number of bars: 140

Metrum: 3/4

"Beata's final aria: *Ach, ileż rozkoszy ma życie i świat* [Oh, how much pleasure has life and the world], is a paraphrase of the several typical motifs of Chopin's waltzes" [4, p. 190].

The assignment of Beata's waltz to coloratura soprano is not so obvious.

Although the melody of the vocal line was based on the tessitura appropriate to this type of voice, however, elements of coloratura technique, though similar, are much less common, and these are: acciaccatura, trills, 8th note processions of the sounds directly following each other or triads as well as in combined textures, chromatics, high tessitura, long high notes, cadences.

Specifically, the tempo of the song: *Tempo di valzer*, the whole sustained in a slightly narrower tessitura (the lowest sound – es¹), there are not high, spectacular notes from the three line octave as well.

Table 7

Total number of notes of vocal part	Above fis ²	Below fis ¹
329	26	11

Assuming that the selection of the performer depends on the nature of the work and the melo-rhythmic texture of the discussed fragment, the form of the whole suggests a method of performance: lightness and airiness. The following speaks for the coloratura soprano: long kept high sounds, delicate and subtle, although daring way of conducting vocal voice melodies and tessitura – long fragments in the higher part of the two line octave.

The mentioned elements speak for the coloratura soprano as the preferred performer. I have not found available professional recordings of this aria.

Conclusions. Comparison of the tessitura of the three arias evidently confirms that the typical excerpt of coloratura is Ewa's aria from opera *The Countess's*, although its embedding in the diameter of the voice range is striking.

	Above fis ²	Below fis ¹	Diameter
Ewa's aria	11,33 %	5,96 %	82,71 %

Hanna's aria turns out to be the second aria, whose construction speaks for its performance by the coloratura soprano – with the great amount of high notes, high tessitura and spectacular coloratura excerpts and cadences.

	Above fis ²	Below fis ¹	Diameter
Hanna's aria	10,59 %	8,78 %	80,63 %

Waltz Beata turned out to be the lowest aria. However, the lightness of the whole composed as waltz and economy of the texture of the accompaniment part, speaks for the possibility and correctness of its performance by coloratura soprano.

	Above fis ²	Below fis ¹	Diameter
Beata's aria	7,9 %	3,34 %	88,76 %

In today's performance aesthetics that prefers the division and assignment of the works to the genres and types of voice, apart from scale and tessitura, the elements deciding of the selection of the performer are the texture of the orchestral layer and the dramatic saturation of the whole. Hanna's aria is performed by lyric sopranos, dramatic coloratura, lyric-coloratura sopranos. Beata's waltz: lyric sopranos, lyric-coloratura sopranos and coloratura sopranos. Ewa's aria: coloratura sopranos.

After the profound analysis, from the standpoint of teaching methods of coloratura soprano voice, I am of the opinion that this type of voice will find its place in the operas by Stanisław Moniuszko. All three arias can be performed by this type of voice, provided, each aria is treated separately and artistic means are adapted to the specificity of the voice of each performer. My belief is that proposing these arias to coloratura sopranos can bring extremely beneficial results in view of the development of artistic emotion as well as the enhancing the colour and voice saturation due to expanding the potential of the used performance means. It refers both to education of young vocalists and professional presentation.

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АНОТАЦІЯ

Еремус-Левандовська Анна. Методика навчання колоратурного співу сопрано: колоратурна техніка в операх Станіслава Монюшка (вибрані приклади).

У статті висвітлено проблеми опанування колоратурної техніки сопранових партій в операх Станіслава Монюшка. Наголошено, що вокальна творчість фундатора польської вокальної лірики та національної опери становить значний інтерес як для музикознавців, так і для педагогів-вокалістів. Увагу сконцентровано на чотирьох параметрах: а) колоратурна техніка, б) теситура, в) використання високих та низьких звуків вокального діапазону сопрано, г) традиційна виконавська естетика. Для аналізу обрано три сопранові арії з оперної творчості Монюшка (Арія Єви з II акту опери «Графіня», речитатива й арії Ганни з IV акту опери «Зачарований замок», Вальс Беати з оперети «Беата»), у яких композитор застосував колоратурні техніки і які зазвичай виконуються колоратурними сопрано.

У сучасній виконавській естетиці преференції надаються підпорядкуванню творів щодо ґатунків вокальних голосів, коли у виборі солістів керуються не тільки теситурою і діапазоном, але й оркестровою фактурою і драматичною насиченістю. У цьому контексті в оперній творчості Ст. Монюшка можна знайти сопранові партії, які можна трактувати як колоратурні. Саме такими можна вважати три виокремлені арії за умови розуміння їх специфіки і пристосування художніх засобів до виконавських можливостей конкретних вокалістом. Запропонована авторська методика опанування означених арій дає вражаючі результати в підготовці молодих оперних співачок як із боку розвитку артистичності, так і з боку розширення діапазону і тембрального забарвлення завдяки дидактичному потенціалу як самих творів, так і запропонованих в авторській методиці виконавських засобів.

Презентована в статті методика опанування колоратурних технік в оперних аріях Станіслава Монюшка надає їм нове життя в репертуарі виконавців із колоратурним сопрано.

Ключові слова: колоратурний спів сопрано, колоратурна техніка, опери Станіслава Монюшка.

РЕЗЮМЕ

Еремус-Левандовская Анна. Методика обучения колоратурного пения сопрано: колоратурная техника в операх Станислава Монюшко (избранные примеры).

В статье освещены проблемы освоения колоратурной техники сопрановых партий в операх Станислава Монюшко. Отмечено, что вокальное творчество основателя польской вокальной лирики и национальной оперы представляет значительный интерес как для музыковедов, так и для педагогов-вокалистов. Внимание сконцентрировано на четырех параметрах: а) колоратурная техника, б) тесситура, в) использование высоких и низких звуков вокального диапазона сопрано,

г) традиционная исполнительская эстетика. Для анализа выбраны три сопрановые арии из оперного творчества Монюшко (Ария Евы с II акта оперы «Графиня», речитатива и арии Анны с IV акта оперы «Зачарованный замок», Вальс Беаты из оперетты «Беата»), в которых композитор применил колоратурные техники и которые обычно исполняются колоратурным сопрано.

Ключевые слова: колоратурное пение сопрано, колоратурная техника, оперы Станислава Монюшко.

УДК 378.091(477)(091)

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DOI 10.24139/2312-5993/2018.04/278-293

ПЕРІОДИЗАЦІЯ РОЗВИТКУ ВИЩОЇ ОСВІТИ В УКРАЇНІ

У розвідці здійснено періодизацію процесу зародження, становлення та розвитку вищої освіти на території України, виокремлено протоуніверситетський, докласичний, класичний, модернізаційний, радянський, сучасний (постмодерний) періоди – від афінської системи в полісах Північного Причорномор'я, шкіл підвищеного типу в Київській Русі для підготовки представників державної та духовної еліти, братських шкіл, Острозької та Києво-Могилянської академії до функціонування мережі університетів, спеціальних вищих навчальних закладів, народних університетів. Визначено історичні, суспільно-політичні, економічні, соціокультурні, ментальні, освітні, наукові чинники, що детермінували динаміку кількісних та якісних змін і нововведень у вищій школі.

Ключові слова: періодизація, розвиток вищої освіти, тип вищої школи, академічна автономія, освітній ідеал, модель університету, академія, докласичний університет, класичний університет, вільна вища школа.

Постановка проблеми. Проблема періодизації досліджуваних явищ і феноменів належить до однієї з найбільш значущих в історико-педагогічній науці. Текстологічний аналіз наукової літератури засвідчує: якщо в радянській історіографії панували формаційний і класово-партійні підходи до визначення періодів та етапів розвитку відповідного об'єкту дослідження за ігнорування світового контексту освітніх процесів, то сучасні дослідники керуються досить широким спектром критеріїв і підходів. О. Петренко [21] звертає увагу на те, що більшість авторів при здійсненні періодизацій історії освіти в Україні орієнтуються переважно на розвиток історичної науки або соціально-економічні реформи в суспільстві, недооцінюючи вплив соціокультурних і педагогічних чинників.

Аналіз актуальних досліджень. Суттєвий внесок у висвітлення європейського контексту розвитку вищої освіти України здійснили О. Антонова, Г. Бериґа, Б. Год, В. Горський, С. Грачотті, С. Курбатов,