

Section 10. Cultural Studies

Subsection 6. Theory and history of culture

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**About the content of collective monograph “HISTORY, THEORY AND
PRACTICE OF MODERN HUMANITIES” (preface)**

The recently published a collective monograph “History, Theory and Practice of modern Humanities (Edited by T.V. Martynuk, N.V. Ignatenko) [2]. While choosing the theme of our collective research, we thought about the role of the Humanities in the specialist training of the 21st century. It is the time when the information flow increases rapidly and the level of knowledge becomes higher. These factors encourage the consumers to respond to changes very quickly, to solve many professionally oriented problems. Nowadays, the status of the Humanities as a discipline and as a part of the educational process, attracts the attention of scholars, who research different aspects of this phenomenon. Specific attention is paid to the ontological perspective, as well as to the purpose – to identify the human being’s features, which are important for the survival in modern multicultural world (O. Demidova).

We interpret the term "Humanities", taking into account O. Demidova’s discourse, in which she emphasizes the semantic confusion and even the substitution of this term by the concepts, related to the humanitarian knowledge and Humanities [1, p.2]. The researcher separates these terms, builds convincing semantic and logical connections between them, and refers to their place in the field of modern knowledge and education. She points to the opposition "Humanities - Nonhumanities", draws the attention to the vivid dehumanization on the level of life practice. The scholar emphasizes the principle discrepancy between fragmented consciousness, as a heritage of the postmodernism, and aggressive inclination to the general unification, without taking into consideration

specific features of history, culture, mentality, spirituality and outlook, etc. Thus, the sphere of the Humanities, as a tool and space of the society autoreflection, includes philosophic, philological, historical disciplines, interpreted in the broadest sense. The sphere of the humanitarian knowledge, as a space and the cumulative result of the society autoreflection, is much broader. It covers the entire knowledge spectrum and the human being stands for its subject and object. The object of the Humanities, as an active space of the subjectivity, is the practice of the self-identification. Subject-oriented issue becomes possible as it is based on the dialogism, consistency, obligation or possibility of the going deeply into the ethical-hermeneutic sphere [1, p.11].

Reflecting on the Humanities difference from exact sciences, B. Erengros emphasizes that they are realized through "perception of art, which involves co-creation, development of the imagination, creative potential; they become essential in the process of learning, research activities, and work in production sphere" [4, p. 10]. More and more scientists all over the world emphasize the importance of general humanitarian training of the specialists. It contributes to the universalization of the youth's professional activity through the assimilation of the vast world of knowledge, awareness of the integrative development of human culture, formation of thinking, development of imagination, adaptability to anything new, etc. The growing status of humanitarian education is based on complex of humanitarian sciences.

The fate of the Humanities, humanistics, methodology of Humanities in the 21st century, has attracted the attention of M. Kahan and his scientific school. The researcher has believed that human knowledge is a central one in the world of science. It integrates the information streams from all other branches of knowledge, because a human being performs in all spheres of life. "Only in our time... the person is given an opportunity to realize his true place in the world and, therefore, to focus his cognitive activity on the things that have been considered secondary ones. Thus, new and historically required change of the orientation in

the world of science – formation of the anthropocentric vector of all cognitive activity – becomes possible" [3, p.9].

The materials on culturology, art and pedagogy have been represented by the authors of the collective monograph. It is clear that the theoretical level of these Humanities and practice of the 21st century University specialist training, together with the latest methodology, are constantly evolving. To our mind, the authors have tried to focus the attention on the key, historical, theoretical and practical sections of the mentioned above Humanities, which reflect the most important and controversial areas of cultural, artistic and pedagogical knowledge, affect the educational process in the educational and artistic institutions.

The monograph consists of three chapters. The first chapter "Humanitarian context of socio-cultural space" deals with the issue of modern practices of cultural renewal of modern Ukrainian cities in the sociological dimension. The authors emphasize the freedom and equality as components of the anthropology, features of spirituality and human achievements. They research the educational principles of culture of trust creation, which is considered a social potential of the personality's development, study theoretical aspects of the axiological changes in society's spiritual life, the regional aspect of the artistic genres in the conceptual and spatial dimensions, features of the perceptions of the geo-cultural space of the Northern Pre-Azov region in folk beliefs. This chapter presents the features of the cultural and artistic potential of the religious art, cultural and educational activities of the Podillya Catholic communities in the 14-19th centuries, social and cultural life of the Vinnitsa region Catholics during the times of Soviet atheism, social and cultural aspects of the students' interethnic tolerance.

In the second chapter "Art historical studios: on the way to the modern Humanities" the authors discuss music and choral traditions of the Podillya region in the second half of the 19th - early 20th centuries, artistic life of Vinnitsa in the first third of the 20th century, Ukrainian-Polish musical links of the first third of the 20th century (e.g. Drohobych). They present Mennonite history of musical culture of the 19th - early 20th century, shown in the research works of Peter Letkemann.

He specifies a so-called “memory” of Zaporizhzhya region, the main trends of Ukrainian spiritual singing development of the late 19th - early 21st centuries. The authors draw the attention to the historical and pedagogical dimension of Dnipropetrovsk choral school of the 20th – early 21st centuries, to the issues of choral musicology in the scientific heritage of Inessa Hulesko (to the 75th birthday anniversary).

The third chapter "Humanization of the educational theory and practice" is devoted to the research of ethno-pedagogical criteria of cultural accordance with educational space, acmeological simulation of learning environment as a factor of high school students' pedagogical skills formation, integration of education as a means of culture acquisition (the problem of humanization of education in non-humanitarian Universities). This chapter deals with syncretism of the teachers' of Music professional training in the sphere of modern Humanities, shows scientific and theoretical analysis of the artistic and communicative culture of the future teachers of Music. In this chapter the authors show the role of the faculty of Fine Arts of Moldova State University in aesthetic education of students, the use of research methods in Masters' applied training program "Musical culture and art". They research psychological problems of interaction between future teachers of Music and the creative community. The authors emphasize pedagogical principles of the outstanding Russian pianists of the 20th century, present educational potential of national Christian artistic and pedagogical tradition in historical perspective (Ancient Russ – 19th century). This chapter draws the attention to the methodological aspects of students' training for the aesthetic education of school students by means of musical and theatrical aspects. The authors present methodology basis of future teachers' training for the organization of primary school students' music and learning activities. They show the features of moral and aesthetic education of primary school students by means of folk music as the issue of educational theory and practice.

The material, presented in the monograph, has been tried at All-Ukrainian National Scientific Seminar "Actual problems of professional training of musically

and pedagogically oriented students according to current national standards and programs", which was held on November, 10-11, 2015 at the Department of artistic disciplines and teaching methods of State Higher Educational Establishment "Pereyaslav-Khmelnitsky State Pedagogical University named after Grigoriy Skovoroda". This research issue reflects the activity of the scientific school "Conceptual foundations of modern artistic regional studies", which is centered at Department of artistic disciplines and teaching methods of State Higher Educational Establishment "Pereyaslav-Khmelnitsky State Pedagogical University named after Grigoriy Skovoroda".

The main feature of this publication is the international character of this project. The authors of the monograph are scholars from Ukraine, the Republic of Adygea, and the Republic of Moldova.

So the monograph presents the views of modern representatives of scientific, sociological, cultural, educational and artistic spheres on the humanitarian context of socio-cultural space, axiological changes in the spiritual life of society; it gives the ideas of Art studios in the field of music regionics and choral sciences; it describes main trends of Ukrainian spiritual singing; researches humanization of the pedagogical theory and practice, syncretism of future teachers' of Music professional training. Materials of the monograph will be of great interest for the students of Art faculties, undergraduates, graduates, and teachers of artistic disciplines.

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