

5. Osypova, T. Yu. (2006). *Vykhovna robota zi student-s'koyu moloddyu [Educational work with students]*. Odesa: Feniks [in Ukrainian].
6. Sovhira, S. V. (2009). Teoretyko-metodychni osnovy formuvannya ekolohichnoho svitohlyadu maybutnikh uchyteliv u vyshchykh pedahohichnykh navchal'nykh zakladakh [Theoretical and methodological basis for the formation of future teachers' ecological outlook in higher educational institutions]. *Extended abstract of Doctor's thesis*. Luhans'k [in Ukrainian].
7. Shakhov, V. I. (2008). Teoretyko-metodolohichni osnovy bazovoyi pedahohichnoyi osvity maybutnikh uchyteliv [Theoretical and methodological foundations of basic future teachers' pedagogical education]. *Extended abstract of Doctor's thesis*. Ternopil' [in Ukrainian].

Hasniuk V.V.

ART TRADITIONS AS A MEANS OF PUPILS' MUSIC EDUCATION IN MULTICULTURAL ENVIRONMENT

Mukachevo, Ukraine

Abstract. *The article defines and presents the essence of the pedagogical potential of the Ukrainian and Hungarian artistic traditions in the musical and aesthetic education of younger students. The presence of contradictions between the powerful educational potential of Ukrainian and Hungarian artistic traditions and its ineffectiveness in the educational process of a comprehensive school justified the relevance of the research problem.*

The author clarifies the concept of "the interaction of artistic traditions," the structural and aesthetic unity which are auditory (popular poetic and musical creativity), visual (national artistic creativity) and audiovisual (folk choreography and theater) components.

For the purpose of effective implementation of the cooperation between Ukrainian and Hungarian artistic traditions there were defined benchmarks to improve the content and methodical bases of music and aesthetic education of pupils in a multicultural environment - intercultural orientation of the educational process.

The implementation of this principle in the process of music and aesthetic education will promote spiritual development of junior pupils on the basis of the formation of values-related attitude to the art of music of both peoples, mastering music and theoretical, music and aesthetic knowledge; mastering communicative means of intercultural interaction - native, official languages and artistic languages (that of music, literature, fine arts).

Keywords: *interaction of Ukrainian and Hungarian artistic traditions, music education, multicultural environment, primary school pupils.*

In the beginning of XXI century in conditions of total integration, music and pedagogical education become a factor that unites different cultures. The

polylogue of cultures in the sphere of music education is now defined as a necessary component of the single educational space of European countries.

The geographical center of Europe is located in Transcarpathia, which is inhabited by representatives of more than 30 nations and nationalities, including Hungarians, Romanians, Jews, Russians and others. Much of the population of this region represent the Hungarians living here for over a thousand years. Primary school pupils with Hungarian as a language of their study meet challenges of a difficult system of socio-cultural relations: the majority of them according to their nationality are Hungarians, whose main field of cultural self-identification is traditions of Hungarian people and, at the same time, they are citizens of Ukraine, so their music education should provide equitable learning, first of all, of two musical cultures - Ukrainian and Hungarian.

Therefore, the success of the process under analysis depends largely on the efficiency of pedagogically regulated mastering artistic traditions of different peoples, including Ukrainian and Hungarian.

Problems of intercultural education by means of art are studied by European (D. Klebe, W. Stroh, S. Helms, A. Yeremus, Ya. Hachynskyi, et al.), Ukrainian (V. Borysov, L. Puhovska, I. Stashevska, O. Feldman, H. Filipchuk, K. Yurieva, N. Yatsyshyn, et al.) researchers.

The study of the issues of music education using artistic traditions in Ukrainian schools with the Hungarian language of study has until recently been neglected. There are only some works of P.Lyzanets, O. Maletz, I.Oros on general cultural development and education of Ukrainian Hungarians. Historical aspects of cultural development of the Hungarian population of Transcarpathia were studied by T. Lehotskyi, T. Domotor and others, among the works on the problems of music education in secondary schools with the Hungarian language of study only research works of I. Arpy are known.

The article aims at determining the essence and representing pedagogical potential of Ukrainian and Hungarian artistic traditions in the process of junior pupils education. The elaboration of the given request is actualized by the contradiction between the presence of a powerful pedagogical potential of Ukrainian and Hungarian artistic traditions and its inefficient usage in educational process in secondary schools. Elimination of the stated contradiction necessitated a rethinking of existing approaches to music education of pupils of the schools with the Hungarian language of study.

According to the population census held in 2001, in Ukraine there were 156,600 Hungarians, the vast majority of them being the residents of Transcarpathia. For schools with the Hungarian language of study typical multi-ethnic classes are typical, they unite representatives of different cultures that necessitates pupils' cognizing the values of not only native ethnic group, but those of other ethnic communities, especially Ukrainian as well. Therefore, one of the important principles of primary school pupils' music education is its intercultural focus.

Intercultural orientation of music education by means of artistic traditions is to involve primary school children to musical and aesthetic, moral and ethical norms and values acquired by generations of Hungarian and Ukrainian peoples, which have been coexisting in the Carpathian region for over 1000 years. Their long-term coexistence in the Carpathian region manifested in apparent affinity and similarity of their artistic traditions. Elaboration of scientific achievements in the field of folklore, musicology, pedagogy (O.Aliksiychuk [1], A.Kopryva [3], B.Bartok [4], T.Domotor [5], D.Kereni [6], Z.Koday [7], Ye.Ludanski-Szabó [8], Zh.Tatrayi [9]) revealed common and distinctive features of artistic traditions of the Ukrainian and Hungarian peoples:

- common features are observed in the existence of the most common music genres (historical, ceremonial, children) and their subject content (love lyrics, patriotic, humorous); the structure and form of melodic architectonics; in the content of oral narrations, legends, tales. Common are also the main types of folk art, fine art professional topics;

- distinctions are observed in the melodic, modal and metrorhythmic construction of works, in the composition of instrumental ensembles, in a color range of embroidery, symbols of various holidays. Vividly apparent differences are seen in the form and rhythm of Ukrainian and Hungarian dances.

According to the forms of different types of art perception, the structural and aesthetic unity of artistic traditions is provided by auditory (folk poetry and music), visual (folk arts) and audiovisual (folk dance and theater) components. They are distinguished by the specificity of the artistic content nature dimension (artistic time, artistic space, artistic space-time) and the means of its implementation, and their common trait is the reflection of internal experiences of personality.

The correlation of philosophical understanding of the category of "interaction" as a special type of interobject relationship, where each of them affects the others, leading to their changes, and at the same time is influenced by each of these objects, which, in turn, cause a change in its condition, and also a determination of artistic traditions as elements of artistic heritage (experience) that are passed from generation to generation, made it possible to conclude that the *interaction of artistic traditions* in the music and aesthetic education of primary school children in a multicultural space is binary, dynamic process of conditionality and connection of the elements of artistic heritage and the experience of artistic activities of different nations, which results in appearing a new level of aesthetic content and organization of music education.

One of the important principles of providing the interaction of Ukrainian and Ukrainian artistic traditions at music lessons in primary schools with the Hungarian language of study we consider to be the principle of intercultural orientation of the educational process. If music education in Ukrainian schools is generally focused on Ukrainian national artistic traditions, based mainly on Ukrainian musical material, and the art of other nations is studied synoptically

(the other nations art is studied only in few topics of the curriculum), the intercultural orientation of educational process in secondary schools with the Hungarian language of study is fundamental given the fact that, unlike most secondary schools in Ukraine, it is typical for schools with the Hungarian language of study to have multi-ethnic groups of pupils – classes unite representatives of different cultures that necessitates pupil's cognizing not only native ethnic values, but that of other communities' as well. Therefore, the intercultural vector of the process of music education is going to provide involvement of primary school children to music and aesthetic, moral and ethical norms and values acquired by generations of Hungarian and Ukrainian peoples.

The majority of pupils in schools with the Hungarian language of study are ethnic Hungarians, but at the same time, they are citizens of the Ukrainian state. That is, in the process of socialization two types of experience interact – individual (Hungarian by nationality) and social (lives in Ukraine). So, music education has to occur provided that: a) the identity of its contents and the cultural space of its operation, b) equal acquiring two music cultures - Ukrainian and Hungarian. The comprehension of music material through civil prism (songs about the war with the Turks, about King Matthias, Ferenc Rakoczy, Lajos Kossuth, Dovbush, Pysklyvyi, Pyntia, historical, recruits' songs) will enrich the thesaurus of mother tongue (Hungarian) and state (Ukrainian) language, and also it will provide the formation and expansion of music and aesthetic knowledge of primary school children, whose learning and extending will take place in the process of determining intonational, genre and performing music features.

For example: a) studying the historical song, which was quite popular genre among both Hungarians and Ukrainians: for the Hungarians it is shuma, which used to be performed with lant accompanying, and for the Ukrainians it is дума, accompanied by bandura; b) comparison of musical images of both peoples works (finding similarities, identifying distinctive features of a language or a genre): calendar and ritual songs, everyday and subject-specific dances (karikazo - metelytsia, verbunk - kozachok, czardash - hopak, etc.), roundelays; songs-dances ("Podolianochka" - «Fehér liliomszál» and others), hymns (Ukrainian, Hungarian).

Thus, the analysis of the means of artistic performing expressivity of Ukrainian and Hungarian songs, songs-games, lullabies, rhymes, refrains, humorous songs and others will provide children's interest in them, which, in its turn, provides active involvement into the surrounding Hungarian and Ukrainian art environment.

The syncretic nature of folklore allows to combine verbal, music (vocal and instrumental), gaming and other artistic traditions. In the process of their exploring pupils activate ideas about the nature, norms and rules of conduct, artistic and social ideals. Traditionality will be revealed for them like

intonations character comprehending (poetical and music), symbols (spiritual and material folk culture), organic movements in the choreography, accepted norms of folk dramatization (specific performers' behavior in a dramatic game). Therefore, reliance on the interdisciplinary integration will enable to more fully realize the artistic and pedagogical opportunities of artistic traditions interrelationships, which will help pupils comprehend better certain commonness of arts language through associativeness, metaphoricalness, conventionality, figurativeness.

The most effective means of attracting pupils to folk art traditions of Ukrainian and native Hungarian ethos is considered here to be the study of the system of folk music genres:

- adults' works for children: nursery rhymes, entertaining rhymes, lullabies, etc;
- adults' works, which gradually passed to the child's repertoire: calling-ups, rhymes, songs-games;
- ceremonial songs, calendar (rehoshiv songs, ritual songs of the wedding ceremony, etc.);
- epic folklore: dumas, shumasy, ballads, historical songs, novelistic songs (songs-chronicles).

In the process of music education one should also take into account the fact that artistic integration manifests itself at different levels of knowledge interpenetration:

- a) inner, horizontal - integration of certain artistic traditions of a people;
- b) external, vertical - integration of artistic traditions of a certain type (auditory, visual or audiovisual) of different nations.

However, selecting the topics of integrated classes, developing their structure, and determining their content it is necessary to take into consideration the age characteristics of primary school children, including synesthesive level of their word art, music and fine arts perception.

Thus, the interaction of artistic traditions at music lessons involves the fulfillment of the following requirements:

- taking into account the peculiarities of the national structure of the region, and, accordingly, artistic traditions of the peoples who live there;
- reliance on the functional essence of artistic traditions, since they are a means of communication and cognition, introduction to spiritual treasures and cultural heritage of the native people and other ethnic groups;
- raising the national consciousness, citizenship;
- orienting primary school children at revealing interference connection of folklore and arts;
- orienting primary school children on the perception of artistic traditions as historically constituted form that is transmitted from generation to generation, is stored in the folklore of a certain people and is transformed into a professional art.

One of the peculiarities of the content of primary school pupils music education is focusing on the transformation of the ancient artistic traditions in contemporary artistic material. One can find a sufficient number of symbolic and imaginary material which used to be transmitted from generation to generation and has been still reflected in modern art samples. This is indispensable in festive rites, ritual and everyday folk songs symbol of uniting all generations of the Ukrainian nation - "guelder rose", "poplars", the Hungarian - "rose", "tulip", "dahlia" and birds - "dove" "peahen" and so on.

So, using at the lessons folk songs together with the programme instrumental music of professional composers of ancient, classical and modern eras facilitates mastering the cultural heritage of a particular people, and directing primary school children to finding out interferencial relations of folklore and various kinds of professional art, which will give start to the development of pupils' creative imagination and enhancing their independent creative activity, will raise a desire to share their own conclusions concerning the new material.

Consequently, the use of Ukrainian and Hungarian artistic traditions in the process of music education will promote spiritual development of junior pupils on the basis of the formation of values-related attitude to the art of music of both peoples, mastering music and theoretical, music and aesthetic knowledge; mastering communicative means of intercultural interaction - native, official languages and artistic languages (that of music, literature, fine arts).

Thus, the study of scientific achievements in the field of folklore, musicology, pedagogy allows to conclude that, more than a thousand-year history of Hungarians and Ukrainians' coexistence at the same area predetermined interaction and interpenetration of artistic traditions, whose use at the music lessons in secondary schools is an effective means of providing cultural correspondence of education and up-bringing in the multicultural environment. They are the means of communication and cognition, introduction to spiritual treasures and cultural heritage of the native folk and other ethnic groups; raising national consciousness and citizenship; integration of native culture into the European and global space.

References translated and transliterated

1. Aliksiichuk, O.S. (2004). *Moralno-estetychne vykhovannia uchniv pochatkovykh klasiv zasobamy ukrajinskoj narodnoi muzyky [Moral and aesthetic education of primary school pupils by means of Ukrainian folk music]*. Kamianets-Podilskyi: Kamianets-Podilskyi: State University, informational and publishing department [in Ukrainian].
2. Honcharenko, S.U. (1997). *Ukrainskyi pedagogichnyi slovnyk [Ukrainian pedagogical dictionary]*. Kyiv: Lybid [in Ukrainian].
3. Kopryva, A.T. (2005). *Uhorska vyshyvka Zakarpattia XIX-pervoio polovyny XX stolittia (khudozhnio-funktsionalni ta stylistychni osoblyvosti)*

[Hungarian embroidery of Transcarpathia of XIX-beginning of XX century (artistic and functional and stylistic peculiarities)]. *Extended abstract of candidate's thesis*. Lviv [in Ukrainian].

4. Bartók, B. (1934). *Nipzenink ish a somsid nipek nipzenie [Folk music and the folklore of neighbouring countries]*. Budapest: Somló Béla könyvkiadó [in Hungarian].

5. Dömötör, T. A. (1983). *Nipshokazok kioltezete [The poetry of folk traditions]*. Budapest: Akadémiai Kiadó [in Hungarian].

6. Kerényi, G. Y. (1982). *Magyar enekes nipshokazok [Hungarian singing traditions]*. Budapest: Gondolat Kiadó [in Hungarian].

7. Kodály, Z. (1989). *Kish ember dalai. Eliosio – 1960 [Short folk songs. Foreword - 1960]. Vissatekinteish. [Htrahagiot irashok, besidek, niilatkozatok] –Retrospection. [Posthumous documents, speeches, reports]*. Budapest: Zeneműkiadó, Közreadta Bónis Ferenc [in Hungarian].

8. Ludanszkiné, S.É. (1995). *Ovodai zeneu hagiomaniapolash – nipshokashok [Pre-school music traditions – folk customs]*. Hajdúböszörmény: Ludanszkiné Szabó Éva [in Hungarian].

9. Tátrai, Zs. (1988). *A giermekkor kioltisete [Children's poetry]*. Budapest: Akadémiai Kiadó [in Hungarian].

Imeridze M. B.

MEDIA COMPETENCE IN FUTURE TEACHERS' TRAINING AT MODERN UNIVERSITIES

Odesa, Ukraine

Abstract. *There has been considered an urgent need for the development of media education, one of the main objectives of which is to prevent human vulnerability to media violence and media manipulation, escape from reality into the virtual world of mazes, dissemination of media dependencies. Media education is a part of the educational process aimed at creating a society of media culture, preparing the individual for a safe and efficient interaction with modern media, including traditional (print, radio, cinema, television) and new (computer mediated communication, Internet, mobile telephony) media with the development of information and communication technologies.*

Keywords: *media competence, future teachers' training, media education*

The rapid development of information technology in the last two decades of the twentieth century and at the beginning of the twenty-first century has led not only to the emergence and dissemination of new electronic mass communication (mass media), but also to a significant expansion of the functions of traditional media (print, audio and video products, traditional radio and television) and their ability to influence the political culture and ideology