



Educational and methodological approaches to teaching disciplines of the cultural cycle in National University of Life and Environmental Sciences of Ukraine

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Abstract. The study explored the experience of the Department of Cultural Studies of the National University of Life and Environmental Sciences of Ukraine in teaching disciplines of the cultural cycle. The relevance of this study was primarily conditioned by the need to consider changes in educational programmes for training specialists. The purpose of this study was to develop methods that allow obtaining the most effective results of cultural education and socialisation of students. The disciplines taught by the Department of Cultural Studies are divided into two areas: "History and Theory of Culture" (which includes "Ethnocultural Studies", "Ukrainian and Foreign Culture") and "Artistic Creativity" (includes the disciplines "Folk Song Culture", "Folk Dance Culture", "Choreographic Academic Culture", "Theatre Arts and Acting Culture", "Ukrainian Pop Culture", "Solo Singing Culture", "Ballroom Dance Culture", etc.). The disciplines of the first area are conventional/academic disciplines of the cultural cycle, the second is the objectification of learning outcomes directly in classes in art studios and creative teams. The study employed a competency-based approach, philosophical and

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socio-cultural analysis, the method of interdisciplinary synthesis, and the biographical method. It was noted that the use of the department's capabilities contributes to a better immersion of students in the educational process, and, consequently, their greater interest in the disciplines they study. The combination of students' academic work in lectures and seminars with work in creative teams and circles allows improving the assimilation of educational material, deepens interest in Ukrainian ethnic culture, develops creativity, and forms practical skills for translating folk traditions into their activities. This is also facilitated by masterclasses, meetings with artists, and visits to museums. The synthesis of theoretical and activity-based approaches to learning ensures that the concrete needs of students are met: the first type of learning is to receive information as a reflection of reality; the second type is to influence reality through its transformation in the creative process. The findings of this study can be used in teaching disciplines of the cultural cycle in higher education institutions of I-II and III-IV accreditation levels, development of programmes and syllabi of disciplines of the cultural cycle

Keywords: culture education; socialisation; artistic activity; creative work; subject activity; cultural disciplines

Introduction

The relevance of this study was primarily conditioned by the fact that in recent years, fewer hours have been allocated to the disciplines of the cultural cycle in the university curricula, their list has been reduced, and their status has changed from compulsory to elective. This is primarily caused by the Order of the Ministry of Education and Science of Ukraine No. 1392 "On the Recognition of the Order of the Ministry of Education and Science of Ukraine No. 642 of 09.07.2009 as Invalid" (Decree, 2014). According to this Order, the list of humanities disciplines that were compulsory for study in higher education institutions was cancelled, including the History of Ukrainian Culture (Decree, 2009). This state of affairs requires new approaches to teaching to ensure its proper level. Furthermore, it is necessary to consider the social challenges facing Ukraine, including in the educational sphere.

Notably, the purpose of the National University of Life and Environmental Sciences of Ukraine (NULES), apart from providing professional knowledge and skills, engaging students in research, is to educate a morally integral personality, a patriot. That is why the vast majority of bachelor's degree programmes at the univer-

sity include Ethnocultural Studies as an elective. Furthermore, among the list of general competencies in the training of specialists in all specialties, the first place is occupied by the fact that students will acquire "the ability to exercise their rights and responsibilities as a member of society, to understand the values of civil (free democratic) society and the need for its sustainable development, the rule of law, human and civil rights and freedoms in Ukraine" and "the ability to preserve and enhance moral, cultural, scientific values and achievements of society based on an understanding of the history and patterns of development of the society. The achievement of these objectives is the responsibility of teachers of cultural studies disciplines.

The relevance of issues related to the cultural sphere of education is also evidenced by the considerable amount of scientific and methodological literature on this topic. T. Byrkovych *et al.* (2021) studied the specific features of teaching professional skills to students in higher education institutions of artistic profile in the context of reform, which directly affects the future of art education in Ukraine. S. Vytkalov (2021) explored the issues of cultural education and the experience

of educational institutions in this area. Modern approaches to teaching cultural studies are presented in the textbook "Methods of teaching cultural studies" (Lytyvnenko, 2020). B. Green & A. Hickey (2022) discussed the general issues of interaction between cultural studies, education, and pedagogy, specifically aspects of non-formal education.

T. Vorova (2024) emphasised the significance of cultural studies in modern conditions, the need for cultural knowledge for personal development. O. Zelenska (2022) noted that "the role of cultural studies in the system of humanitarian knowledge is growing, which is explained by its aesthetic and anthropological features. Culturology has immense potential to influence people. It is the basis for the humanisation of modern education". R. Davies & J. Trowsdale (2021) emphasised the significant bias in modern education towards technocratisation and the value of artistic disciplines, specifically in school education, but this is also relevant for higher education, adaptation of yesterday's students to university life, communication skills, and creativity development.

L. Dovga & M. Lihus (2023) considered the issue of the content of the discipline "History of Ukrainian Culture". The researchers criticised the standard content of the discipline, which is dominated by the presentation of artistic culture, and instead propose to "integrate historical and philosophical discourse into the study of the history of national culture". However, the content of disciplines depends on many factors, including the status of the discipline – whether it is part of professional training, normative or elective, the number of credits provided by the curriculum, and, accordingly, should be different, for instance, for future cultural studies students, students of artistic specialities, and technical or agrobiological specialities. In other words, non-artistic institutions have their specifics, and researchers have also considered the issue of general cultural aspects of student training in such universities.

Considering the problems of teaching humanities disciplines in agricultural educational institutions, N. Oliinyk (2020) identified the

following: 1) inconsistency between the need for social and humanitarian training of students and the amount of teaching hours provided for the study of humanities; 2) oversaturation of programmes and manuals with factual material, and then an emphasis on the transfer of knowledge, skills, abilities instead of comprehensive and well-rounded personal development; 3) insufficient implementation of a personality-oriented approach to teaching; 4) conventional nature of the educational process due to conventional teacher training, lack of innovative teaching approaches, lack of awareness of the humanities. The purpose of the current study was to analyse methodological approaches that allow achieving the most effective outcomes in the areas of cultural development and socialisation of students.

Materials and Methods

Starting to study the disciplines of the cultural cycle, students have an idea of certain concepts and categories from their personal experience. To consider individual experiences and exchange already formed positions, the study employed a competence-based approach. At the first practical lesson, students were asked to consider problematic issues, analyse cultural phenomena, etc. For instance, students had to analyse the effects of global social and cultural processes on the development of Ukraine's material and spiritual culture; point out current problems of national and ethnic relations in the world. When considering cultural phenomena, students had to analyse how they emerged, how they changed, and what their symbolic meaning was. The competency-based approach helped to identify how students think about the topic, how they understand the depth of the problem, what sources they use, and what conclusions they come to. During such work, teachers gained insight into the level of students' awareness of the topic; their willingness to engage in discussion and defend their personal opinions; and their value systems. Students also learnt about the worldview of their teachers and each other. In further practice, this initial

knowledge about students helped teachers to work more effectively, adjusting the complexity of tasks for each student within the group. The application of the competency-based approach facilitated the interaction between the teacher and students, as classes became interesting due to the individual approach and useful because the teacher understood which competences were vulnerable or strong.

Changes in the cultural space are continuous, and the task of teachers is “not only to provide students with new knowledge, but also to expand and correct the basic knowledge according to the latest scientific views” (Puzyrenko, 2007). For this, the study was conducted using philosophical and socio-cultural analyses and the method of interdisciplinary synthesis. The philosophical analysis consisted of studying fundamental questions of being, knowledge, values, ethics, and aesthetics through cultural phenomena. The sociocultural analysis covered the study of the influence of culture on social processes and, vice versa, the influence of social factors on culture. The interdisciplinary synthesis included the integration of knowledge from various disciplines (history, philosophy, art history, sociology, etc.) for a comprehensive understanding of cultural phenomena.

There are topics in the curricula of the disciplines that required the use of the biographical research method. Specifically, this refers to the topics of Ukrainian music and theatre, Ukrainian architecture and fine arts, and Ukrainian literature. It is known that the study of the biography of artists and the socio-cultural and political contexts that influenced the development of their worldview is no less important than the styles, genres, and forms of the works themselves. In teaching the disciplines, students received both theoretical knowledge and practical skills, which required the use of an activity-based approach in the present study. This approach involved an emphasis on the active participation of students in the learning process through practical activities. The methodology of practical processing of theoretical material was borrowed after listening to

Professor Yaroslav Hrytsak’s course “Selected Issues in European History” on the Prometheus online platform (Hrytsak, 2024). The use of all these methods in combination enabled students to gain a deeper understanding of cultural phenomena, develop analytical and practical skills, and critically comprehend information.

Results and Discussion

It is known that the purpose of culture is revealed in several ways: on the one hand, it lies in the social space – to meet the needs of people, which it itself forms; on the other hand, it is the objectification of human life experience and its transmission from generation to generation. Culture shapes the human qualities of each individual, literally humanising them. O. Pavlova (2017) analysed the cultural practices of the university and their historical dynamics, identifying the specific features of the development of the university as the unity and opposition of cultural practices of the discipline and discourse. According to L. Kravchenko & M. Stepanenko (2015), the transition to a market economy requires the development of a strong level of general, aesthetic, and communicative culture in the individual. This necessitates cultural education for modern society, and the authors of the present study agree with the researchers on this matter. Y. Puzyrenko (2010) discussed the specific features of teaching cultural studies.

The task of teachers, along with the development of the intellectual potential of young people, is to nurture spirituality, which underlies value consciousness – moral, social, aesthetic, artistic. Among the effective ways to fulfil this purpose is the involvement of students in creative work and artistic activity. Artistic activity is not just the mastery of certain material means – line, colour, plastic object, sound, word. It is a distinct way of comprehending the world that lies in the sphere of consciousness, inherent only to humans. Through imaginative thinking, creative imagination, and emotional expression, students learn theoretical material better. Researchers of

aesthetic space note that visual, auditory, audiovisual arts, performing arts, and practices such as design and fashion are of great interest in society (Tormakhova, 2021).

When teaching disciplines of the cultural cycle in the training of specialists in all areas at NULES, teachers factor in the need of students for a variety of cultural experiences and practices. Specifically, along with conventional approaches to the educational process – lectures, seminars and workshops, independent work – they encourage students to engage in creative practice. This includes both artistic creativity and scientific and research practice with elements of a creative approach. The combination of the two types of work – theoretical learning and practical work – can be illustrated by the following example. When mastering the disciplines of the cultural cycle, students study the topic “Spiritual Culture of the Ukrainian People” (Ethnocultural Studies course), “Myth Consciousness as a Type of Social Consciousness” (Cultural Studies course), “Mythological Beliefs of Ukrainians” (History of Ukrainian Culture course). After listening to the lecture materials, students must pass the theoretical part – prepare reports and answer test questions. The next stage of learning is the practical study of the topic. One of the tasks is for students to monitor social media for historical, cultural, social, and political myths about Ukraine and Ukrainians, or other nations and ethnic groups. Students work in the familiar environment of social media, but they must perceive the content differently: not for entertainment purposes, but for research purposes. This task requires a systematic approach and critical thinking skills.

Another option for practical study of theoretical material is writing a paper. Students have to choose a myth that they have encountered in their personal life experience and analyse it. In completing the assignment, students can use literary works, films, etc. The choice of myth should be substantiated, and the briefly written assignment should demonstrate the performer’s personal view of the topic. Students should come

to an independent conclusion about the prevalence of myths in the modern information space and their types. This is in line with the reformative approach to teaching the discipline, the effectiveness of which is described by L. Dovga & M. Lihus (2023).

As noted above, the NULES of Ukraine includes the discipline “Ethnocultural Studies” in the list of university elective courses, which is taught to bachelor students. The curriculum of the discipline “Ethnocultural Studies” consists of three modules: basic concepts of ethnocultural studies; Ukrainian folk material and spiritual culture; types and genres of modern Ukrainian culture. The programme of the discipline includes the study of the specific features of the Ukrainian ethnos in the context of world ethnoculture, the development of a sense of ethnic identity, pride in belonging to the Ukrainian nation, and the instilling of a profound interest in the spiritual treasury of the Ukrainian people. The objectives include raising students’ ethnic awareness and preparing them for future work in a multicultural environment; promoting the development of knowledge and competencies based on the fundamentals of cultural studies; and understanding Ukraine’s place and role in world culture.

Therefore, apart from conventional lectures and practical classes, the Department of Cultural Studies holds classes in various areas of creative activity. Students are involved in the choral and ballet groups of the Stanislav Semenovskiy Kolos folk song and dance ensemble, the Berezil folk student theatre, the Octava folk women’s vocal ensemble folk men’s vocal ensemble “Amero”, folk art studio “Sim Skhodynok”, pop performance studio “Solospiv”, folk studio of pop, jazz, and academic performance, folk art studio “Holosiivska Palitra”, etc. During the classes, students learn performing skills under the guidance of experienced practitioners. Furthermore, they get acquainted with styles, trends of music, and theatre genres directly in performing them. Teachers of academic disciplines such as cultural studies, aesthetics, and family and household culture note a

greater level of knowledge and interest in learning among students who combine theoretical and practical approaches in the learning process. The explanation for this is seen not only in the field of intellectual effort, but, not least, in the actualisation of cognitive abilities. In practice, students are aware of what they are doing through goal setting, designing what they want, choosing the means necessary to complete a task, and achieving a goal.

Classes at the clubs “Cinema as an Art Form”, “Decorative Floristry”, “Art of Serving”, and the “Holosiivska Palitra” folk art studio are also synchronised with the students’ main activity, which is studying academic subjects. Although the name of these clubs refers more to the artistic and aesthetic direction, their work is also focused on the scientific understanding of artistic works. The purpose of the clubs is to learn about the history of cinema and fine arts, to teach the skills of a thoughtful viewer, and to promote personal development. Learning about cinema and visual arts requires a synthetic approach. The teachers leading the circles use methods of philosophical, historical, psychological, aesthetic, ethical, and other analyses. Therewith, classes in the clubs are “accompanied” by lectures and practical and seminar classes. The club leaders are also teachers of academic disciplines, and therefore they are well-versed in the curriculum of the courses. According to the lecture content of a particular discipline, they offer discussion topics and practical assignments to the participants of the clubs.

At the first lecture in Ethnocultural Studies, students learn the concepts of ethnicity, culture, and civilisation. Accordingly, one of the classes of the “Cinema as an Art Form” club is devoted to the analysis of films, both fiction and documentary (chosen by the student from a list suggested by the teacher), which reveal the essence of these concepts. Specifically, the list of films includes a reference to the “Baraka” documentary. Viewers get to know unique cultures; balance between the present future and the present past; are transported from the chaos of megacities to

the orderly world of the Amazonian jungle; learn about the ambiguity of the perception of the category of “time”; and discover the richness of beliefs and religions. Furthermore, the film vividly illustrates the problem of human consumerism towards the environment.

For a better understanding of the topic “Spiritual Culture of Ukrainians”, the participants of the circle are given the task of analysing the film “Earth” by O. Dovzhenko. The film’s visuals are full of symbolism, which requires an awareness of traditional culture, beliefs, and customs of the Ukrainian peasantry. Awareness of the mythological worldview helps to understand the richness of the meanings embedded by the director. While academic cultural studies courses consider the issues of mythological worldview mainly in historical retrospect, the work plan of the Cinema as an Art Form class allows for greater temporal and semantic variability. Thus, by studying the works of the film industry, students can observe the creation of the latest mythology. For instance, the topic “Ukrainian Ethnic Culture” is accompanied by watching films full of ethnographic colour, such as “Shadows of Forgotten Ancestors”.

According to the biographical method, the students are given the task of identifying the moments in their lives that were significant for the formation of the artists (writer and director). This task takes them beyond cinema and into the realm of fiction and historical literature. Here, the authors of this study agree with A. Pavlenko (2020) that as a cross-cutting method of the humanities, the biographical method is a valuable methodological tool for “humanising” scientific knowledge in the transition to a modern humanistic educational paradigm, a means of implementing the principle of humanisation and humanisation of education. The biographical method in pedagogy has great potential in the field of training, upbringing, and education of the individual and unique opportunities for its development.

The fuller the disclosure of all the nuances of a film, the more aspects – historical, political, cultural, religious, ethical – the students can cover.

Personal preparation and a willingness to learn new things are essential. During the discussions, the participants become their own reviewers and judges: they become aware of their personal knowledge – better or worse – on a particular issue. This encourages them to search for information and become more knowledgeable. In the clubs “Cinema as an Art Form”, “Decorative Floristry”, and “Holosiivska Palitra” art studio classes, students study artworks, discuss and analyse their thoughts to make them actualised. Engaging in the creative process gives them a depth of experience, and therefore they develop an understanding of culture, not just its consumption.

When drafting a thematic plan for clubs and studios, the topics of classes can be correlated with significant dates, holidays, and events. To diversify the classes and meet the creative needs of the participants, they are offered various forms of work – discussions, presentations, essays, and the creation of alternative scenarios or possible endings. A combination of theoretical and practical forms of education (choreography, vocal, theatre, etc.) helps to consolidate the material and promote active creative development. Students are particularly interested in topics related to Ukrainian folk art. This includes traditional life, folk decorative, and applied arts and crafts, as

well as oral folk art and Ukrainian rituals. Various workshops (the “Decorative Floristry” club, the “Holosiivska Palitra” folk art studio, the folk song and dance ensemble, etc.) are very useful here, as they resonate with students, as they not only receive information but also actively contribute to the preservation of folk traditions through creative activities. For instance, no one is indifferent to the opportunity to paint an Easter egg, make a motanka doll or cut out a vytynanka. And having learnt how to do it themselves, they can pass this knowledge on to their families, and thus the tradition lives on and is passed down from generation to generation.

Considering the relatively small number of classroom hours provided for the discipline of Ethnocultural Studies, teachers pay special attention to planning students’ independent work, supplementing their academic work with various forms of extracurricular activities. And the specifics of the “Ethnocultural Studies” discipline allows this to be effectively implemented, specifically, through the organisation of excursions, meetings with interesting people, competitions, etc. For instance, according to the syllabus, when studying certain topics, students are expected to visit museums in Kyiv (Table 1). The table also contains a list of museums that are optional.

Table 1. Extract from the syllabus of the “Ethnocultural Studies” discipline

Subject No.	Subject name	Museums recommended for visiting according to the syllabus	Museums offered for optional visits (elective visits)
1	Culture and ethnicity. Historical and regional characteristics of culture.	Bohdan and Varvara Khanenko National Museum of Art	Archaeological Museum of the IA NAS of Ukraine
2	Ukrainian ethnic culture	National Museum of History of Ukraine	Kyiv-Pechersk Lavra National Reserve
3	Material culture of Ukrainians	National Museum of Decorative Arts of Ukraine	National Museum of Folk Architecture and Life of Ukraine
4	Spiritual culture of Ukrainians	National Centre of Folk Culture ‘Ivan Honchar Museum’	National Conservation Area ‘St Sophia of Kyiv’
5	Ukrainian musical and theatrical art	Museum of Theatre, Music and Cinema of Ukraine	Museum of prominent figures of Ukrainian culture Lesya Ukrainka, Mykola Lysenko, Panas Saksaganskii, Mykhailo Starytskyi
6	Ukrainian architecture and fine arts	National Art Museum	National Museum of Taras Shevchenko

Table 1. Continued

Subject No.	Subject name	Museums recommended for visiting according to the syllabus	Museums offered for optional visits (elective visits)
7	Ukrainian literature	National Museum of Literature of Ukraine	Kyiv Literary and Memorial Museum of Maksym Rylsky/ Museum of Books and Printing of Ukraine

Source: developed by the authors of this study based on the syllabus of the “Ethnocultural Studies” discipline in NULES of Ukraine

Before visiting museums, students receive a list of questions and practical tasks, and in class they make reports and presentations based on the results of their visits. This allows them to put theoretical knowledge into practice and contributes to better learning. Furthermore, the teachers of the Department of Cultural Studies practice organising creative meetings with figures of Ukrainian history and culture. Thus, since the department was founded, Ivan Drach, Pavlo Movchan, Mykola Som, Viktor Baranov, Leonid Horlach, Levko Lukianenko, Volodymyr Talashko, Raisa Nedashkivska, and others have been guests of the students. Moreover, the professor of the department is People’s Artist of Ukraine Vadym Kryshchenko, who in his creative workshop introduces students not only to his personal creative work, but also invites performers of his works – People’s Artist of Ukraine, Hero of Ukraine Anatolii Palamarenko, People’s Artists of Ukraine Oksana Bilozir, Ivo Bobul, Oleksandr Vasylenko, Alla Popova, Nadiia Shestak, Oleksandr Vasylenko, etc. All this contributes not only to the development of students’ communication skills, but also to the development of students’ personality, which can be considered in a broader sense, when a person can make a conscious choice that forms the paradigm not only of interpersonal communication, but also influences the development of dialogue in the communicative space of society, determines the guidelines of communicative culture (Vakulyk, 2024).

Another example is the teaching of the “Ethics and Culture of Nutrition” discipline, where students acquire knowledge about the basics of ethics and culture of nutrition, investigate

the place and significance of nutrition and food culture in the global and national cultural and historical process, hospitality etiquette, and the culture of table setting and decoration. In practical classes, they learn simple techniques of table setting, napkin folding, decorating, carving, and cooking Ukrainian specialities, and in the “Art of Serving” club, they learn more complex techniques, have room for experimentation, and gain specialised knowledge.

Various festivals and competitions are special forms of educational work. These include the International Festival “Holosiivska Vesna”, which includes concerts in various genres – academic, pop, folk; “Song Battles”, where students are encouraged to learn and sing Ukrainian folk and contemporary songs; exhibitions of fine, decorative, and applied arts and photography “NULES is our home”, “Holosiivskyi Bestiary”. Such events allow students to update the knowledge and skills acquired while studying the disciplines “Ethics and Aesthetics”, “Ethnocultural Studies”, as well as the disciplines of the artistic cycle – “Folk Song Culture”, “Folk Dance Culture”, “Choreographic Academic Culture”, “Theatre Arts and Acting Culture”, “Ukrainian Pop Culture”, “Solo Singing Culture”, “Ballroom Dance Culture”, etc. Notably, such activities integrate NULES of Ukraine into the national cultural space, as the artistic events organised by the Department of Cultural Studies are open to the public. This contributes to the development and functioning of the cultural sphere of Ukraine, which may be of interest for further research in this area. According to M. Pashkevych *et al.* (2023), there is a lack of such works now. Thus, the synthesis of theoretical learning and

mastering practical skills in circles and creative studios according to the curricula of academic disciplines is proving to be effective.

Conclusions

The humanisation of the educational process contributes to the assimilation by students of a certain set of values and traditions, the continuity of which is the basis of any society, and the development of their personal identities on their basis. Despite the reduction in the number of hours allocated for the study of cultural studies, the quality of education is maintained through the involvement of students in the scientific and creative circles of the Department of Cultural Studies. The method of combining two types of work – theoretical learning and practical work – has proven to be an effective tool for achieving the primary objective of higher education. Through the involvement of students in the creative process, the need for knowledge is formed and a conscious attitude towards reality, themselves, and society is formed. Various types of creative activities release strong emotional feelings: the knowledge gained through sensory experience becomes more reliable than the knowledge gained rationally.

Among the courses that demonstrate their effectiveness in the learning process are “Ethnocultural Studies”, “Myth Consciousness as a Type of Social Consciousness”, “History of Ukrainian

Culture”, and “Ethics and Culture of Nutrition”. During the classes, students not only listen to lectures, but also perform theoretical and practical tasks, which develops critical thinking, understanding of themselves and the world around them, and understanding of culture. Classes in the clubs “Cinema as an Art Form”, “Decorative Floristry”, and the “Holosiivska Palitra” art studio are also popular among students. Furthermore, the authors of the present study emphasise the significance of students visiting thematic museums and communicating with figures of Ukrainian history and culture, holding festivals and competitions.

The experience of the Department of Cultural Studies of the National University of Life and Environmental Sciences of Ukraine is promising for the development of a civic position of a future specialist and patriot of Ukraine and can become a basis for further research in the context of studying the interaction of formal and non-formal education, the impact of cultural and artistic practices on the development of students' creativity, their emotional state and academic achievements.

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Conflict of Interest

None.

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Навчально-методичні підходи до викладання дисциплін культурологічного циклу в НУБіП України

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Анотація. Стаття досліджувала досвід кафедри культурології Національного університету біоресурсів і природокористування України з викладання дисциплін культурологічного циклу. Актуальність дослідження зумовлена передусім необхідністю врахування змін в освітніх програмах підготовки фахівців. Метою роботи було напрацювання методик, що дають можливість отримати найефективніші результати культурації та соціалізації студентської молоді. Дисципліни, що забезпечує кафедра культурології, становлять два напрями: «Історія та теорія культури» (куди входять, зокрема, «Етнокультурологія», «Українська та зарубіжна культура») та «Художня творчість» (включає дисципліни «Народнопісенна культура», «Культура народного танцю», «Хореографічна академічна культура», «Театральне мистецтво і акторська культура», «Українська естрадна культура», «Культура сольного співу», «Культура бального танцю» та ін.). Дисципліни першого напрямку – це традиційні/академічні дисципліни культурологічного циклу, другого – це опредметнення результатів навчання безпосередньо на заняттях у мистецьких студіях і творчих колективах. У дослідженні застосовано компетентнісний підхід, філософський та соціокультурний аналіз, метод міждисциплінарного синтезу, біографічний метод. Зазначено, що використання можливостей кафедри сприяє кращому заглибленню студентів у навчальний процес, а, відтак, їх більшому інтересу до дисциплін, що вивчаються. Поєднання навчальної роботи студентів на лекційних та семінарських заняттях з роботою у творчих колективах та гуртках дає можливість покращити засвоєння навчального матеріалу, поглиблює інтерес до української етнокультури, розвиває креативність та формує практичні навички для трансляції народних традицій у власній діяльності. Цьому також сприяє проведення майстер-класів, зустрічей з творчими особистостями, відвідування музеїв. Синтез теоретичного та діяльнісного підходів до навчання забезпечує реалізацію конкретних потреб студентів: перший вид навчання – отримання інформації як відображення дійсності; другий вид – вплив на реальність через її перетворення у творчому процесі. Результати роботи можуть бути використані при викладанні дисциплін культурологічного циклу у вищих навчальних закладах I-II та III-IV рівнів акредитації, розробках програм та силабусів дисциплін культурологічного циклу

Ключові слова: культурація; соціалізація; художня діяльність; творча робота; предметна діяльність; культурологічні дисципліни