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## The transformation of methodological guidelines in a scientific research in the context of art education

VIKTORIYA TUSHEVA. **The transformation of methodological guidelines in a scientific research in the context of art education.** *The article examines the methodological guidelines in scientific research based on scientific reflection, their changes connected with the growth of science selfconsciousness and widening the forms of its reflection, the priority of axiological, anthropo and cultural centeredness in the educational and scientific environment, the transformation of the whole style of thinking based on the new paradigm of cognition, which is characterized by a general tendency for synthesis, interdisciplinarity, integrativeness, methodological pluralism. The new ideals of scientific knowledge as a combination of certain conceptual, value and methodological strategies, which form the basis of the new methodology of scientific knowledge acquisition in the context of artistic theory and practice are outlined.*

**Keywords:** *methodological guidelines of scientific knowledge acquisition, integrativeness, interdisciplinarity, polyparadigm approach, cultural, anthropological, synergistic knowledge.*

**Problem topicality.** Post-neoclassical rationalism, which is being approved, does not only significantly expand, but also makes a modern person's outlook more complicated, changes his worldview, making it necessary to develop new methodological approaches and value orientations in scientific knowledge acquisition. In this context, it is important, on the one hand, to increase methodological knowledge by means of setting and solving cognitive tasks, and, on the other hand, to adjust and apply previously received knowledge which serves as the methodological guideline and specific feature of scientific research.

Today, we are on the threshold of fundamental transformations in the social and scientific worldview and consciousness, which leads to the changes of paradigm in scientific cognition methodology. The changes in the approaches and means of obtaining scientific knowledge in the field of education are not determined so much by the changes in the educational and pedagogical activity itself, but by the general direction of a thinking thought in this field. In terms of art education, this means moving towards the creation of normative-methodological and theoretical guidelines for the conceptual and design development of various aspects of art education, implemented in the research work.

It is clear that there is a need to identify the major trends in the transformation of methodological guidelines in scientific activity, namely in the aspect of art education, which reflect changes in outlook, ideological paradigms and priorities in society and culture, and in turn need special scientific reflection and explanations.

**Main research material presentation.** Under present-day conditions, the tendency to intensify methodological research within the scientific reality itself is evident. This is confirmed by the works by S.U. Honcharenko, B.S. Hriaznov, V.I. Zahviazynskyi, V.V. Kraievskyi, N.O. Lyz, V.O. Lektorskyi, A.M. Novykov, M.D. Nikandrov, V.P. Shchedrovyytskyi, E.H. Yudin and others in which the methodological issues of scientific knowledge are outlined. In contemporary art pedagogy (O.A. Komarovska, O.N. Oleksiuk, V.V. Tusheva, O.P. Shcholokova and others) the issues of updating its methodological guidelines are raised, the research interest to its cultural, phenomenological, anthropological, hermeneutic and other principles is made topical.

At the present stage of pedagogical science development, characterized by its openness to new ideas, concepts, schools of thoughts and trends, the methodological approaches, which serve as methodological guidelines (N.V. Bordovska, V.V. Kraievskyi, V.V. Polonskyi and others) can be

considered the determinants of scientific knowledge, influencing the choice of strategies, the content characteristics of scientific research, and the ways art education is updated, transformed and developed. Basing on the positions by I.V. Blauberh and E.H. Yudin, we view methodological approach as the one which contains a broad methodological content. It is also a principal methodological guideline of the research, a point of view from which the phenomenon of the research is considered, a concept or a principle, guided by the overall strategy of the research.

The conceptualization of modern methodology proves with the new force that it is assigned the function of determining the strategy of scientific knowledge; and the methodological knowledge is viewed as a guideline for scientific inquiry, the source of scientific provision and the content of methodological reflection. It can be asserted that for a teacher-researcher the degree of mastering the methodological guidelines of scientific inquiry is an indicator of his / her methodological culture, which is represented by the methodological consciousness, serves as a system-forming factor of functioning of various scientific strategies, the means of cognitive research realized through methodological knowledge. Such methodological tools of a higher school teacher will make it possible to determine the general orientation and guidelines for scientific search in the artistic space, to identify the leading factors for the development of the educational artistic phenomenon under research, to reveal the heuristic potential of scientific knowledge, etc.

A situation in which there is a simultaneous coexistence of points of view and concepts, sense and value of education, culture and a personality demonstrates the possibility of presense of various pedagogical concepts within different paradigms, and requires widening the range of used theories and methodological approaches, which will allow us to transfer to a differentiated methodological education strategy, to polymethodology. Thus, in current scientific researches dealing art education *methodological pluralism* (A. S. Maidanov) is revealed as the presence of a quantitative variety of cognitive means for solving a single problem which ensures the quality of the research process. In this sense, becoming the leading principle of multidimensional thinking, *pluralism acquires a large-scale sociocultural character*. This principle reveals its essence by appealing to the value of the diversity of paradigms, concepts, ideas, worldviews and scientific positions, gradually acquiring sociocultural status.

The modern scientific and artistic process is characterized by the *multivariate* search vectors, the reason for which are the quantitative and

qualitative richness of the studied artistic phenomena, the complexity of their content – multicomponent character, versatility, variety of specific types and forms. Multivariate solutions and methodological pluralism express such a qualitative feature of research process as the variety of approaches in the process of research. This result is polyphyletic in its origin that is, ascending to different origins and genetic pathways.

Thus, according to V.V. Tusheva [9], the convergence of different research trends leads to the formation of productive synthesis of knowledge in art education, which is expressed in the mutual enrichment of these trends, the mutual provision of conditions for solving scientific problems, the formation of general theoretical framework, which contributes to the transformation of existing knowledge into a single cognitive unity.

The ideas of methodological pluralism, as a characteristic feature of scientific thinking, outlook of a modern teacher-researcher in the sphere of art, have continuation and deepening in the affirmation of the *polyparadigm approach* as a result of multilinear and interdisciplinary analysis, which provides comprehensive consideration of artistic processes and phenomena, is realized as the unity of the whole range of paradigms, interacting and compensating for one another when creating a conceptual space. In this context, the unity of research paradigms is understood as the «unity of diversity» (M. Rickert), and the polyparadigm approach is viewed as a kind of «methodological triangulation», a cross-interpretation of the same object by several complementary sources (research paradigms), which reproduce a certain integrity, a system. This is the approach, in which the «complexity» as an attribute and principle of scientific knowledge, which testifies: the more complex organization a subject has, the more diverse knowledge and techniques are needed to master it.

The transition to a position of poly-paradigmatic pedagogical thinking will allow more productive forecasting and realization of research inquiries and innovations (in combination with traditions) from the standpoint of purpose orientation realization, a well-reasoned choice and integrated combination of different scientific and methodological approaches and educational and artistic strategies.

It seems appropriate to use the idea of polyparadigmality both in relation to the phenomenon of the integrity of pedagogical science and practice. Turning to a practice-oriented methodology, the integrative principles of education are understood as: the achievement of integrity of a person's outlook; seeing the main integrative principle in the personal sense; integrated knowledge emerging in new polydisciplines. But under

the conditions of art education, such principles are a partial tendency of integration as an aesthetic quality. The aesthetic dimension of education is to establish *the principle of polycentric integration* in it and that requires restructuring the architecture of educational space, aimed at harmonizing the contradictory world of human life. And this is one of the peculiarities of artistic education methodology, the purpose of which is to raise the harmony of creative and aesthetic ideals by the means of art.

The need for interdisciplinary connections in the research can be linked to two factors - logical and historical. *The logical factor* is the internal pattern of the development of science itself, which is artistic pedagogy, through the processes of differentiation to integration and design of a single scientific picture of the world. *The historical factor* is related to the processes of globalization, which require a need for comprehensive and systematic understanding of cultural resources, considering the human factor. Due to the presence of these two factors, we can speak of two meanings of the concept of interdisciplinary research. *The first one*, a broader one, is any research in which scientific knowledge integration and synthesis are carried out. In the *second* meaning, interdisciplinary research is the development of complex research programmes. Finally, there is also the narrowest, but most recently, the most widespread meaning of the concept of «*interdisciplinary research*», that is the research of the objects of humanitarian sciences as the most complex and the ones which require comprehensive interdisciplinary study.

Currently, in the scientific literature, the concepts of multidisciplinary, transdisciplinarity, interdisciplinary, cross-disciplinarity, polydisciplinarity are used along with the concept of interdisciplinarity. V.V. Polonskyi [5] emphasizes that there is no clear classification; these concepts are often used as synonyms, for example interdisciplinary (polydisciplinary), interdisciplinary (transdisciplinary). Generally speaking, transdisciplinarity is viewed as the synthesis of many sciences, which allows us to reach the methodological level of the scientific worldview. Multidisciplinary researches are regarded as the developments, limited by the scope of two adjacent or related sciences (psychology and pedagogy). When a lot of data is needed, they say about polydisciplinary or interdisciplinary research.

The research in the context of art education traces the emphasis on new methodological principles related to interdisciplinarity, which reveal a close relationship with the philosophical and ideological orientations of postmodernism, which denies the possibility of any universal harmonization and monodisciplinary research. In this sense, multiplicity

and diversification, diversity of paradigms, coexistence, recognition of the diversity of modern philosophical doctrines and scientific concepts become significant.

*Integrativeness* and *interdisciplinarity* become a requirement of modern science, scientific vision, enabling synthesis both at the level of knowledge and in various ways of purposeful activity within the framework of educational, pedagogical and artistic technologies. The integrative essence of content characteristics of research strategies, on the one hand, is manifested in the deep penetration into the essence of cultural and artistic pedagogical phenomena, processes, the search for general patterns of their functioning on the basis of integrative theories and concepts, on the other hand, in the widespread use of combination of scientific methods and means of scientific research together.

We consider scientific and pedagogical integration in artistic projection as the one which is manifested at the level of epistemological systems in the form of synthesis of knowledge on the basis of *interdisciplinary* and *systemic approaches*, and represents:

- enrichment of pedagogical lexemes and conceptual apparatus by introducing new terms in philosophy, cultural studies, art studies, heuristics, innovations, global studies, etc. to reflect the real polyphonic image of the world;
- universalization of concepts, pedagogical and artistic categories, identification of their ontological basis;
- creation of integrative pedagogical concepts, which makes it possible, through a broad interdisciplinary synthesis, to combine different ways of grasping the world of art and art education, to creatively rethink their value orientations [8].

Such integration of knowledge on the basis of interdisciplinary connections makes it possible to capture linear connections horizontally and point connections vertically, to show not only the succession but also the abundance of meanings of these connections and to reproduce a holistic vision of the problem, and phenomena in their entity, versatility, multidimensionality. Thus, the rule of integrative and synthesizing tendencies forms the basis of the *interdisciplinary knowledge methodology*.

In the context of the chosen issues, the position of V.V. Kraievskiy [3], who states that the *paradigm of science* is characterized by the paradigm of scientific knowledge and the paradigm of cognition is important for us. The first of these paradigms sets the example in the form of specific requirements: theoretical character, focus on a subject, general significance,



verification, and conclusions, intensity and reflectivity. The second one appears in the form of prescriptions for the process of cognition. However, the scientist identifies the third component of the concept of paradigm - *a concept of science*. Without this parameter, science completely falls out of the socio-cultural context of scientific knowledge. The unity of the paradigm of science thus acts as a methodological condition for scientific knowledge integration.

In our work we focus on *two trends of possible transformation of the paradigm of pedagogical science*. The first trend is the increasing role of interdisciplinary researches in education; the second one, which is closely related to the first one, is manifested in raising the theoretical level of pedagogical science, strengthening and realizing its integration function as one of the methodological conditions for modern pedagogical theory formation.

In connection with the development of methodology of post-nonclassical science, synergistic knowledge, focused on the search for universal patterns and self-organization of open nonlinear systems becomes very important. It causes changes in the paradigm of scientific cognition, in the whole conceptual grid of thinking, "Gestalt switches", changes in the methodological grounds of the modern science, philosophical view of the world, and in this way *a new epistemological horizon* is formed. The new - *synergistic* - picture of the world focuses on *co-evolution, coherence, cooperativity, multidimensional character, non-linear synthesis, dialogical character, polylogical character, interaction of its elements* and more. We are talking about epistemological guidelines, characteristic of a specific historical epoch, manifested as a scientific ideal, a methodological "tool" of the research, the awareness of being a researcher as a subject of knowledge. Thus, synergetics is considered by scientists (V.I. Arshynov, V.H. Budanov, O.N. Kniazeva, V.H. Kremen, Y. Pryhozhyn, H. Khaken, etc.) as a general scientific concept, a new outlook, a new paradigm causing changes in epistemological means (ways of problem statement and scientific research), conceptual arsenal, the models used, goals and strategies of scientific research, owing to its interdisciplinary nature, and can be considered as an initial basis for cross-disciplinary, cross-professional and cross-cultural communication.

In the context of the synergistic paradigm, the ability to understand the broad, and given the current level of world development - *global context of the problem under research* is formed. Knowledge is transformed according to different ways of understanding (scientific, artistic) and

essential characteristics of the realities and problems, which are becoming more global, transformational, multidimensional, multidisciplinary and planetary.

It is important to understand that, based on the synergistic paradigm, the new principles of unifying simple structures into complex ones, principles of evolutionary holism emerge (O.N. Kniazeva). They distinguish between *ontological holism* (the assertion of the supremacy of wholeness before individual elements, the ways of connecting elements into more complex formations), *epistemological holism* (integral, holistic vision of complex phenomena of cognition and creativity, mutual determination of subject and object of knowledge, logic and intuition, the rational and extra-rational, analysis and synthesis, etc.) and *methodological holism* (establishing connections between different sciences, on the one hand, and on the other hand – between science, culture, art, convergence of higher values of human existence - truth, kindness and beauty).

The way of updating art education through the paradigmatic transformation of its methodology by means of *philosophical and anthropological substantiation* of the development of new thinking and value consciousness, actualization of a sense-forming (sense-creating, meaning-forming) spiritual beginning seems to be productive. It is important to understand cultural anthropology as a fundamental research discipline that focuses on the problems of genesis of a human being as a creator and creation of culture. In this context, we consider art as something that changes the outlines of both cultural space and the anthropological features of a person, transforming and enriching his / her spiritual experience. The basis for influencing the personality of a work of art is its *anthropogenic and anthropological nature*. Such a potential is manifested in the unity of “human-dimensional art” and personality; the development of human subjectivity in all its complexity, diversity through art interpretation; understanding art as a way of defining the system of relationships between a Man and a Universe. Thus, the anthropic principle as a set of approaches to the problem of a human being in the context of different philosophical systems of understanding the world and ways of its evolution is closely related to the emergence of a new scientific paradigm, according to which the «subjective pole» becomes a dominant in scientific knowledge [10].

We can assume that the justification of the anthropological dimension of contemporary artistic reality and the conceptualization of its discursiveness are dictated by the urgent need to understand contemporary pedagogical theory and practice from the standpoint of



personality oriented, anthropocentric concepts as the most important condition for overcoming a methodological crisis in pedagogy, particularly in the artistic pedagogy.

Under globalization conditions turning to the *cultural approach as a specific scientific and pedagogical methodology of cognition* (Ye.V. Bondarevska, V.L. Benin, H.I. Haisyna, S.U. Honcharenko, I. A. Ziaziun, N.B. Krylova, V.A. Slastonin and others), *research methodology*, which influences the creation of a kind of axiological research space and is an explicit expression of the procedures for presenting the objects under research as phenomena of culture and methods for their cultural description, interpretation and construction becomes progressive. As V.L. Benin [1] points out, the cultural approach, being a methodological basis for scientific research, involves considering the problem under study through the prism of culture as a mechanism which has a certain structure and all the characteristics of a system (a horizontal section), as well as the study of the problem (subject area as a whole) in the context of the history of culture (a vertical section).

Reflecting the orientations of the research on value-humanistic principles in contemporary art education, the cultural approach causes a shift in the emphasis of the research imperative. Such a humanistic orientation determines the character of scientific inquiry, which manifests itself in turning to humanistic methodology as its basis, provides orientation at the ideas and principles of artistic philosophy, anthropology, cultural studies, hermeneutics, phenomenology, etc. in the sphere of which the emphasis is on recognizing a person's inherent worth, the discovery of his / her intrinsic forces; and the process of formation of a personality in the educational space requires a change in the character of pedagogical process towards the emphasis on individual orientation.

On the other hand, applying a cultural approach in contemporary art education orients us at the broad approach to culture and education in the context of their philosophical understanding. Philosophical knowledge is regarded as a special type of holistic knowledge of the world, the specific character of which is the desire to go beyond the fragmentary reality and find the fundamental principles and foundations of existence, to determine a place of a human being in it. In this sense, the implementation of culturalological paradigm is realized being based on the methodology of a *holistic approach*, aimed at the analysis of both the integrity of the researched and predicted pedagogical, artistic or personal phenomena, and the ways of ensuring their *integrity*, which becomes clear in the context of such categories as «unity», «integration», «interrelation» and «dialogism».

We can assert that within the cultural paradigm, *an integrative, complex method of research* and design of pedagogical systems becomes of primary importance. The realization of it is done on the principle of integrity as a system forming and sense forming principle and becomes a dominant in studying educational and artistic phenomena. Features of the principle of integrity are revealed in the following conceptual provisions:

*integrity* determines the overall strategy of contemporary research and at the same time it constitutes its pedagogical standard; the integrity of the approach is based on the unity of the theoretical basis of cultural sciences and the cultural method of research; the cultural methodological approach is considered as the unity of the pedagogical system and process, which is the criterion of methodological integrity;

*a holistic conception of culture* appears as the unity of its structural and functional components, the unity of scientific and methodological approaches to the study of culture as a phenomenon, the dialectic of the relationship between education and culture;

*a holistic conception of a human being* - as a cultural and anthropological conception of the essence of a human being (a human being is holistic), the relativity of which is in his / her incompleteness, which determines the driving forces of an individual's self-development and self-creation;

*the integrity of the content of art education* reflects the inner inseparability of its elements in the context of culture, *the holistic pedagogical system* forms the unity of its subsystems (goals, principles, methods, means), filled with a single culturological, cultural and creative content; the correspondence of procedural characteristics of the educational process to the values, goals and content of art education;

*integrity as a quality of the pedagogical process* characterizes the highest level of its development, which is characterized by unity, interaction and interconnection of all its components, complementarity and variability of the content and results of art education; a holistic personality can only be developed in a holistic pedagogical process.

**Conclusions.** Thus, the conceptualisation of contemporary methodology proves with new force that it is entrusted with the function of determining the strategy of scientific knowledge, based on a number of basic principles and theories. There are not only changes of concepts, categories, concepts and methods of research, but also of the whole style of thinking on the basis of a new paradigm of cognition, methodological guidelines in the artistic space, some shift towards axiologically oriented, anthropocentric, synergistic, cultural and other trends. Considering

the latest polycentric science (art pedagogy), which is characterized by the spread and deepening of interdisciplinary forms of cognition, polyconceptuality, hypothetical character, interpretative ambiguity, dependence of knowledge on the subject, metaphoricity; considering complex, anthropic, interdisciplinary subjects; bringing scientific and artistic methods of cognition together, actualization of humanistic and reflexive methods of research, etc., we come to the conclusion that today there is a new type of ideals and norms of scientific cognition, research, means of knowledge explanation and justification. In this way, acting as a combination of certain conceptual, value, methodological and other strategies, new ideals and norms of scientific knowledge are transformed into research activities and form the basis of scientific knowledge methodology in the context of artistic theory and practice.

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*Abstracts*

**ВИКТОРИЯ ТУШЕВА. Трансформація методологічних орієнтирів у науковому дослідженні в контексті мистецької освіти.** У статті на основі наукової рефлексії розглянуто методологічні орієнтири у науковому дослідженні, їх зміни, пов'язані із зростанням самосвідомості науки і розширенням форм її рефлексії, пріоритетом аксіологічної, антропо і культууроцентрованості в освітньому і науковому середовищі, трансформацією усього стилю мислення на основі нової парадигми пізнання, якій властива загальна тенденція до синтезу, міждисциплінарності, інтегративності, методологічній плюралістичності. Окреслено нові ідеали наукового пізнання як сукупності певних концептуальних, ціннісних, методологічних установок, які транслуються в дослідницьку діяльність, складають основу нової методології наукового пізнання в контексті мистецької теорії і практики.

**Ключові слова:** методологічні орієнтири наукового пізнання, інтегративність, міждисциплінарність, поліпарадигмальний підхід, культурологічне, антропологічне, синергетична знання.

**ВИКТОРИЯ ТУШЕВА. Трансформация методологических ориентиров в научном исследовании в контексте художественного образования.** В статье на основе научной рефлексии рассмотрены методологические ориентиры в научном исследовании, их изменения, связанные с ростом самосознания науки и расширением форм ее рефлексии, приоритетом аксиологической, антропо и культууроцентрированности в образовательной и научной среде, трансформацией всего стиля мышления на основе новой парадигмы познания, которой свойственная общая тенденция к синтезу, междисциплинарности, интегративности, методологической плюрали-

стичности. Охарактеризованы новые идеалы научного познания как совокупности определенных концептуальных, ценностных, методологических установок, которые транслируясь в исследовательскую деятельность, составляют основу новой методологии научного познания в контексте художественной теории и практики.

**Ключевые слова:** методологические ориентиры научного познания, интегративность, междисциплинарность, полипарадигмальный подход, культурологическое, антропологическое, синергическая знание.

**WIKTORIA TUSZEWA. Transformacja wytycznych metodologicznych w badaniu naukowym w kontekście edukacji artystycznej.**

Artykuł na podstawie refleksji naukowej uwzględnia wytyczne metodologiczne badań naukowych, ich zmiany związane ze wzrostem samoświadomości nauki i rozszerzaniem form jej refleksji, priorytetem aksjologicznego, antropo-kulturowego centrowania w środowisku edukacyjnym i naukowym, przemianą całego stylu myślenia w oparciu o nowy paradygmat poznania, który charakteryzuje się ogólną tendencją do syntezy, interdyscyplinarnością, integralnością, pluralizmem metodologicznym. Określono nowe ideały wiedzy naukowej jako zbioru pewnych pojęciowych, wartościowych, metodologicznych postaw, które przekładając się na działania badawcze stanowią podstawę nowej metodologii wiedzy naukowej w kontekście teorii i praktyki artystycznej.

**Słowa kluczowe:** metodologiczne wytyczne wiedzy naukowej, integralność, interdyscyplinarność, podejście poliparadygmatyczne, wiedza kulturowa, antropologiczna, synergetyczna.