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## FORMATION OF PRESCHOOLERS' AWARENESS OF UKRAINIAN PYSANKA PAINTING REGIONAL FEATURES

*The article characterizes the Ukrainian pysanka (Easter egg) painting as a kind of decorative and applied art and highlights its regional features of Dnieper Ukraine and Sloboda Ukraine. Classification of various types of painting, coloring, and ornamentation of Easter eggs is carried out. The focus is on the educational impact of pysanka painting on preschoolers' personality formation, their cognitive processes development, and their knowledge and life experience enrichment. Criteria (the cognitive one, the ethnographic and regional one, and the productive and creative one), indicators, and levels (low, average, high) of preschool children's awareness of regional features of Ukrainian Easter egg painting are defined. The developed authors' method of acquaintance children with Ukrainian pysanka painting is presented. Forms and methods of preschoolers' awareness of the regional features of pysanka painting formation are specified, and their efficiency is proved.*

**Keywords:** *Ukrainian pysanka painting; pysanka (Easter egg); regional features; national upbringing; preschool children; preschool educational institutions.*

**Introduction.** The current stage of our country's development requires a national orientation in the field of preschool education. The Law of Ukraine 'On Preschool Education' (2015), 'Concepts of National and Patriotic Education of Children and Youth' (2015), the State Standard of Preschool Education (2021), and other legislative documents emphasize the essential role of Ukrainian traditions, history, culture, and native language, as well as the people's pedagogical heritage in the national education of the younger generation. Among the key objectives of the partial program Ukraine is my Motherland (2016), there is the education of children's national values, respect for family, and Ukrainian rites. Acquisition of such competencies by preschool children will contribute to their national

character and self-awareness formation, education of love for the native land, customs, the state, and national symbols.

Ukrainian pysanka painting occupies a prominent place among the large variety of arts and crafts. It is an ancient, unique phenomenon of Ukrainian culture. By involving children in Easter egg painting, our ancestors brought up respect for the country's cultural heritage.

We have analyzed scientific works and sources dedicated to the role of Ukrainian pysanka in our people's lives, their historical origin, symbolic significance, regional differences in ornamentation. Unfortunately, the analysis has shown that sources were either inaccessible or lost over time. Therefore, today there is an issue of the full possible children's involvement, starting from an early age to one of the unique phenomena of decorative arts, namely pysanka painting. It will provide an opportunity to preserve and pass on to future generations the unique heritage of our people, in which Ukrainians see the universe's birth and formation.

Such outstanding researchers as O. Dukhnovych, B. Hrinchenko, M. Hrushevskiy, A. Krymskiy, S. Rusova, Ye. Siavavko (2002), M. Stelmakhovych (2012), O. Voropai and others emphasized the educational significance of the Ukrainian national heritage for the younger generation development.

**Analysis of recent research and publications.** A. Bohush, N. Havrysh, O. Kaplunovska (2016), Ye. Lozynska (2008) and others occasionally revealed the issue of preschool children's national education by means of their involvement in the Ukrainian decorative and applied arts in their scientific publications.

Modern researchers H. Halian (2017), O. Kurchii (2015), V. Tkachenko (2017), K. Yatsenko (2015) and others devoted their research to studying regional features of Ukrainian pysanka painting in the late 19th – the early 20th century.

A. Kazakova (2020), N. Pobirchenko (2003), N. Rohalska (2003) and others revealed the various possibilities of creating a unique system of work in preschool institutions. They presented the concept of ethnographic material usage by educators in accordance with the regional features.

Despite significant scientific achievements, today's issue of holistic, systematic, and methodological approaches to acquainting

children with the regional features of Ukrainian Easter egg painting as a means of national education in the educational dimension of preschool educational institutions is not studied enough.

**The purpose of the paper** is to highlight Ukrainian pysanka painting regional specifics and present the method of preschoolers' awareness of its features formation.

**The research methods** are the following: analysis and synthesis of scientific sources; outlining criteria, indicators, and levels; pedagogical experiment (the ascertaining one, the formative one, and the control one).

**Presenting the main findings.** Preschoolers' upbringing by means of national and cultural traditions of the Ukrainian people provides an opportunity to attract them to the high spiritual and material heritage of their region. Children acquire knowledge about customs, moral norms, aesthetic values, and other elements of cultural heritage that are preserved, developed, and passed down by the nation over many centuries.

The geography of pysanka origin in Ukraine is quite extensive. In the context of the stated issues, we should emphasize that we have carried out a more detailed analysis of Easter eggs in the regions of Dnieper Ukraine, namely Poltava region, Kyiv region, and Sloboda Ukraine, namely Kharkiv region. The features of Easter eggs in these ethnic territories are that they inspire a love for the World and Nature of their ethnic territory and contribute to the children's positive emotional uplift. In our opinion, by involving preschoolers in the study of Ukrainian Easter eggs of Poltava, Kyiv, and Kharkiv regions during ethnography classes, we not only instill a love for the traditions of their small homeland but also implement the objective of national education.

After analyzing the historical origins of pysanka painting, we have determined that Easter eggs in Dnieper Ukraine were characterized by symmetrical division of background with black or cherry colors, sometimes solid green. White contours of plant motifs of tree leaves or flowers were randomly scattered or outlined in the background. Easter eggs of Poltava region were lighter. Thus, there were large floral or geometric ornaments painted as a thick white contour on a white, yellow, or light green background. In particular,

plant motifs were usual, namely ‘a tree of life,’ which could be in the form of a tree with three twigs in a flowerpot, ‘a flower,’ ‘an oak leaf,’ a sprout’ and ornithographic motifs, namely ‘magpies,’ ‘roosters,’ ‘pigeons’ (Ткаченко, 2017). The traditional colors of Easter eggs in Poltava region were red, green, and yellow. The colors had their sequence of usage on an egg, namely yellow, green, red, brown, purple, and black.

It should be noted that there were also some differences in pysanka painting for upper Dnieper Ukraine. The color scheme and ornamentation of Easter eggs in Kyiv region are very similar to Easter eggs in Poltava region. However, Kyiv region is characterized by the maintenance of ancient elements, namely ‘an eternity band,’ ‘a comb,’ ‘s flower,’ a rose,’ ‘a windmill,’ ‘oak leaves,’ ‘a pine tree,’ ‘a cross,’ ‘crosses,’ ‘cross crosslet,’ and ‘steep horns,’ ‘spiders,’ ‘sheep’s horns.’ Pysanka painting in Kyiv region is characterized by a tendency to soft red tones. The colors on Easter eggs are pink-red, sometimes yellow on a dark burgundy, brown, or green background (Ткаченко, 2017).

Unlike pysankas of Poltava region, pysankas of Sloboda Ukraine are different in the elegance of color and transparency of painting with natural dark dyes, painted in warm colors with brown, olive, ocher ornaments, and light dyes of green, pink, yellow, and red colors. The floral ornament was dominated by viburnum, maple, oak, maple leaves decorated with yellow ‘pine tree.’

Nowadays, Ukrainian pysanka painting is available, and therefore previously territorially localized ways of decorating eggs are often borrowed. As a result, it leads to the leveling of regional specifics, which ultimately negatively affects its uniqueness, ie, reduces the artistic value of Ukrainian Easter egg painting in general. Therefore, a careful attitude to the historically formed pysanka painting traditions and the preservation of existing regional differences can ensure a successful future for Ukrainian Easter egg painting.

As we can see, Ukrainian Easter egg painting of Dnieper Ukraine and Sloboda Ukraine has great educational potential and can be the key means of preschoolers’ national education in the educational space of preschool educational institutions.

Analysis of ethnographic and ethnopedagogical research shows that folk art attaches great educational importance to the development

of the child as a person. After all, this type of activity always interests children, promotes their mental abilities development, the formation of thinking, imagination, memory, speech, positive emotions, aesthetic tastes, as well as the education of national feelings, encourages the world of beauty.

Folk pedagogical heritage has always emphasized the role of Ukrainian traditions, customs, rituals, and decorative arts in the process of children's practical skills formation. Therefore, in modern preschool educational institutions in the process of national education, during ethnographic classes, preschool children should be actively involved in various types of practical activities, during which they learn not only to develop various techniques of Easter egg painting but also to name them correctly, to describe the ornament, colors, and regional features.

The effectiveness of the mentioned educators' activities with children will depend on the conditions that must be created by teachers in the educational space of the preschool educational institution. The difficulty in conducting ethnography classes lies in the specifics and peculiarities of preschool children's development. Above all, it is still difficult for preschoolers to perceive information that is beyond their life experience and is distant in space and time. It is only in the early preschool years that they have such opportunities. It allows educators, following the principles of ethnography, systematic, focused, and regional approaches, to give deeper and broader knowledge about Ukrainian Easter egg painting, paying attention to the details of pysanka regional features, namely color, purpose, symbolism, and decoration techniques.

Scientist N. Pobirchenko draw attention to the fact that teachers need to independently select educational information as close as possible to local traditions, which are part of national culture regarding its content; '...every kindergarten teacher has opportunities to create their system of work, the concept of using ethnography. The information should be selected in accordance with regional features because traditions can be different even in neighboring villages, not to mention the regions' (Побірченко, 2003).

Regional features of Ukrainian Easter eggs help children to understand how our ancestors embodied ideas with the help of images,

symbols, signs, colors of different parts of Ukraine to recreate the whole world on a small egg. Pysanka painting gives children the opportunity to develop motor skills of their fingers. They form constructive ideas about colors, shades that promote sensory education, develop their mental processes, replenish and expand vocabulary, consolidate knowledge about flora and fauna, as well as geometric shapes and numbers. Children learn to accurately perceive the properties and phenomena of the world, and the ability to observe and analyze.

In order to determine the level of preschoolers' awareness of Ukrainian pysanka painting, we have conducted an experiment. In accordance with the experiment aim, the following objectives of the ascertaining stage have been stated: to identify the level of preschoolers' awareness of Ukrainian Easter egg painting; to determine the place and role of Ukrainian pysanka painting in the educational dimension of preschool educational institutions as a means of preschoolers' national education. According to the cognitive, ethnographic and regional, productive, and creative criteria, we have determined the indicators and levels of older preschool children's awareness of Ukrainian Easter egg painting.

Among the indicators of the cognitive criterion, we singled out the following: children's knowledge of Ukrainian people's customs and traditions before the Easter celebration; the types of Easter eggs (krashanka, pysanka, driapanka, krapanka, maliiovanka, etc.), types of ornamentation and their elements, and special tools. To determine preschoolers' knowledge level according to the first criterion, we have had a conversation about different types of Ukrainian Easter eggs on the topic 'Easter egg, Easter egg as beautiful as a flower.' Observations have given us the opportunity to find whether children have knowledge and ideas about the features of making Easter eggs.

Among the indicators of ethnographic and regional criteria, we have analyzed children's knowledge of colors, ornaments, symbolic meaning, and regional differences of Easter eggs of Dnieper Ukraine and Sloboda Ukraine (Poltava region – yellow, red, green, black; Kharkiv region – black, dark red, green; Kyiv region – black, pink, yellow, green); the ability to differentiate Easter eggs according to the ornamental pattern and color scheme of the regions (Poltava region – human-like, animal, plant, geometric ornament; Kyiv region – phyto-

morphic ornament; Kharkiv region – plant Easter egg pattern). To determine preschoolers' knowledge level according to the second criterion, we have had a conversation on the topic 'Easter eggs of Poltava, Kyiv, Kharkiv regions,' selecting samples of Easter eggs from the regions. They have had significant ornamental differences. Moreover, children could distinguish these differences if educators presented information about it to children.

We have included the following indicators to the productive and creative criterion: the child takes an active part in painting Ukrainian pysanka, showing the skills and abilities of its decoration in accordance with regional differences; uses Easter eggs in independent play activities. To determine the level of children's knowledge according to the third criterion, we have had a didactic game 'Easter eggs of my family.' During the game, the children are to tell how exactly Easter eggs are painted in their families.

Observations have shown that the vast majority of children do not know about Ukrainian pysanka painting, its history, do not understand the features of ornamentation, its purpose, and do not want to use them in independent play activities. Statistical processing of data obtained during the ascertaining stage of the pedagogical experiment has shown that children's awareness of Ukrainian Easter egg painting is formed mainly at low and medium levels (28% and 64% in the experimental group, 32% and 56% in the control group) and only a small part (8% in the experimental group, 12% in the control group) at a high level.

It has been found that among educators who participated in the experimental study, there is a discrepancy between their understanding of Ukrainian pysanka importance for preschool children's national education and the widespread introduction of elements of regional pysanka painting of Dnieper Ukraine and Sloboda Ukraine in the educational dimension. In the classroom, kindergarten teachers do not sufficiently acquaint them with the regional features of Easter eggs, namely colors, symbolic meaning, pattern, and purpose. Therefore, the objectives of national education listed in the Basic component of preschool education are not fully solved.

To form children's ideas about the regional features of Ukrainian Easter egg painting, we have developed and implemented a unique method at the formative stage of experimental research.

According to the first objective, they have developed an algorithm of actions, topics, and syllabi, selected didactic, role, and Ukrainian folk games, as well as a number of educational activities for children, educators, and parents. In the beginning, we have selected a series of conversations, games, video presentations about how Ukrainians prepared for Easter, namely harvesting tree bark, bulb husks, vegetables in summer to obtain natural dyes; gathering wooden sticks for pens; making autumn candles from beeswax, harvesting eggs in the spring.

We have conducted various forms of work (classes, excursions, workshops), used different methods (conversations, reading fiction, games, information and communication technologies, demonstrations, making products for children, etc.), and techniques selected in accordance with indicators of each criterion.

In order to form children's awareness of the indicators of the first criterion, we have had three classes on the main varieties of Ukrainian pysanka as a national symbol of Ukraine. The purpose of the classes was to form preschoolers' awareness of Easter and the traditions of its celebration; to teach children to decorate eggs with different colors, make dots, acquaint them with the features of their paintings and types of Easter eggs. To achieve this purpose, we have used verbal and practical methods, game, and ICT. It has allowed us to form preschoolers' knowledge about Easter eggs and improve their skills in making schemes for Easter eggs made of beads. During these classes, we developed children's aesthetic taste, nurtured a respectful attitude to Ukrainian folk customs, and thus realized the main objectives of national education.

The formation of children's awareness of the indicators of the second criterion involved acquainting them with the regional features of Ukrainian pysanka painting (Easter eggs of Dnieper Ukraine and Sloboda Ukraine). An excursion was held on the topic 'Ukrainian Easter painting of Poltava, Kyiv and Kharkiv regions.' Children have learned about the history of Easter egg origin and its varieties, deepened their knowledge of their regional features.

In order to form children's awareness of the third criterion, we have consolidated their knowledge of regional pysanka traditions,

involving them in active participation in pysanka painting during a masterclass. The main aim was to develop pysanka painting skills. The children compared Easter eggs of Kharkiv and Kyiv regions, named the differences between painting and colors, showing creativity and aesthetic taste.

The final form of work was the visit of children of the experimental group, educators, and parents of the holiday 'Easter Pysanka.' Children of the experimental group and their parents, who made Easter eggs and decorated the baskets with towels, joined the preparation.

A conversation with educators of preschool institutions on the topic 'Introducing preschoolers to the regional features of Ukrainian Easter egg painting has taken place as a means of national education,' which discussed the content of classes, methods of acquainting preschoolers with Ukrainian pysanka painting, principles of selection of different types of work with children.

At the control stage of the pedagogical experiment, the results have been analyzed and generalized. To characterize the dynamics of children's awareness of Ukrainian Easter egg painting formation, the results obtained at the ascertaining and control stages of the pedagogical experiment have been compared. According to the data and outlined criteria and indicators, more significant changes happened with children from the experimental group compared to the control one. It gives grounds to conclude about the effectiveness of the authors' method to acquaint preschoolers with regional features of Ukrainian Easter egg painting.

**Conclusions.** Thus, Easter eggs are an essential component of Ukrainian culture and folk traditions. They form a sense of belonging to Ukrainian people, traditions, art, and history. Pysanka painting develops not only children's creativity but also their aesthetic tastes, forms a respectful attitude to work, folk crafts, and teaches them to be proud of ethnonational traditions. Ukrainian Easter egg painting of Dnieper Ukraine and Sloboda Ukraine has significant educational potential and is one of the means of preschoolers' national education.

**Prospects for further research.** The popularization of folk traditions of different ethnic groups on the territory of Ukraine in preschool institutions needs to be studied and requires further research.

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**Оксана Вашак, Олена Гнізділова, Наталія Манжелій**

## **ФОРМУВАННЯ ЗНАТЬ ДОШКІЛЬНИКІВ ПРО РЕГІОНАЛЬНІ ОСОБЛИВОСТІ УКРАЇНСЬКОЇ ПИСАННИКИ**

*У статті схарактеризовано українське писанкарство як різновид декоративно-прикладного мистецтва, висвітлені його регіональні особливості Наддніпрянщини та Слобожанщини, здійснено класифікацію різновидів розпису, колористики, орнаментування писанок. Зосереджені уваге на виховному впливові писанкарства на формування особистості дошкільників, розвитку пізнавальних процесів, збагаченні знань та життєвого досвіду. Визначені критерії (когнітивний, народознавчо-регіональний, продуктивно-творчий), показники та рівні (низький, середній, високий) обізнаності дітей дошкільного віку з регіональними особливостями українського писанкарства. Представлено розроблену авторську методику ознайомлення з українським писанкарством, конкретизовані форми і методи роботи по формуванню уявлень дошкільників про регіональні особливості писанкарства та доведена їх ефективність.*

**Ключові слова:** українське писанкарство; писанка; регіональні особливості; національне виховання; діти дошкільного віку; заклади дошкільної освіти.

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