The purpose of work is to study and analyze the scientific and cinema-educational heritage of the famous Ukrainian film critic and teacher, professor, the Honored Artist of Ukraine, a corresponding member of the National Academy of Arts of Ukraine O.S. Moussienko. Research methodology consists in application of biographical, historical-cultural, systematic and theoretically generalizing methods. The marked methodological approaches allow to collect and investigate the contribution made by Oksana Stanislavivna Moussienko into the science of cinema and media pedagogy. The scientific novelty of work lies in the fact that, unfortunately, domestic researchers not often highlight the activities of those, who devoted himself to the study of the cinema process, all its complexities, contradictions, and achievements. Conclusions. In summary, we would like to note that the set research tasks were fulfilled. The contribution made by Oksana Stanislavivna Moussienko into the science of cinema and media pedagogy was analyzed, the life path of O.S. Moussienko was studied, the circle of research interests disclosed in Moussienko’s writings was considered, O.S. Moussienko’s best students at the Cinema Studies Department of Screen Arts Institute of the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University were named, and the list of her most important publications in culture, systematic and theoretically generalizing methods. The marked methodological approaches allow to collect and analyze the contribution made by Oksana Stanislavivna Moussienko into the science of cinema and media pedagogy, which is of importance for studying the development of culture and cinema pedagogy.

Keywords: Oksana Stanislavivna Moussienko; cinema studies; cinema faculty; screen arts pedagogy; cinema studies department; professor; bibliographic method.

Bezruchko Oleksandr

Dr.sc. (Doctor of Science) in Arts,
Associate Professor,
Professor of the Department of Cinema
and Television Art,
Kyiv National University of Culture and Arts
ORCID 0000-0001-8360-9388
oleksandr_bezruchko@ukr.net

ANALYSIS OF SCIENCE AND CINEMA-EDUCATIONAL HERITAGE OF O.S. MOUSSIENKO
(ON THE OCCASION OF THE 80TH ANNIVERSARY)

UDC 001.5+378.4]:791.072.2 Moussienko

References


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Мистецтвознавство

Безручко О.

dемї мистецтв Україні О.С. Мусієнко. Методологія дослідження полягає в застосуванні біографічного, історико-культурного, систематизаційного та теоретично узагальнюючих методів. Зазначені методологічні підходи дозволяють збірати та досліджувати внесок, зроблений Оксаною Станіславівною Мусієнко в науку про кіно і в медіапедагогіку. Наукова новизна роботи зумовлена тим, що, навіть, вічніші дослідники не так часто висвітлюють діяльність тих, хто присвятив себе вивченню кіноспектаку усіх його складаючих, протиріччях і досягненнях. Висновки. Підсумовуючи вищепідсказане, можна зазначити, що поставлені наукові завдання виконані: проаналізовано внесок, зроблений Оксаною Станіславівною Мусієнко в науку про кіно і в медіапедагогіку; досліджено життєвий шлях О.С. Мусієнко; розглянуто безпосередньо коло тех наукових інтересів, яким присвятила своє дослідження Мусієнко; названо найкращих учнів О.С. Мусієнко на кафедрі кінонавства Інституту екранних мистецтв Київського національного університету театрів, кіно і телебачення ім. І.К. Карпенка-Карого; наведено список найголовніших її публікацій у культурологічних газетах і журналах в Україні.

Ключові слова: Оксана Станіславівна Мусієнко; кінонавство; кінофакультет; педагогіка екранних мистецтв; кафедра кінонавства; професор; біографічний метод.

Безручко Александр Вікторович, доктор искусствоведения, доцент, профессор кино- телеведение Киевского национального университета кульурі и искусств

Анализ научного и кинопедагогического наследия О.С. Мусиенко (к 80-летию со дня рождения)

Цель работы. Исследовать и проанализировать научное и кинопедагогическое наследие выдающегося украинского киноведа и педагога, профессора, заслуженного деятеля искусств Украины, члена-корреспондента Национальной академии искусств Украины О. С. Мусиенко. Методология исследования заключается в применении биографического, историко-культурного, систематизационного и теоретически обобщающего методов. Отмеченные методологические подходы позволяют собирать и исследовать вклад, сделанный Оксаной Станиславовной Мусиенко в науку о кино и в медиапедагогику. Научная новизна работы предопределена тем, что, к сожалению, отечественные ученые не так часто исследуют деятельность тех, кто посвятил себя изучению кино процесса во всех его сложностях, противоречиях и достижениях. Выводы. Подытоживая вышеназванное, можно отметить, что поставленные научные задания выполнены: проанализирован вклад, сделанный Оксаной Станиславовной Мусиенко в науку о кино и в медиапедагогику, исследован жизненный путь О.С. Мусиенко; рассмотрен непосредственный круг тех научных интересов, которым посвятила свои исследования Мусиенко; названы лучшие ученики О.С. Мусиенко на кафедре киноведения Института кинематографических искусств Киевского национального университета, кино и телевидения им. И.К. Карпенко-Карого; приведен список основных ее публикаций в культурологических газетах и журналах в Украине.

Ключевые слова: Оксана Станиславовна Мусиенко; киноведение; кинофакультет; педагогика кинематографических искусств; кафедра киноведения; профессор; биографический метод.

Problem statement. Ukrainian cinema studies are rich in names of the prominent history scholars, theorists of screen arts, and cinema teachers, whose contribution to the science of cinema is rich and diverse. The relevance of this research is due to the fact that, unfortunately, domestic researchers not often highlight the activities of those, who devoted themselves to the study of the cinema process, all its complexities, contradictions, and achievements.

Analysis of recent research and publications. The Ukrainian film scholars, with the exception of V. Skurativskiy [23], I. Zubavina [3], N. Moussienko [4], and O. Bezручко [1; 2] have not conducted an in-depth study of life, creativity and cinema teaching activity of an outstanding Ukrainian movie scholar, a leading national teacher of screen arts, PhD in Arts (1973), Professor (2005), Honored Artist of Ukraine (1998), corresponding member of the National Academy of Arts of Ukraine (2001), laureate of the USSR Filmmaker Union awards (Ukrainian National Filmmakers Union) (1978 and 1987), Oksana Stanislavivna Moussienko, who has been chairing the Cinema Studies Department of the Screen Arts Institute of the Kyiv National I.K. Karpenko-Kary Theatre, Cinema and Television University for more than twenty years and teaching there for 50 years.

The scientific tasks of this article are to analyze the contribution made by Oksana Stanislavivna Moussienko into the science of cinema and media pedagogy; to study the life path of O.S. Moussienko; to consider the circle of research interests disclosed in Moussienko’s writings; to name O.S. Moussienko’s best students at the Cinema Studies Department of Screen Arts Institute of the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University, and to give the list of her most important publications in cultural newspapers and magazines in Ukraine.

Research methodology consists in application of biographical, historical-cultural, systematic and theoretically generalizing methods. The marked methodological approaches allow to collect and investigate the contribution made by Oksana Stanislavivna Moussienko into the science of cinema and media pedagogy.

The purpose of the article. Based on the problem, the objective of this research is to investigate and analyze the science and cinema-educational heritage of the famous Ukrainian film critic and the teacher, the professor, the Honored Artist of Ukraine, the corresponding member of the National Academy of Arts of Ukraine O.S. Moussienko.

Summary. Professor Oksana Stanislavivna Moussienko is the author of numerous research papers on history and theory of cinema, which were published in scientific collections of the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University, National Academy of Arts and National Academy of Sciences of Ukraine, as well as in specialized periodicals of the country, namely “Novyny Kinoekranu”, “Kino-Kolo”, “Kino-Teatr”, “Kultura I Zhyttia”, and “Na Ekranakh Ukrainy”. For example, for 45 years of coop-
eration with one of the oldest Ukrainian newspaper, “Kultura I Zhyttia”, Oksana Stanislavivna has published there more than fifty articles showing a wide range of her research interests, namely movie research analysis (“Kira Maratova’s apocalypse” [5]; “O. Olzhych’s knightly choice” [10]; “A singing squadron: notes about “Old Men Only Go to Fight”” [19]), theoretical works (“Yuriy Ilenko’s cinema: all the colors of the world” [9]; “Capturing the diversity of TV movie genres” [12]; “TV version. What is it like?” [20]), reviews of books on cinema (“The bearer of a deep national identity” [11]), reviews of festivals and movie retrospectives (“Two retrospectives” [7]; “Under the influence of new meetings: Kyiv held the second week of the European cinema” [13]; “Saint Petersburg brand: screen of the neighboring countries” [14]; “Polish view” [15]), movie teaching work (“Prologue” to the future of Ukrainian cinema” [16]; “Prologue: Festival: experience, assessments, summary” [21]; “Should one teach to watch a movie?” [22]; “Every evening after work” [25]), interviews with the leading national filmmakers (“Hryanko M.: The talent of being needed” [6]; “Peer of the century” [17]), stories about famous artists (“The secret of eternal youth” [18]) and so on.

Oksana Stanislavivna Moussienko is engaged in research in the theory and history of cinema, both domestic and foreign. Her creative works include more than 300 publications, manuals, curricula, and scripts.

According to O.S. Moussienko, she liked to present her opinion based on fresh impressions after watching. Not wanting to offend anyone, aspiring to support an artist, she, however, tried to be fair to him. Moussienko O. was amazed by gratitude expressed by the filmmakers, such as L. Bykov, M. Illenko, and V. Horpenko.

However, there were occasions, when the director felt offended, and considered her biased and subjective. Oksana Stanislavivna Moussienko admits that she was wrong several times. However, there were also the cases, when after a long time the director agreed with her opinion.

The heroine of our study saw the point in such works with local artists only, because it seemed very strange to her to review, for example, Ozone or Seidl. Maybe like every film scholar she was and is attracted by such charismatic figures Serhiy Parajanov and Yuriy Ilenko, as well as the entire brilliant Ukrainian poetic cinema film school. Although, the “city movie prose” by K. Muratova, R. Balayan, and V. Kryshtofovich remains equally interesting to her.

Unfortunately, we do not often get in sight the movie scholars, who have made an extremely important contribution to the cinema process. O.S. Moussienko is happy to have had an opportunity to write a creative portrait of I.S. Kornienko, a scientist with encyclopedic knowledge, who did so much for both creative practice and cinema pedagogy.

She recalled with great respect such powerful personalities as V.V. Tsvirkunov and S.P. Ivanov. Without them, one could barely imagine the Ukrainian poetic cinema and training of filmmakers at the cinema faculty.

Oksana Stanislavivna Moussienko also had an opportunity to work at the department with teachers, who gave very much to the students. This is, in particular, Y.S. Levin, the cooperation, with whom she described in her essay, written with sincere sympathy and gratitude, which became a part of her book. As a senior fellow, he always supported her in the early teaching activities.

O.S. Moussienko believes that we owe a lot to the movie scholars and teachers B.S. Buriak and K.H. Teplytskyi, who have invested a lot of creative energy in the training of future filmmakers [8].

O.S. Moussienko is noted in the encyclopedic manual “Foreign Media Teachers and Media Culture Theorists” [24].

O.S. Moussienko devotes much time to public work in the National Union of Cinematographers of Ukraine, where she was repeatedly elected to the governing bodies. The National Academy of Arts of Ukraine does not remain unnoticed by Oksana Stanislavivna Moussienko either, for which she was awarded the title of the corresponding member of the art theory and history department of the National Academy of Arts of Ukraine in 2001.

O.S. Moussienko always carefully watches the speeches of her students and movie scholars in press. Some of them have become serious critics, who are well versed in the cinema process and fluent in pen. Oksana Stanislavivna Moussienko first notes a wonderful journalist, Volodymyr Voltenko, who has long led “Kinokolo”, a magazine, extremely popular in Ukraine, Iryna Zubavina, who combines the research and teaching work (Doctor of Arts, corresponding member of the National Academy of Sciences of Ukraine) with an active work of a contemporary film critic, and an expert in cinema education, Olena Kutsenko [8].

Two heads of departments of the Kyiv National I.K. Karpenko-Kary Theatre, Movie and Television University, namely a Doctor of Philosophical Science, Professor, Head of the Department of Social Sciences of the Kyiv National I.K. Karpenko-Kary Theatre, Movie and Television University Olena Ihorivna Onischenko and a Doctor of Philosophical Science, Professor, Head of the Cinema Studies Institute of the Screen Arts Institute of the Kyiv National I.K. Karpenko-Kary Theatre, Movie and Television University Maryna Tarasivna Braterska-Dron, wrote their diplomas under O.S. Moussienko’s supervision.

The analysis of the creative way of life and an outstanding teacher today is greatly assisted by a research reference publication, “Oksana Stanislavivna Moussienko, Biographic Materials”, compiled by Natalia Moussienko, a leading research fellow of the Modern Art Research Institute of the National Academy of Arts of Ukraine. The publication prepared in close cooperation with the National Parliamentary Library, namely its senior librarian Natalia Kazakova, not only provides a detailed bibliography of Professor Moussienko, and
also contains a unique material about the family library of the Wyshynsky-Kandyba-Moussienkos, which became one of the foundations of the teacher formation and presents the circle of Oksana Stanislavivna and her family interlocutors. The introductory article by Academician Vadym Skuratovskyi not only introduces Oksana Moussienko to the reader, but also depicts the era in which she came to the cinema vividly and accurately. This research will certainly be useful to cinema historians and teachers. Also, it is interesting to a broad range of readers [4].

Many years of titanic work of Oksana Stanislavivna Moussienko in Ukrainian cinema scholarship and screen arts pedagogy is highly appreciated. She was awarded the Order of Princess Olha (2004), Gold Medal of the National Academy of Arts of Ukraine (2008), the badge for Excellence in Education of Ukraine (1997), and medals.

O.S. Moussienko is full of energy and creative ideas, continues to educate a new generation of experts on screen arts on the Cinema Studies Department of Screen Arts Institute of the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University. We would like to finish the article with her words full of optimism and hope, “So, there is still much to do for Ukrainian cinema scholars. We can only dream of rest!” [8].

Conclusions. In summary, we would like to note that the set research tasks were fulfilled. The contribution made by Oksana Stanislavivna Moussienko in the science of cinema and media pedagogy was analyzed, the life path of O.S. Moussienko was studied, the circle of research interests disclosed in Moussienko’s writings was considered, O.S. Moussienko’s best students at the Cinema Studies Department of Screen Arts Institute of the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University were named, and the list of her most important publications in culturological newspapers and magazines in Ukraine was provided.

However, the future research prospects remain extensive, because Oksana Stanislavivna Moussienko is full of energy and creative ideas, continues to educate a new generation of experts on screen arts at the Cinema Studies Department of Screen Arts Institute of the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University.

Література


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