

## HISTORY AND THEORY OF CULTURE

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### THE FIRST PERIOD OF EDUCATIONAL AND SCIENTIFIC ACTIVITY OF AN OUTSTANDING UKRAINIAN CINEMA PROFESSOR O.S. MOUSSIENKO

This article provides a detailed analysis of the first period of scientific, artistic and cinema teaching work of the famous Ukrainian film critics and teacher, professor, Honored Artist of Ukraine, corresponding member of the National Academy of Arts of Ukraine Oksana Stanislavivna Moussienko, who for more than twenty years 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. The creative and life path of O.S. Moussienko's parents and offspring, who has been continuing a fruitful research and art dynasty, was successfully studied.

**Keywords:** Oksana Stanislavivna Moussienko, first period, screen arts pedagogy, cinema studies, cinema faculty, cinema studies department, professor.

The problem that study is dedicated to is that the Ukrainian film scholars, with the exception of V. Skurativskiy<sup>1</sup>, I. Zubavina<sup>2</sup>, N. Moussienko<sup>3</sup> and O. Bezruchko<sup>4 5 6 7 8 9</sup>, 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.

O.S. Moussienko's parents were very interesting and talented people, who have make their mark in the Ukrainian art, so let us have as a closer look at their fates.

The father, Stanislav Viktorovych Wyshynskiy, has worked at Bilshovyk plant and, like most of the young people, was in love with cinema and believed in the revolution ideals. Dovzhenko's *Arsenal* was

<sup>1</sup> Скуратовський, В. (2014). Из нотаток про одну кінознавчу біографію Мусієнко Оксана Станіславівна: матеріали до біографії. Київ: Логос, 6–10.

<sup>2</sup> Зубавіна, І. (2008). Мистецтво любити кіно *Кіно-театр*, 3, 47.

<sup>3</sup> Мусієнко, Н.Б. (2014). *Мусієнко Оксана Станіславівна: матеріали до біографії*. Київ: Логос, 220.

<sup>4</sup> Безручко, А. (2016). Известный украинский медиапедагог О.С. Мусиенко *Медиафера и медиаобразование: специфика взаимодействия в современном социокультурном пространстве: сборник статей*, 2, 57–69.

<sup>5</sup> Безручко, О. (2013, May, 31). Видатний український кінознавець, педагог екранних мистецтв (до 75-річчя від дня народження О.С. Мусієнко). *Культура і життя*, 11.

<sup>6</sup> Безручко, О. (2015). До проблем української кінопедагогіки: З творчо-педагогічного досвіду О. С. Мусієнко *Актуальні проблеми мистецької практики і мистецтвознавчої науки: Мистецькі обрії 2015: збірник наукових праць*, 7 (18), 189–196.

<sup>7</sup> Безручко, О.В. (2014). *О.С. Мусієнко: кінознавець, науковець, кінопедагог. Науково-практичні дослідження розвитку творчого процесу в різних видах мистецтва (кінематограф, телебачення, театр, медіа): колективна монографія*. Київ: КиМУ, 1, 92-122.

<sup>8</sup> Безручко, О. (2014). Портрет на фоні епохи відомого українського кінознавця-педагога О.С. Мусієнко *Комунікаційні технології: збірник наукових праць*, вип. 3, 283–292.

<sup>9</sup> Там само, 204-214.

the concentration of these objects of admiration, for it was an innovative film about revolution, therefore Wyshynskiy not only watched it, but also participated in its discussions.

Due to O.P. Dovzhenko's recommendation, who liked the speech, Stanislav Wyshynskiy started working in Ukrainian cinema, in Odessa and Kyiv film studios (feature films studios), in the editorial board of the Ukrainian newsreel *Soviet Cinema*, in Ukrainian cinema education, taught movie history at the Cinema Faculty of the Kyiv State I. K. Karpenko-Kary Theatre Arts Institute (currently the Screen Arts Institute of the Kyiv National I.K. Karpenko-Kary Theatre, Cinema and Television University) and Kyiv State O. Korniychuk Institute of Culture (currently the Kyiv National University of Culture and Arts).

According to O.S. Moussienko, «after the death of the great filmmaker, a museum of Dovzhenko was created at the studio bearing his name. Stanislav Wyshynskiy has also contributed to this noble and important cause»<sup>1</sup>.

The mother of our heroine, Natalia Hryhorivna Kandyba, worked at the Kyiv State Ivan Franko Academic Theater, where she has played a number of leading roles, and in the Kyiv State Philharmonic, where she has become famous as a talented actress of the conversational genre<sup>2</sup>.

Artistic genes of parents and their own love for cinema have prompted O.S. Moussienko to devote her life to screen arts and cinema pedagogy.

After graduation with honors in 1960 from Taras Shevchenko State University of Kyiv majoring in Philosophy and History, Oksana Moussienko has been teaching the basics of aesthetic education in vocational school No. 15 for five years.

A tender young teacher was able to not only find a common language with forty radio collectors not attuned to the aesthetic education at all, but also instilled in them love for art, in particular for cinema. Oksana Moussienko recalled that, despite all the difficulties, she made friends with her students, «We went to the cinema together, visited museums (Russian, Western Art, and Ukrainian). We even went to football matches. They bought me a ticket, and our whole group cheered the football players. I remember how they wrote me a review for *Electra* filmed by Euripides in 1962 by the Greek director Michael Cacoyannis. These were great days!»<sup>3</sup>. This is how the pedagogical activity of O.S. Moussienko began.

After finishing the research degree at M.T. Rylskiy Institute of Art Studies, Folklore and Ethnography (IASFE) of the Academy of Sciences of Ukraine (1967–1970), O.S. Moussienko started working as a lecturer at the Cinema Studies Department of the same young Cinema Faculty of the Kyiv State I. K. Karpenko-Kary Theatre Arts Institute.

According to Academician Vadym Skurativskiy, «Oksana Moussienko, the movie scholar, entered the field where everything had be started almost from the beginning. The young researcher came when a «moving picture» was somewhere around 80 years old. She started primarily with mastering the whole screen heritage of those years, watched and remembered almost all of its frames <...> From classic to other. <...> Oksana Stanislavivna comprehended what she saw very consistently and systematically, and placed it in a certain historical and cultural series-context, thus becoming a master of historical and cultural method applied by her to the realm of cinema of its first century. This method of the researcher inevitably, by its very presence, eliminated the local mental that is unreasonable, barbarism, both militant and any other.

The movie scholar was learning and studying, and afterwards she began to teach others, to teach the contextual nature of each cinema fact, from an individual frame to the major cinema strategies, both national and global»<sup>4</sup>.

Oksana Stanislavivna Moussienko repeatedly mentioned that she had received a ticket to the cinema pedagogy from the then rector of the Kyiv State I. K. Karpenko-Kary Theatre Arts Institute, a famous Ukrainian movie scholar Ivan Serhiyovych Kornienko, which could understand the people very well, «I am grateful to him for having believed in me; I had just defended my thesis then, and this job has become my life path. I am glad that my hobby and job are the same»<sup>5</sup>.

<sup>1</sup> Мусієнко, О.С. (2009). *Українське кіно: тексти і контекст*. Вінниця: Глобус-Прес, 401.

<sup>2</sup> Мусієнко, Н. (2008). Служіння рідному слову (до 90-річчя від дня народження Н. Г. Кандиби). *Актуальні проблеми мистецтвознавства та мистецтвознавчої науки. Мистецькі обрії 2008: альманах*, 1 (10), 228-223.

<sup>3</sup> Зубавіна, І. (2008). Мистецтво любити кіно *Кіно-театр*, 3, 47.

<sup>4</sup> Скуратовський, В. (2014). Із нотаток про одну кінознавчу біографію Мусієнко Оксана Станіславівна: *матеріали до біографії*. Київ: Логос, 7.

<sup>5</sup> Зубавіна, І. (2008). Мистецтво любити кіно *Кіно-театр*, 3, 47.

For over forty years, O.S. Moussienko has been teaching in this institution, having become an associate professor in 1978, and a professor in 2005. From 1991 to 2013 that is for twenty-two years O.S. Moussienko has been chairing the Cinema Studies Department of the Kyiv National I.K. Karpenko-Kary Theatre, Cinema and Television University. It is the only department in Ukraine, where the best domestic cinema teachers educate the future movie scholars.

For many decades Oksana Stanislavivna Moussienko has been teaching the Cinema Faculty (currently the Screen Arts Institute) students to love the history of cinema. According to O.S. Moussienko, «Today my favorite activity is to watch classic movies with my students, to discover them again and again. It is not true that the movie is afraid of time. Real art gains an even more sophisticated taste, revealing new and unknown, helping to understand yourself»<sup>1</sup>.

As Oksana Stanislavivna Moussienko told to the research author, she had always been trying to include the discussion element in her lectures, since she wants to now the audience feedback and involve the students in the process of reflecting on a particular cinematic phenomenon. Certainly, Moussienko is trying to highlight the major trends of a certain period in the history of cinema, and as regards the details, she always tries to find something that the students are unlikely to find in the all-knowing Internet. This is usually associated with her scientific research.

For example, in summer 2013 O.S. Moussienko worked at Cinema magazine in the All-Ukrainian Picture and Movie Office archives (1925–1933) and could not help sharing with her students the way, say, the Ukrainian filmmakers perceived achievements of the French avant-garde and German expressionism. According to her, it provides greater stereoscopicity in the vision of that uneasy stormy era in the cinema<sup>2</sup>.

Moussienko can frankly tell students that objectively appraising the creative works of a certain classic, she does not perceive him/her emotionally. However, this does not mean she will impose her view of the audience. Thus, the auditorium, to paraphrase the saying a famous politician, is «a place for discussion», but in such discussions O.S. Moussienko always requires her students to provide reasoning. Sayings «I like it» or «I do not like» can only belong to a viewer leaving a cinema after watching the movie.

Sometimes Oksana Stanislavivna Moussienko expands the scope of consideration of certain topics. The reason for this can be not only her finding of some new material, but also the desire of the students to learn more about a particular genre (say, a «noir» movie) or a whole period (post-war British cinema)<sup>3</sup>.

At the same time, she strictly requires students to watch the movies outside the auditorium. One of the Bologna system advantages is a special emphasis on independent work. Sometimes the lion's share of the lecture used to be spent for retelling the content of the movies, which the students could not watch, and the teachers themselves could do it with considerable efforts, only on missions to the All-Russian State Institute of Cinematography or the White Pillars (All-Union Movie Library). Now watching is not a problem. Internet allows finding almost any movie you wish, though the film distribution industry offers mostly foreign (principally American) movies. These are not only «one-day crafts», but also the movies endowed with high artistic merit, which obtained festival awards and worldwide publicity. TV also offers interesting movies in terms of art; however, they are often shown at night.

The books on cinema art can also be found on the Internet, like the movie periodicals, so the flow of information on cinema expanded and became more accessible. And this fact, according to O.S. Moussienko's conviction, is an additional challenge to the teacher – not only to know, to remember, but also to make a strict and painstaking selection<sup>4</sup>.

O.S. Moussienko led numerous creative workshops of the movie scholars, in the classroom and by correspondence, as an artistic director. The experts in screen arts pedagogy know how much hard work and dedication is required in order to bring up the freshmen with blazing eyes, but without skills, and make

<sup>1</sup> Там само.

<sup>2</sup> Мусієнко, О. (2014). Дискурс українського авангарду на шпальтах часопису «Кіно». *Науковий вісник Київського національного університету театру, кіно і телебачення імені І. К. Карпенка-Карого*, 15, 173-184.

<sup>3</sup> Мусієнко, О. (2013, September, 18). Інтерв'ю про творчу і кінопедагогічну діяльність. *Приватний архів автора*.

<sup>4</sup> Мусієнко, О. (2013, September, 18). Інтерв'ю про творчу і кінопедагогічну діяльність, 18 вересня. *Приватний архів автора*.

them real professionals. Professor Moussienko presented her thoughts on the cinema education in some of her articles. Oksana Stanislavivna analyzes the cinema education development trends and those teachers who engage in it<sup>1, 2, 3, 4, 5, 6, 7</sup>.

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. We would like to mention only the main ones, namely *Screen Image of a Motherland Defender* (1975)<sup>8</sup>, *In a Maze of Illusions* (1987)<sup>9</sup>, *Tarkovsky and Ideas of the Philosophy of Life* (1995)<sup>10</sup>, *The Light of Distant Stars* (1995, co-authored)<sup>11</sup>, *A New Wave of French Cinema: Sources, Theoretical Foundation, Masters* (1995, manual)<sup>12</sup>, *Cinema and Myths of Totalitarian Society* (1996)<sup>13</sup>, *An Attempt of Conceptual Understanding of the History of Cinema in Ukraine* (2000)<sup>14</sup>, *Innovative Trends in French Cinema (Second Half of the Twentieth Century)* (2005)<sup>15</sup>, *Ukrainian Cinema: Texts and Contexts* (2009)<sup>16</sup>, *Modernism VS Avantgarde* (2018)<sup>17</sup>.

For young artists, Teacher's personal example is very important. Oksana Stanislavivna Moussienko has something to be proud of. Her articles are published in many national and foreign professional and specialized publications, she speaks at international and national conferences and round tables dedicated to the history and theory of screen arts, and participate in numerous festivals as a jury member and, certainly, an interested viewer.

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<sup>2</sup> Мусієнко, О.С. (1985). Кіноосвіта : проблеми, здобутки, перспективи. *Мистецтво кіно*, 6, 40–47.

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<sup>10</sup> Musijenko, O. Tarkowski i idee Filozofii bytu (1995). *Kwartalnik Filmowy*, wiosna-lato, 232-236.

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<sup>13</sup> Мусієнко, О.С. (1996). Кіно і міфи тоталітарного суспільства *Зміна парадигми: збірник наукових праць*, 2, 4-18.

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<sup>16</sup> Мусієнко, О.С. (2009). *Українське кіно: тексти і контекст*. Вінниця: Глобус-Прес, 432.

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