

UDC 37.015.311:7-027.21 (045)

Karam Ahmed, Volodymyr Dahl East Ukrainian National University (city of Severodonetsk)

ARTISTIC AND AESTHETIC EDUCATION OF A PERSON: THEORETICAL VECTORS

Akhmed K.

Artistic and Aesthetic Education of a Person: Theoretical Vectors

The author of the article addresses the features of artistic and aesthetic education, examines its purposes, objectives, methods, means, criteria and levels of aesthetic education. The author argues that arts and crafts are the most effective means of aesthetic education; the basis of artistic and aesthetic education are the concepts, the most famous of which are the conceptions of artistic and aesthetic education by B. Nemenskyi and D. Kabalevskyi. Aesthetic education is considered as a very broad concept, including the education of aesthetic attitude to work, nature, life, social life, arts. The author devotes his work to the study of aspects of aesthetic education, which are understood as the process of development of aesthetic culture of a person. Attention is paid to the connection of aesthetic education with other spheres of education (political, labor, moral, physical, artistic) to reality. The methods and concepts of artistic and aesthetic education which depend on many conditions are revealed: the quality and volume of artistic information, types and forms of organization of activity and age of a child. The effect of art on morality, which cannot be replaced, is shown, which affects children long before they enter school. The author emphasizes that B. Nemenskyi's concept is based on the search for the inner connection of plastic art with the life of society. It connects three forms of plastic artistic activity: construction, image, decoration with the development of three directions of artistic thinking: constructive, visual, decorative. The author of the article states that the artistic and aesthetic education of a person has always been and remains an important component of his life and professional self-realization. It is emphasized that the issues of formation of artistic and aesthetic competences of the future specialist in the field of art disciplines remain promising.

Key words: artistic and aesthetic education, concepts of artistic and aesthetic education, methods, means, criteria, levels.

Aesthetic education is a very broad concept. It includes the education of an aesthetic attitude to work, nature, life, social life, art. Such modern scientists as A. Beliaiev, M. Kahan, M. Ovsyannikov, A. Raduhin and others devoted their work

to the studying of aspects of aesthetic education. Some researchers understand aesthetic education as a process of developing the aesthetic culture of a person [3]. At the same time, they turn their attention to the connection of aesthetic education with other areas of education (political, labor, moral, physical, artistic). Another point of view is represented by the position of A. Raduhin, A. Beliaiev and others, who interpret this phenomenon as a purposeful formation in a person of its aesthetic attitude to reality [1].

The purpose of the article is to reveal the objectives, purpose, means, methods and concepts of artistic and aesthetic education.

According to O. Savashinska, the goal of aesthetic education is to reveal the natural inclinations of a person and to form the abilities to transform creatively the world according to the laws of beauty, to establish harmony between all aspects of the personality: mind, feelings and will. In the process of aesthetic education, the following tasks appear: develop systematically aesthetic perception, aesthetic feelings and ideas of children, their artistic and creative abilities, and form the basis of aesthetic taste. “The most important task of aesthetic education is to provide students with the development of figurative thinking and active manifestation of their creative abilities in art (collective and individual reading of poetic and prose works, participation in productions of small scenes, exercises in creative works, etc.)”.

B. Likhachov identifies at the heart of the organization of the aesthetic education system a number of principles:

- the generality of aesthetic education and art education;
- complex approach to the whole business of education;
- unity of artistic and general mental development of children;
- aesthetics of all child's life;
- artistic and creative activity of students;
- the principle of accounting age-related psychological and pedagogical features of children [5].

Methods of aesthetic education are varied. They depend on many conditions: the quality and volume of artistic information, the types and forms of organization of

activities and the age of the child. Pedagogical science and practice determine a number of the most effective methods:

- the method of persuasion aimed at developing aesthetic perception;
- the method of schooling, exercises in practical actions designed to develop skills of a culture of behavior;
- the method of problem situations that encourage creative and practical actions.

In his works, E. Medved singled out the following aesthetic education tools:

- subjects of the natural-mathematical cycle;
- subjects of the humanitarian cycle;
- decorative and applied arts.

Decorative and applied arts is the most powerful and indispensable means of aesthetic education of all the means of aesthetic education. The arts and crafts lesson is a special lesson. It is unthinkable without creating a special emotional atmosphere of enthusiasm, which is achieved through the living word of the teacher, his countless lively dialogues with students, music, visual images, game situations [2].

Measurement of aesthetic education can be carried out by different criteria:

- psychological (the child's ability to adequately recreate artistic images in the imagination, their reproduction, as well as the ability to admire, experience and judgement);
- pedagogical (it manifests itself in the free choice by children of works of art to satisfy interests, and in evaluating various phenomena of art and life, and in the results of any activity, especially artistic and aesthetic creativity);
- social (the whole complex of behavior and attitudes of the child).

B. Likhachov in his work "Aesthetics of education" determined the levels of aesthetic education: high, medium, low.

Low level of aesthetic development implies: fragmentary aesthetic knowledge; randomness of observations; inability to distinguish expressive detail from the mass of details; inability to formulate their attitude to reality; attitude to works of art, to the surrounding reality, characterized by very general indicators – good or bad, like it –

do not like it, without any nuances; naive-realistic (direct, mirror) perception of art; the absence or underdevelopment of creative imagination; underdevelopment of aesthetic feelings and taste; connection with the mass culture of aesthetic feelings and taste; passion for the plot, plot, rhythm, external attributes of the artistic work.

The middle level implies: possession of certain concepts of aesthetic values; the desire not to describe events so much as talk about them; analyze your attitude to reality; not always sustainable aesthetic tastes; the connection of aesthetic interests and ideals, both with mass culture and with its true achievements; perception of art primarily as entertaining games of thought, visual design of certain social problems; interested attitude of pupils to the problem reflected in the work of art.

The high level suggests: the integrity of the perception of art and the surrounding reality; the ability to feel the nature of art (the ability to recognize works, handwriting, features of the artist's work); the need for artistic creativity, aesthetic transformation of reality; versatile aesthetic interests and needs; developed aesthetic taste; pronounced individuality in defining interests and ideals.

The level of aesthetic education of different people, depending on the conditions of life and education is not the same. The main goal of aesthetic education is to be seen in the fact that a person has organically combined the presence of an aesthetic ideal and genuine artistic taste with a developed ability to reproduce, adore, experience, judgment and artistic and aesthetic creativity.

Let's consider the modern concept of artistic and aesthetic education, which are taken as the basis for the programs of artistic and aesthetic education. The concept of D. Kabalevskyi (1904–1987) was created in the middle of the 20th century. D. Kabalevskyi argued that the influence of art on morality cannot be replaced by anything. It affects children long before they enter school. The very first encounters with art – with the first fairy tales, songs and pictures, with the first puppet shows and animated films – put the most important moral and aesthetic problems before children, teach them to understand what good and evil are, love of friends and hatred of enemies, such a nobility and what is meanness. In the center of music is always a man with his thoughts, feelings, actions.

D. Kabalevskyi believed that the present, felt and thoughtful perception of music is the basis of all forms of familiarizing with music, because this activates the inner spiritual world of students, their feelings and thoughts.

B. Nemenskyi is a famous artist. He began his work in the field of art as a military artist: he reflected in his works the feat of the Soviet people on the fronts of the Great Patriotic War. B. Nemenskyi sees the task of art in the development of the ability to understand, empathize, sympathy, in the education of genuine humanism.

Art at all times and ages is a source of spiritual food. Therefore, the system of aesthetic education can bear the results only if it is aware of the links between art and life. The program of B. Nemenskyi is based on the gradual mastering of the social experience of art. The most important distinction of the new program is the complete block-thematic construction of the single circles of knowledge in each year and quarter with a variety of practical activities. The entire course of study is a unified system of consistently developing, interconnected themes that reveal the basis of the links of the visual, decorative and constructive arts with human life and society [4].

The triad of the foundations of artistic thinking acts as three forms of artistic activity, known to children almost long before school: design, image, and decor. Each child in the course of their games necessarily builds something. Every child draws something, depicts something. And finally, each child decorates himself, his toys, and his own corner. All these three elements of artistic activity help in the introduction to art as a form of life activity.

Aesthetic education, according to B. Nemenskyi, is based on the art of seeing (seeing the art in the surrounding life, seeing the richness and diversity of beauty); art to understand (pictured, decorated and built); art to depict the visible.

The concept of B. Nemenskyi is based on the search for internal connections of the plastic arts with the life of society. He connects three forms of plastic artistic activity: construction, image, decoration – with the development of three areas of artistic thinking: constructive, visual, decorative. These forms of artistic thinking accompany the spiritual life of society, help it to form and affirm the moral and aesthetic ideal in everyday life [6].

Every nation, every era has its own artistic and aesthetic symbols. So, the white color in some nations adopted for the bridal outfit, the other – for mourning. The revolutionary era of all nations is painted in red. Each generation of children should not only master the artistic and aesthetic ideals of the era, but also shape their own perception of life.

B. Nemenskyi believes that the unity of thought and feeling is closer to the inner world of a child than pure thought. Therefore, along with the transfer of scientific information, on which modern didactics is oriented, we must also consider the way to master the content of academic subjects through experience. These opportunities open the art. He believes that any system of knowledge should be built on the foundation of emotional implantation in art. The artist argues that the school in the system of both educational and extracurricular work should organically include constructive, graphic, decorative activity [7].

Thus, the artistic and aesthetic education of the personality has always been and remains an important component of its vital and professional self-realization. Perspectives remain the formation of artistic and aesthetic competencies of the future specialist in the field of art history disciplines.

References

1. **Bochkareva O. A.** Sistema raboty po khudozhestvenno-esteticheskomu vospitaniyu. Podgotovitel'naya gruppa [The System of Work on Artistic and Aesthetic Education. Preparatory Group]. Moscow, *Korifey*. 2007. 96 p. (rus)
2. **Huk O. F.** Zarubizhnyi dosvid modernizatsii navchalno-vykhovnoho protsesu u vyshchikh navchalnykh zakladakh [Foreign Experience of Modernization of Educational Process in Higher Educational Institutions]. Aktualni problemy sotsiologii, psykholohii, pedahohiky. Zbirnyk naukovykh prats. Kyiv. 2011. No 13. Pp. 208-213. (ukr)
3. **Huk O. F.** Formuvannia estetychnoi kultury studentiv vyshchikh navchalnykh zakladiv [Formation of Aesthetic Culture of Students of Higher Educational Institutions] Naukovyi visnyk Melitopolskoho derzhavnoho

pedagogichnoho universytetu: zb.nauk.st.Pedahohika.Melitopol.2011. No 7.Pp.98-103. (ukr)

4. **Komarova T. S.** Shkola esteticheskogo vospitaniya [School of Aesthetic Education] Moscow, *Mozaika-Sintez*. 2002. 352 p.(rus)

5. **Lihachov B. T.** Teoriya esteticheskogo vospitaniya shkolnikov: [Ucheb. posobie po spetskursu dlya ped. in-tov][Theory of Aesthetic Education of Schoolchildren] Moscow, *Prosveschenie*. 1985. 175 p.(rus)

6. **Shatskaya V. N.** Obschie voprosyi esteticheskogo vospitaniya [General Questions of Aesthetic Education]. Moscow, *Publishing House of APN RSFSR*. 1995. 183 p.(rus)

7. **Nemenskiy B. M.** O problemah esteticheskogo vospitaniya [About the Problems of Aesthetic Education]. Moscow, *Prosveschenie*, 2005. 67 p.(rus)

Ахмед К.

Художньо-естетичне виховання особистості: теоретичні вектори

У статті автор звертається до особливостей художньо-естетичного виховання, розглядає його цілі, завдання, методи, засоби, критерії та рівні естетичної вихованості. Автор стверджує, що декоративно-прикладне мистецтво є найбільш ефективним засобом естетичного виховання; в основі художньо-естетичного виховання покладені концепції, найвідомішими з яких є концепції художньо-естетичного виховання Б. Неменського та Д. Кабалевського. Естетичне виховання розглядається як дуже широке поняття, що включає виховання естетичного ставлення до праці, природи, побуту, соціального життя, мистецтва. Автор присвячує свою роботу вивченню аспектів естетичного виховання, які розуміються як процес розвитку естетичної культури людини. Звертається увага на зв'язок естетичного виховання з іншими сферами освіти (політичною, трудовою, моральною, фізичною, мистецькою). У статті представлені позиції А. Радухіна, А. Беляєва та інших, які трактують це явище як цілеспрямоване становлення в людині її естетичного ставлення до дійсності. Розкриваються методи та концепції художньо-естетичного виховання, що залежать від багатьох умов: від якості та обсягу художньої інформації, видів та форм організації діяльності та віку дитини. Показано вплив мистецтва на мораль, який нічим не може бути замінений, що впливає на дітей задовго до вступу до школи. У статті автор наголошує, що концепція Б. Неменського ґрунтується на пошуку внутрішніх зв'язків пластичного мистецтва з життям суспільства. Він пов'язує три форми пластичної художньої діяльності: побудову, образ, декорування з розвитком трьох напрямів художнього мислення: конструктивного, візуального, декоративного. Автор

статті стверджує, що художньо-естетичне виховання особистості завжди було і залишається важливим компонентом її життєвої та професійної самореалізації. Наголошується, що перспективними залишаються питання формування художньо-естетичних компетенцій майбутнього фахівця в галузі мистецтвознавчих дисциплін.

Ключові слова: художньо-естетичне виховання, концепції художньо-естетичного виховання, методи, засоби, критерії, рівні.

Ахмед К.

Художественно-эстетическое воспитание личности: теоретические векторы

В статье автор обращается к особенностям художественно-эстетического воспитания, рассматривает его цели, задачи, методы, средства, критерии и уровни эстетической воспитанности. Автор утверждает, что декоративноприкладное искусство является наиболее эффективным средством эстетического воспитания; в основе художественно-эстетического воспитания положены концепции, самыми известными из которых являются концепции художественно-эстетического воспитания Б. Неменского и Д. Кабалевского. Эстетическое воспитание рассматривается как очень широкое понятие, включающее воспитание эстетического отношения к труду, природе, быту, социальной жизни, искусству. Автор посвящает свою работу изучению аспектов эстетического воспитания, которые понимают как процесс развития эстетической культуры человека. Обращается внимание на связь эстетического воспитания с другими сферами образования (политической, трудовой, нравственной, физической, художественной). В статье представлены позиции А. Радухина, А. Беляева и других, которые трактуют это явление как целенаправленное становление в человеке его эстетического отношения к действительности. Раскрываются методы и концепции художественно-эстетического воспитания, зависят от многих условий: от качества и объема художественной информации, видов и форм организации деятельности и возраста ребенка. Показано влияние искусства на мораль, ничем не может быть заменено, что влияет на детей задолго до поступления в школу. В статье автор отмечает, что концепция Б. Неменского основывается на поиске внутренних связей пластического искусства с жизнью общества. Он связывает три формы пластической художественной деятельности: построение, образ, декорирование с развитием трех направлений художественного мышления: конструктивного, визуального, декоративного. Автор статьи утверждает, что художественно-эстетическое воспитание личности всегда было и остается важным компонентом ее жизненной и профессиональной самореализации. Отмечается, что перспективными остаются вопросы формирования художественно-эстетических компетенций будущего специалиста в области искусствоведческих дисциплин.

Ключевые слова: художественно-эстетическое воспитание, концепции художественно-эстетического воспитания, методы, средства, критерии, уровни.

Information about the authors

Karam Ahmed – a postgraduate student at Volodymyr Dahl East Ukrainian National University (the city of Severodonetsk). Range of scientific interests: ethics, aesthetics, higher education pedagogy, social pedagogy.

The article was received by the Editorial Office on 07.02.2019.

The article was put into print on 29.03.2019.

Reviewer – V. I. Ternopilska, Doctor of Pedagogical Sciences, Professor