

современности, отсюда не может иметь решающего значения в социальной среде общества. Объективно, антропоцентричная педагогика постепенно становится социоцентричной.

Ключевые слова: антропоцентричная педагогика, социоцентричная педагогика, глобализационные процессы, гуманистическая педагогика.

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UDC 37.012

PROBLEMS AND AREAS OF AESTHETIC LEARNING AND AESTHETIC EDUCATION INTERACTION

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The article discusses the problems of aesthetic learning and aesthetic education, as well as the processes of their interaction. The authors emphasise a feature of aesthetic education, which lies in the fact of noncompliance of an educational process and formation concept in whole and partly combination approach in aesthetic education. Aesthetics by itself is a phenomenon as specific, as human identity generally is.

The article gives characteristics to the aesthetic education as a broad, dynamic, structureless concept, difficult to estimate, indicate, and analyze due to its basis on human emotional potential, which is complicated enough to be detected for the reason of inter-se-category of state it takes.

In the article, esthetic learning is characterized not only as an inter-se-state, but yet as an ab-extra-state as well, since the learning by itself states for the result, outcomes, expressed in the ability not only of feeling and suffering emotionally, but also of taking actions, expressing oneself in any kind of creative activities. Each person is endowed with one or another ability, but not every person can fulfil it. Aesthetic learning is carried out at the level of a concrete conscious motivation of a subject,

and the awareness of the need at the next stage, based on the principles of synergetics. The authors of the article state the fact that understanding of the beauty should come from its perception, and its perception - from knowledge. Therefore, it is relevant to combine these two concepts.

Key words: Aesthetic education, aesthetic learning, individualization of aesthetic-educational process, aesthetic awareness, anthropogenization of pedagogy.

Statement of the problem in general. As a matter of practice, the topic of aesthetic education process individualization experiences problems. And these problems have more cultural patterns than pedagogical ones. So called consciousness' collectivization as a national mentality feature, which has been built for centuries under the influence of history, plays a key role in education (and learning as well) system at present times. In actual fact, the education technology aimed especially at implying a customized approach in education process, is lacking (or doesn't work). It is common knowledge that the system of state education and learning is based precisely on so called collectivization of these processes (from the teacher's fee system up to the officially accepted methods and forms of education and learning directly with focus on group learning, and very rarely - on individual one. On work experience, enumerated factors formalize the individualization of the education process in general and aesthetics - in particular (Masol, 2002). It is difficult to disagree with I. Fomicheva, who says "The Sociocentric model does not reject the principle of individualization, but it is considered to be more like a principle of an individual approach; it is used when the collective method of influence on an individual, aimed at bringing it to the estimated standard, doesn't work." (Fomicheva, 2004).

It should be emphasized that the process of target field education (legal, aesthetic, moral, environmental, etc.) has a general, occasional, and current specifications when the individualization of learning takes some place in the learning process system; this fact determines its low efficiency. When it is referred to the aesthetic education as the basis of human mental development, its effectiveness will depend only on the individual approach to the subject of education. Aesthetic education like no other, is based on a student's personal creative potential and promotes its development, active realization, and spiritual personality formation.

The latest research works and publications analysis. A. Veremiev, O. Volchegorska, L. Masol, N. Myropolska, A. Semashko, G. Shevchenko consider the problem of individual aesthetic education formation through the prism of mental principles, socialization of the individual.

The authors consider young people individual aesthetic education problem from the standpoint of foreign and domestic practices' analysis in

this particular area, the necessity for using the latest learning and educational technologies in the field of artistic and aesthetic education.

The purpose of the article is to attract attention of a wide range of specialists to individual aesthetic education problems in such a manner that one would consider the art and its influence on the person potentialities not only as a source of purely artistic education, but also as a generalized facility for mindset and values (moral principles) formation.

Statement of the main research material. Theoretical and practical aspects of pedagogical science don't have sufficient knowledge concerning aesthetic factor influence on an individual moral quality formation, the process' patterns and specifics.

It should be emphasized, that aesthetic education occupies a separate place in the education system. Aesthete studies beauty, trying to comprehend its meaning, source, purpose; however, he is not able to give immediate teachings how to understand beauty. Beauty as a sphere of senses and emotional stress cannot advise people the correct emotions. Only in the course of long-term personal development, a man gains adequate feelings, necessary for him. By acquiring first-hand and second-hand experience, a person turns it into a habit, a norm of attitude. One can train an aesthetic feeling, that is, the ability to notice and experience beauty, by acquainting to beau-ideal, its best examples. In this case, the peculiarity of aesthetic education should be emphasised: if we combine an educational process together with a group approach in whole and partly, this aesthetic education approach will not work. Aesthetics by itself is the phenomenon as individual as human personality, in broad sense, is. Voltaire, as the theoretician of the aesthetics at times of French Enlightenment, acknowledged the relativity of artistic sense, its flow. It is an absurd to make group of individuals who have different abilities, perceptions, psyche state feel and experience the same.

Aesthetic education not only "educates" an individual, but also promotes a person's sensory development, emergence, detection, and determination of sometimes hidden personal abilities, when the person realizes a sensual perception of the surrounding social environment, as a matter of practice.

Considering the problems of individual aesthetic education, it is necessary to consider the following point. In the context of individual aesthetic education methodology, it should be mentioned that the aesthetic education concept differs from the aesthetic learning concept.

Aesthetic education is a broad, dynamic, structureless concept, difficult to estimate, indicate, and analyze due to its basis on human emotional potential, which is complicated enough to be detected for the reason of inter-se-category of state it takes. Moreover, the existing models of aesthetic education in the country

are reduced ultimately to the fact of illustration and awareness, but do not promote a sensual perception of aesthetics as a part of human mental component.

Aesthetic learning is not only an inter-se-state, but yet as an ab-extra-state as well, since the learning by itself states for the result, summarising, expressed in the ability not only of feeling and suffering emotionally, but also of taking actions, expressing oneself in any kind of creative activities. Each person is endowed with one or another ability, but not every person can fulfil it. Aesthetic learning is carried out at the level of a concrete conscious motivation of a subject, and the awareness of the need at the next stage, based on the principles of synergetics. In this case, aesthetic learning is a primary (basic) stage of the aesthetic education (Sizov, 2007).

Thus the system of aesthetic education is impossible without aesthetic learning. Understanding of the beauty should come from its perception, and its perception - from knowledge. Therefore, it is relevant to combine these two concepts. The course of aesthetic education models through aesthetic education system has been of top-priority in most Western countries since 60's of the XX century.

Due to values common to humanity system transformation into a human mental development system, the authorities of the United States and Europe have implemented educational programs based on pupils' aesthetic development yet long time ago. It should be emphasized, that in this case, it entails aesthetic education through the aesthetic learning system. In Germany, for example, the subject "Artistic education, music, labor" is taught in elementary school; the curriculum takes from 3 to 4 hours per week, from 5th to 7th grades it takes 2-3 hours per week, and from the 8th grade, students are given a choice to choose subjects from aesthetic course. In France, the aesthetic education has been proclaimed as a priority course. In the UK, 50% of learning time is dedicated to art course subjects to choice for pupils of 4-5 years of study. Pupils are given a choice to use a block principle, which includes 4 subjects from each block (including "Music", "Fine Art", "Design", "Drama").

The schools in the UK promoted the dramatic art as a traditional school subject. The art of the theatre is also taught as an independent subject, and as a form of teaching for other subjects (history, literature, history of culture, the English language). There is a wide range of school theaters.

In the United States, there is no single system of aesthetic education; the curriculum states only mandatory subjects. There is, however, a big amount of artistic-oriented subjects (sometimes even hundreds), offered to pupils, so they could choose.

The compulsory arts education system, starting from elementary school, has a stages succession form. What is important, pupils, starting from high

school grades, have an opportunity to study one or another kind of art, they choose according to their interests, abilities and needs. In other words, it involves a system of artistic and aesthetic education and learning, based on an individual approach. An individual approach, at its fundamental level, indicates one or another artistic course subject choice principle. This aesthetic environment model, operating on the basis of selectivity, considerably promotes the fulfilment and realization of personal artistic and aesthetic abilities.

Nowadays, it is important to state that the innovations in a sphere of pedagogical technologies is an extremely rare phenomenon. Understanding and implementing of old technological ideas in a new educational and socio-cultural situation provides the basis for considering them as a new pedagogical technologies. In such a semantic context, technology is associated with its effectiveness in today's pedagogical situation.

Historical and pedagogical practice brings into question not only the existence of an education single universal scientific conception, but also the corresponding educational system. The pluralistic coexistence of different points of view concerning the essence of education in time and space through historical retrospective, and nowadays, in worldwide and local dimensions, in a constant dynamics, rather than static completeness, proves more about the perpetual motion towards the education ideal rather than about the opportunity to achieve it in an accomplish, finally defined form.

This is absolutely natural, due to the fact that the results of all education process factors' interaction and development cannot be exceeded in detail. Therefore, it was the synergetics (pupil's self-organization and self-development) that provided the justification, for example, to so called soft education and learning models. In a "soft" model, the procedure for knowledge transfer acquires the characteristics of advice and recommendations, arrangement of conditions, under which the pupil's self-education process becomes possible as a result of his active and productive creativity.

Consequently, a Man-centered Model of aesthetic education, based on the ecological and anthropological approach by Gregory Bateson, a philosopher of the XX century (Model of Logic Levels), and suggested by E.Yu. Volchegorskaya, claims attention. The fact that the suggested model is one of the pedagogy anthropogenization elements, since it is based on an individual (personal) approach (a specific person) is obvious.

In this model, there is no straight purpose, and the main part assigns not to technology, but to the education and learning strategy, to content selection principle and its composition with pupils' personal characteristics. The suggested model includes a multilevel system.

The first level is Purpose; it involves the aesthetic creativity development, based on personal activity.

The second level is Motivation; it ensures aesthetic creative abilities development. At this level, motivation is polyfunctional, distinguishing its most important elements: Euphoric motivation is the emotional suffering, enthusiasm, aesthetic perception process immersion support; Motivation of affiliation (eng., connection, communication). Affiliation refers to a human need for the establishment, preservation and strengthening of good relations with people. In this case, the aesthetic activity communicative function is emphasised; cognitive motivation refers to a desire gain knowledge, necessary for aesthetic activity, for mastering the means and methodology of artistic activity; Creative activity motivation.

The third level is Capability. Study, understanding of differences and abilities to develop (including different age groups), special or partial artistic and aesthetic abilities, which includes musical, visual, literary ones, etc.

The fourth level is Actions and Results. This level includes personality-oriented aesthetic education main means and technologies definition and feedback creation (Volchegorskaya, 2005).

Thus, the given model represents a complex system, enclosing the pedagogical, psychological and social approach in the aesthetic education and learning system, which is focused on a person; it is an aesthetic and pedagogical environment center. The model deserves to be under active consideration and practical evaluation.

Conclusion. Table No.1 provides a senior students' aesthetic ideology formation comparative analysis, according to questionnaire survey report.

Table 1

Senior students' aesthetic ideology formation comparative analysis (%)

Levels of formation	Technical School	Musical College
	Group classes	Individual classes
High	13	32
Medium	37	49
Low	60	19

As part of preparation and performance of tests, the authors of the article put forward the hypothesis, that individual aesthetic learning affects the college senior students' aesthetic ideology formation, while the College of Music students' level of aesthetic formation (a high percentage of individual classes directly or indirectly aimed at teaching of aesthetic course) would exceed the

level of technical school aesthetic students' ideology (individual classe are lacking in general).

Thus, the students' necessary ideological features formation process, and pedagogical management of the process require a detailed consideration of all factors and principles that were identified during the current study (Ushakova, 2016).

Consequently, the aesthetic education and learning system should fulfill not an outreaching function, but an ideological one, whose forms and methods should be based on the aesthetic education and learning processes' association. In aesthetic ideology formation, learning provides a basic content, since it assumes a subject's personal involvement in a creativity process, that is, an immediate aesthetic needs realization. Education through creativity, creativity - through learning.

Further work in this aspect is the study of aesthetic education and learning on an individual moral quality formation patterns influence, and the specific pedagogical tasks realization didactic means development.

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ПРОБЛЕМИ І НАПРЯМКИ ВЗАЄМОДІЇ ЕСТЕТИЧНОГО НАВЧАННЯ І ЕСТЕТИЧНОГО ВИХОВАННЯ

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У статті розглядаються проблеми естетичного виховання й естетичного навчання та процеси їх взаємодії. Автори акцентують увагу на особливості естетичного виховання: якщо виховний процес у цілому і частково може бути поєднаний з груповим підходом, то в естетичному вихованні такий підхід не спрацює. Естетика сама по собі – явище таке ж індивідуальне, як людська індивідуальність у широкому сенсі.

У статті дається характеристика естетичного виховання як поняття широкого, динамічного, аморфного, яке важко піддається оцінюванню, обліку результатів, оскільки ґрунтується на емоційних здібностях людини, виміряти які дуже складно, тому що це категорія стану особистості «у собі». Естетичне навчання у статті характеризується не тільки як стан «у собі», але й як стан «поза собою», тому що навчання саме по собі передбачає результат, що виражається у здатності не просто емоційно пережити і відчувати, але й діяти і таким чином виявляти себе в будь-якому з видів творчості. Кожна людина наділена тими чи іншими здібностями, але не кожна людина може їх розкрити. Естетичне навчання здійснюється на рівні конкретної свідомої мотивації суб'єкта, а на наступному етапі, заснованому на принципах синергетики, усвідомленою потребою. Автори статті стверджують, що розуміння прекрасного повинне йти від його усвідомлення, а усвідомлення – від знання. Тому доцільно поєднати ці два поняття.

Ключові слова: естетичне виховання, естетичне навчання, індивідуалізація естетико-виховного процесу, естетичне почуття, антропологізація педагогіки.

ПРОБЛЕМЫ И НАПРАВЛЕНИЯ ВЗАИМОДЕЙСТВИЯ ЭСТЕТИЧЕСКОГО ОБУЧЕНИЯ И ЭСТЕТИЧЕСКОГО ВОСПИТАНИЯ

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В статье рассматриваются проблемы эстетического воспитания и эстетического обучения, процессы их взаимодействия. Авторы выделяют

особенность эстетического воспитания: если процесс в целом и частично соединим с групповым подходом, то в эстетическом воспитании такой подход не работает. Эстетика сама по себе – явление такое же индивидуальное, как индивидуальность в широком смысле.

В статье дается характеристика эстетического воспитания как понятия широкого, динамического, аморфного, которое с трудом поддается критериям оценки, учету результатов, так как основывается на эмоциональных способностях людей, измерять которые очень сложно, потому что эта категория состояния личности «в себе». Эстетическое обучение в статье характеризуется как состояние не только «в себе», но и уже как состояние «вне себя», так как обучение, само по себе, предполагает результат, который выражается в способности не просто эмоционально переживать и чувствовать, но и действовать, проявляя себя в любом из видов творчества. Каждый человек наделен теми или иными способностями, но не каждый человек может их раскрыть. Эстетическое обучение осуществляется на уровне конкретной сознательной мотивации субъекта, а на следующем этапе, основанном на принципах синергетики, осознанной потребностью. Авторы статьи утверждают, что понимание прекрасного должно идти от его осознания, а осознание – через знание. Поэтому целесообразно соединить эти два понятия.

Ключевые слова: эстетическое воспитание, эстетическое обучение, индивидуализация эстетико-воспитательного процесса, эстетическое чувство, антропогенез педагогике.

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