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PECULIARITIES OF AESTHETIC CULTURE OF THE TEACHER OF ARTISTIC DISCIPLINES

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Abstract. *The article reveals the theoretical basis of understanding the meaning of the phenomenon "aesthetic culture of the teacher of artistic disciplines". The content of the concepts "culture", "aesthetic culture", "culturological preparation, aesthetic competence" are determined. The methodological basis of humanization of educational space of the pedagogical university is outlined by aesthetizing the professional training of future teachers of artistic disciplines. The determinants of the successful preparation of future teachers of artistic disciplines in higher education institutions are determined.*

Keywords: *aesthetic culture, teacher of artistic disciplines, institution of higher education.*

Relevance of the research. The requirements for modern professional teacher training have increased significantly due to the peculiarities of the New Ukrainian School (NUS). The changes also affected the art teachers' training - music and vocal art teachers, fine arts and crafts teachers, choreography and dramatic art teachers.

The phenomenology of aesthetic and pedagogical activity was studied by scientists in the following aspects: aesthetic consciousness (G. Apresian, V. Bitaiyev); aesthetic needs (O. Iliadi); aesthetic taste (T. Babenko, L. Goncharenko); aesthetic assessments (V. Butenko, O. Rudnytska); aesthetic abilities (M. Kolesnyk). Nevertheless, due to the new requirements for teacher training in accordance with the launching the new legislative acts (the Law of Ukraine "On Education", the Law of Ukraine "On Higher Education") and conceptual provisions (Concept "New Ukrainian School"), the given issue needs further investigation.

The purpose of the research is to characterize the phenomenon of "aesthetic culture of the teacher of artistic disciplines"; to clarify the content of the concepts of "culturological training" and "aesthetic competence of the teacher». Teachers of artistic disciplines are a category of educators whose subject matter is the development of the artistic and aesthetic culture of the younger generation by means of various types and genres of art. These include specialists in the educational sector who work in comprehensive schools, professional institutions of different levels of accreditation: teachers of fine and theatrical art, music, world art culture, choreography and plastics, cinema art, etc. [5, pp. 159-160].

The concept for understanding the vocation of art teacher, in particular of fine arts, is the phenomenon of "culture", since the concept of "human being" is the orientation to which any globalized system aspires.

According to the famous scientist I. Ziaziun, culture is impossible outside of the aesthetic constant of being - harmony, beauty and perfection, all being human in culture, his activities in culture are permeated with aesthetic intuitions. From this position, one of the components of the general culture of mankind is outlined - *aesthetic culture* as a culture of feelings and *aesthetics* as a science of transforming the world according to the laws of beauty [1, p. 13].

The substantiation of the methodological foundations and conceptual foundations of *cultural education* of future teachers allowed O. Shevniuk to interpret it as a process and a result of the pedagogically organized formation of the student's personality as a subject of culture by mastering the system of cultural knowledge, values, principles of communication and experience of cultural practices that ensure attraction to culturally determined ways to solve problems of personal and professional life and create conditions for the self-determination by the future professional the main parameters of his pedagogical culture [7, p. 98-99].

According to L. Mikhailova, *the aesthetic culture of the individual* is formed on the basis of his own life experience and through the aesthetic education of society, the ability of a person to recognize and experience the beautiful and ugly, sublime and low, tragic and comic in art and the surrounding reality, to be guided by aesthetic culture-based values in his practical activities, to create beauty around himself and overcome imperfections in the world. An indicator of aesthetic culture of an individual, as the researcher continues, is the development of his intellectual and emotional-sensory spheres, which is achieved by assimilating of the aesthetic experience of mankind and his further development as a means of self-determination. The components of the aesthetic consciousness that constitutes the core of the aesthetic culture of the individual, as the scientist defines, are aesthetic perception, feelings, tastes, assessments, needs and aesthetic ideal, the formation of which is the goal of aesthetic education [3, p. 63].

According to M. Necheporenko, the basis of the general *aesthetic culture* of the student is the integrated unity of the emotional-sensory, intellectual-informational, ideological and activity elements. Interpenetration of all components into the individual-personal essence of a certain student is embodied in his consciousness, the motives of his activity, and influences the choice of behavior. The general aesthetic culture of the student is considered by the scientist such a characteristic, which is manifested in the system of aesthetic (and artistic) knowledge that enters into a certain interconnection and forms such a state of the person when he is clearly aware of his high purpose for the creation of the beautiful which is embodied in his desire and readiness for

benevolent behavior, social work and the choice of way of life according to the laws of beauty. Mastering a common aesthetic culture helps to understand the meaning of beauty, and then the feeling of beauty becomes an incentive to find positive activity and harmony in interpersonal relationships, harmony with the environment [4, p. 62].

The presence of human creative abilities is associated with the specificity of thinking activity, the peculiarity of ways to know reality. This was emphasized by M. Bakhtin, G. Ball, arguing that the formation of aesthetic in the structure of the personality of future teachers is directly related to the development of their humanitarian thinking style. Teachers-humanities, teachers-artists have a more developed creative imagination than, for example, teachers of natural and mathematical disciplines. This is connected, first of all, with various ways of cognition, with the fact that the ones use figurative thinking, while the others - the abstract one.

The "left half" people, or «the people of logics», perceive the surrounding reality rationally, so they are good at exact sciences, scientific and technical creativity. "Right-half" people, or "artists", perceive the surrounding reality emotionally-figuratively, so they are more prone to creativity.

The specificity of an aesthetic perception of reality was investigated by O. Sarnavska, who has proved that *the aesthetic sensuality* is the starting point for constructing an aesthetic picture of the world. For any picture of the world, the direct intuition of a holistic perception of reality is quite crucial. But the scientific picture of the world also requires rational explication of this intuition, without which it is impossible to imagine. When it comes to the aesthetic picture of the world, the preservation of the immediacy and integrity of the perception of reality appears to be leading, which only deepens during the aesthetic perception. Therefore, the aesthetic experience is not only the initial moment, but also the highest point of perception of the aesthetic picture of the world [6, pp. 49-50].

Reflecting on the modern trends and changes in the educational space of both the state and the educational space of the world, it can be argued that increasing the attention to the cultural and creative potential of education causes the change in the socio-cultural status of art as a process and result of creativity, most notably by the influence of individuality and the most effective influence on the development of the latter. This leads to the fact that art becomes an important factor in ensuring the creative and individual-personality orientation of education and transforming it into an important component of its content, which gives the subjects of education a unique opportunity to experience and at the same time comprehend and evaluate social and pedagogical experience and, through this, acquire universal self-determination, inaccessibility intellectual means [6, p. 39].

We support the idea of O. Sarnavska, who states that it is art itself that can

serve as the basis for the development of the creative personality of the future teacher of professional education, provided that it is involved in creative interaction with him on the principles of art pedagogy. The latter combines all of its pedagogical functions and represents the inexhaustibility of the pedagogical and creative potential of art, as well as its ability to act as a means of education, upbringing and development of a person throughout his life, the basis of humanization of education, the component of its content, the factor of individualization and socialization of personality, "ascension" to its own creative personality, determinant of its ethnic and socio-cultural identity, an element of socio-cultural and aesthetic-developing educational environment, etc. [6, p. 46].

In the process of vocational education, future teachers of the artistic disciplines acquire certain competences, which in the future, must be realized in the professional activity. They can be divided into certain groups: personal - general cultural (value-orientation, artistic-ideological, culture forming, cultural-leisure); special or artistic-aesthetic (artistic thesaurus, mental aesthetic experience, artistic and creative abilities, artistic thinking, aesthetic attitude); functional competencies - subject (musical, visual, theatrical, choreographic, etc.); interdisciplinary-branch (artistic and aesthetic) and interdisciplinary (artistic and humanitarian); meta-subject (general education) - informative and cognitive (ability to search and operate artistic information), self-regulation (the ability to organize and control one's own artistic activities, the ability to self-improvement through the artistic self-education and self-upbringing) and social competences: - communicative (the ability to communicate about art, aesthetic values); social-practical (the ability to cooperate in the field of art, to work in a team).

In the classification of L. Masol there are "artistic-ideological" competencies of the teacher, which the scientist places along with cultural-oriented and value-oriented, which gives us the basis for establishing a close relationship between the ideological orientations of the teacher-artist, their cultural potential and the valuable platform of the teacher's personality [2, p.285].

Conclusions. Taking into consideration all the mentioned above facts, we can point out that normative sources have already laid the guiding principle of humanization of education in higher education, namely: aesthetic education is a means of harmonizing verbal and preverbal layers of thinking, emotional and rational attitude towards a person, culture and the world, aesthetizing of everyday life of a person.

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