

Vyshnevetska Maryna

FORMATION OF AESTHETIC COMPETENCE AS PSYCHOLOGICAL AND PEDAGOGICAL ISSUE

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Abstract. *The paper considers psychological and pedagogical issues of formation of aesthetic competence of a future music teacher. Education plays a major role in the formation of a competent individual, and aesthetic competence is one of important components in training of a music teacher, since it is an ability of a person to aesthetic perception and comprehension of beauty, which presupposes knowledge of aesthetics, maturity of aesthetic beliefs, feelings, values, ideals, behavior in the field of music art.*

Keywords: *aesthetic competence, general cultural competence, artistic and aesthetic values, personality, music teacher.*

Introduction. Dynamic development of society entails the need for harmonious development and self-fulfillment of a personality of a music teacher, which is ensured by nurturing a special, universal worldview and attitude the culture of art. The specifics of such worldview and attitude is determined by the balance of artistic, emotional and intellectual appropriation of various information, which, in its turn, ensures positive perception and interest in its uniqueness and equal value significance. Humanization of education is one of crucial psychological and pedagogical principles, as it is based on ensuring the priority of universal values, revival of spirituality, creation of conditions for formation the aesthetic culture of a person. The present poses significant psychological and pedagogical issues concerning the formation of aesthetic competence of each person, the solution of which requires a lot of efforts and ways of their use.

Brief overview of publications on the topic. Academic literature (according to L.Kondratova) determines general cultural competence as a key and at the same time priority competence for the educational branch. General cultural competence signifies the ability to use the knowledge of cultural space, experience and ways of artistic and creative activity, level of training, education and development in any activity of a person;

intersubject aesthetic competence signifies the ability to manifest aesthetic attitude towards the world in different fields of human activities, to evaluate things and phenomena aesthetically, which is formed when mastering various kinds of art and their interaction;

subject artistic competences signify the ability to understanding and creative self-expression in musical, fine and other types of art, which are formed when perceiving and mastering them in practice.

In O. Oleksiuk's viewpoint, artistic competence is a key component in the system of artistic education; it reflects the cultural potential of a person, their readiness to emotional and value-based world experience, readiness to create an artistic way of life and activity on the grounds of experience of using artistic competences [6, p. 222].

According to L. Mykhailova, artistic and aesthetic competence implies the developing of artistic interests, tastes, needs, ideals and aesthetic value orientations in the field of art, artistic and image-based way of thinking, mastering of languages of various kinds of art, ability to be a listener, observer and creator, ability to perceive, interpret and evaluate artistic pieces, express personal attitude towards them by substantiating personal thoughts and assessments, readiness to use the obtained experience in an independent creative activity [5, p.3].

Objective. To consider psychological and pedagogical issues of formation of aesthetic competence of a future music teacher in the course of training.

Materials and methods. Methodology of the study is based on general theoretical and methodological principles of philosophy, psychology and pedagogics with regard to aesthetic competence of a future music teacher and, in particular, to psychological and pedagogical issues of formation of aesthetic competence of a future music teacher. The methods of theoretical and empirical research (analysis of academic literature, synthesis, systematization, generalization) were used to fulfill the set objective.

Results and discussion. The contemporary education aims at nurturing a person that aspires to self-fulfillment, is able think critically, values cultural heritage and is able to enrich it with creative activity. The notion of "competence" has appeared in pedagogical literature relatively recently and today it requires further development. In the 1960's, the concept of "competent education" has emerged in the United States, the United Kingdom and Germany. It includes not only professional knowledge and skills, but also such qualities as initiative, ability to co-operate, work in a group, ability to evaluate the situation, to think logically, to acquire, to select and analyze information [1, p. 247]. More precisely, a person can become competent only after obtaining information, knowledge and practical experience. In the formation of a competent personality, education plays a major role and, as M. Levit points out, a personality is already a complex cultural competence. Therefore, competence can be divided into two psychological groups: the success of ways to work and the success of ways to live. Aesthetic competence in contemporary education is intended to help the happiness of living and relates not only to personal competences, but also to cultural and socio-cultural competence [8].

According to A. Flier's viewpoint, the general system of cultural competence of an individual, which possesses itself as a professional one, includes the knowledge and perception, skills and abilities, traditions and values, it creates reference examples of social values and sets up the commonly accepted standards of general cultural erudition, whereas pedagogics formulates the methods of transmission of up-to-date samples of such socio-cultural competence to other people [2].

In M. Levit's concept, cultural competences should be treated as types of activities - individually-productive and socially-productive. On the one hand, an ideal model of contemporary culturally competent person, according to M. Levit, includes the ability to use the experience of previous generations, ability to learn, ability to creative work, ability to think and basic knowledge of sciences, and on the other hand - ability to communication, self-fulfillment, when one can recreate their ability to live, to become and be a human among other humans [8, p. 21].

Thus, aesthetic competence is a kind of socio-productive competences; it is an ability to spiritual activity that stimulates the success of self-fulfillment of a human being as a personality in general and not only as a professionally successful person, according to the standards and limits of a successful activity. Aesthetic competence is an ability to constant growth, ability to build oneself in a harmonious way; first of all this is an ability that is related to an aptitude, that one can gain, and the development of this ability.

A concept of "competence" is rather popularized nowadays, because it reveals totally new perspectives in understanding of contemporary education mission and of real-life results of educational activity. The concept of competence is based on the idea of bringing up a competent person and worker that both has certain knowledge and professionalism and is capable of acting accordingly in certain situations, using their knowledge. This kind of person is able to take responsibility for certain activities. With regard to the contemporary labor market, the main priorities of education in terms of competence are the ability to adapt to rapid changes and new needs of the labor market, awareness of relevant information and the ability to analyze it, act actively, make decisions quickly and to learn throughout your whole life [1, p. 248].

Aesthetic competence is one of the most important components in the training of a music teacher. V. Lutayenko states that "art develops, first of all, an aesthetic side of thinking" and "aesthetics of thinking is dependent on the level of involvement of a person into an artistic activity and the perception of its consequences" [4, p. 214].

We believe that the comprehension of the logos of life in music education philosophy is bound, first of all, to three realities: human being - experience - culture. Its culture-forming function is a priority. To conduct an informational training does not mean formation of an individual as a part of a culture. Culture in a person can be nurtured only with culture. I. Pometun suggests an idea that general cultural competence of an individual is an ability to adopt and create different

spheres of social life, to formulate one's own principles of activity, behaviour and communication, being guided by the best achievements of the mankind. This is an ability to live and interact with other people in the context of multicultural society, being guided by national and universal spiritual values [7, p. 71]. Aesthetic values belong to spiritually-cultural ones. This means that aesthetic competence should be considered as a separate branch with respect to the general cultural one.

Aesthetic and art cultures are very often considered the same in education. However, they should be differentiated. These concepts have different concepts: the first one is broader because it includes not only art values, but also manifestation of aesthetics in real life in all the fields of one's activities, that are not related to art. While art culture reflects everything that is related to the world of art, aesthetic culture is oriented towards a human being, as a manifestation of real and mundane in a person's life: their relationships, behavior, skills, sophistication, greatness, dramatic and comedic side of their life, etc. that are reflected in their daily mode of life, work, communication, experience and achievements in their art. With that being said, art culture is a higher stage of development of aesthetic culture [3].

Therefore, the result of one's education in artistic and aesthetic field will be not only a system of artistic knowledge and skills, that traditionally artistic education of the previous decades was aiming at, but also a system of personal artistic and aesthetic values and competences, that are essential for an aesthetically accomplished person, that consists of an ability to use the obtained artistic knowledge and skills, readiness to use the gained experience in individual practical artistic activity, according to universal aesthetic values, personal mindset and aesthetic tastes. The vector of education and upbringing should be oriented towards the values of individual development, based on revealing of artistic skills, shaping of various aesthetic interests and needs, which ultimately leads to establishment of an artistic individuality of every person.

According to our point of view, aesthetic competence is an individual trait that aims at perception of art as a means for self-fulfillment, it includes the ability to understand beauty and ugliness in art and the world around, development of aesthetic feelings and emotions, formation of aesthetic skills and desire to create beautiful things, upbringing of artistic skills and talents in the field of art, involvement into creative work.

Conclusions. Thus, the formation of aesthetic competence is a difficult and multi-faceted process, which depends on one's general educational activity, that stimulates one's success in self-fulfillment as a personality in general and the ability to constant growth and self-improvement, ability to build oneself in a harmonious way.

For a future teacher of music art aesthetic competence means one's ability to aesthetic perception, understanding of beauty, which presupposes that a teacher has

aesthetic knowledge, well-developed aesthetic judgements, feelings, values and behaviour in the field of music art.

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