

Tetyana Koycheva,*Doctor of Pedagogical Sciences, Professor,**Professor at the Department of Pedagogy,**The State Institution "South Ukrainian National Pedagogical University named after K. D. Ushynsky",**26, Staroportofrankivska Str., Odesa, Ukraine**ORCID ID: <https://orcid.org/0000-0002-5518-4260>***Li Yuling,***Doctor of Philosophy (PhD) degree holder**Department of Pedagogy**The State Institution "South Ukrainian National Pedagogical University named after K. D. Ushynsky",**26, Staroportofrankivska Str., Odesa, Ukraine**ORCID ID: <https://orcid.org/0009-0005-3699-7281>*

SCIENTIFIC REFLECTION OF THE CATEGORY "AESTHETIC CULTURE" IN THE PEDAGOGICAL DIMENSION

The article highlights modern conceptual, terminological and substantive interpretations of the category "aesthetic culture" in the pedagogical dimension. The goal of scientific research was the modern scientific interpretation of the category "aesthetic culture" in terms of pedagogical reflection of its significance in the context of the development of the modern education system of Ukraine. The research was carried out with the help of the following methods: analysis of the scientific fund on the problem of aestheticization of the educational environment of educational institutions of various levels; systematization and generalization of scientific facts (scientific positions of leading scientists in the field, methodological developments of the departments of artistic training of higher education students of the State institution "Southern Ukrainian National Pedagogical University named after K. D. Ushynsky" to highlight the importance of the formation of the aesthetic culture of future teachers; organization, synthesis and integration of scientific information with the aim of drawing terminological and definitional coordinates of the concept of "aesthetic culture"; survey to determine the attitude of first-level higher education graduates (bachelor) of various specialties to the phenomenon of "aesthetic culture" and their understanding of the need to form the aesthetic culture of students of the new Ukrainian school. In a general sense, aesthetic culture is presented as a synthesized integrative (combination of personal and professional) ability of a specialist to generate and multiply aesthetic values (tastes, ideals, beliefs) in the environment; to coordinate one's own professional activity with the determinants of an aesthetic attitude to pedagogical reality. In order to conduct monitoring within the framework of teaching courses of the compulsory component of the educational and professional program "Secondary education (Musical art)" and "Secondary education (Choreography)" OK 25 "Pedagogy" and OK 33 "Art pedagogy" students were given time to answer questionnaires 35 students took part in the survey. The results of the questionnaire showed that 84.21% of the students of the specialty 014 Secondary Education (Musical Art) and 82.49% of the students of the specialty 014 Secondary Education (Choreography) consciously and confidently express the importance of aesthetic culture for harmonious human development. Future teachers demonstrated awareness of the characteristic features of aesthetic culture (78.91% of students of the specialty 014 Secondary Education (Musical Art) and 80.63% of students of the specialty 014 Secondary Education (Choreography). Ranking the responses of the students, the following result was obtained: among the signs of formation aesthetic culture was most often called "creativity" (67% of respondents); "tendency to creativity" (58% of respondents), "creative thinking" (47% of students). Monitoring of future teachers' awareness of professionally significant signs of aesthetic culture demonstrated the presence of persistent interest of future teachers. In addition, we interpreted the obtained results as a platform for the development of a special technology for training future teachers for the formation of the aesthetic culture of students of the new Ukrainian school.

Key words: *aesthetics, culture, aesthetic culture, aesthetic education, teacher, future teacher, educational process, higher education institution, New Ukrainian School.*

Introduction and current state of the researched problem. One of the most powerful and most effective and efficient ways of influencing the formation and development of a personality, its "spiritual maturity", is undoubtedly art. In the modern post-industrial information society, the so-called "ideal" of a harmoniously developed person also acquires an innovative content, so the system of artistic and aesthetic education requires the training of a new teacher who is to solve a number of leading tasks: the development of students' "sense of beauty and harmony", the ability to interact with artistic and aesthetic values, special abilities, aesthetic taste, aesthetic experience and positive value attitude towards art, etc.

At the current stage of the development of humanitarian knowledge, we observe dynamic transformational processes in the development of the "theory of aesthetics" (Olena Rebrova's term), the self-manifestation of the theory of aesthetics, its definition as a science: the expansion and rethinking of the content of the basic traditional (classical) categories and, above all, the "aesthetic" category; the search for holistic approaches to a comprehensive multi-panoramic rethinking of the role of "aesthetic" in the value organization of human experience, to the analysis of modern artistic and aesthetic worldview; production of modern scientific and methodological foundations of the study of aesthetic and artistic processes.

The scientific fund is full of various terminological interpretations of the phenomenon of “aesthetics” in its pedagogical interpretation. The scientific and pedagogical investigations of scientists outline the historical aspects of the formation of the theory and practice of aesthetic education of student youth in Ukraine (Tiulpa, 2001); highlight the issue of the relationship between the aesthetic education of students and their spiritual development (Kondratska, 2000); integration of different types of art (Kozyr, 2015) with the aim of forming aesthetic interests (Butenko, 2008); aesthetic tastes (Radkina, 2004), aesthetic ideals (Ziaziun), development of aesthetic experience and culture (Necheporenko, 2005).

Representatives of the art school of Ushynsky University (Olena Rebrova, Halyna Nikolai, Maryna Demydova) directly studied the specifics of the professional growth of future music teachers and emphasized that the formation of aesthetic competence and culture is one of the fundamental determinants of the development of professionalism in a music teacher. The scholars of the University and their graduate students (Liang Jie, Yu Haiyu, Li Zhuhua, Hu Yue, Jiang Heping, Huang Jingsheng) are distinguished by a powerful scientific potential, which enriches the system of training future teachers in the coordinates of culture and art.

In our opinion, the appeal to the phenomenological features of the category “aesthetic culture” is actualized in connection with the difficult conditions of the professional artistic and pedagogical education of future teachers in the conditions of the several-year-long Covid-19 pandemic and martial law, because the predominance of the online mode of education does not satisfy the demands of society for aesthetic upbringing of the youth.

The purpose of scientific pilot study is to present modern scientific interpretations of the category “aesthetic culture” in terms of pedagogical reflection of its significance in the context of developing modern education system in Ukraine.

Achieving the goal involved the following **objectives**:

1) to highlight the terminological and definitional coordinates of the concept “aesthetic culture”;

2) to formulate the definition of the concept “aesthetic culture of a teacher” and record its content specifics in the projection of training future teachers in the educational environment of institutions of higher pedagogical education;

3) to diagnose the level of awareness of higher pedagogical education students with the content of the phenomenon “aesthetic culture” and the level of their understanding of its significance for the formation of a harmoniously developed student of the new Ukrainian school.

Research methods. The research was carried out with the help of the following methods: *analysis* of the scientific fund on the problem of aestheticization of the educational environment in educational institutions of various levels; *systematization and generalization of scientific facts* (scientific positions of leading scientists in the field, methodological developments of the departments

of artistic training of higher education students in the State institution “South Ukrainian National Pedagogical University named after K. D. Ushynsky”) to highlight the importance of the formation of the aesthetic culture in future teachers; *organization, synthesis and integration of scientific information* with the aim of drawing terminological and definitional coordinates of the concept “aesthetic culture”; *survey* to determine the attitude of first-level higher education graduates (bachelor) of various specialties to the phenomenon of “aesthetic culture” and their understanding of the need to form the aesthetic culture of students of the new Ukrainian school.

The questionnaire used in the study involved the use of the “open questions” method. The questionnaire procedure provided for the involvement of teachers of the Department of Pedagogy of the State Institution “South Ukrainian National Pedagogical University named after K. D. Ushynsky”. In order to conduct monitoring within the framework of teaching courses of the mandatory component of the educational and professional program “Secondary education (Musical art)” and “Secondary education (Choreography)” Mandatory Component 25 “Pedagogy” and Mandatory Component 33 “Art pedagogy”, students were given time to answer the questionnaires. The survey offered to the students was carried out in view of the activation of independent work (educational and research essay) in accordance with the work programs of the academic disciplines. 35 students majoring in 014 “Secondary Education (Musical Art)” and 014 “Secondary Education (Choreography)” took part in the survey.

The developed questionnaire contained the following questions: 1) Name 3-5 signs of the aesthetic culture of the individual; 2) Is aesthetic culture a phenomenon inherent only to creative people?; 3) What role does the aesthetic culture of youth play in the projection of your future professional activity as a teacher of the New Ukrainian School (NUS)?

Research results. In accordance with the set goal of the scientific research, the fundamental sources were analyzed, which revealed the peculiarities of taking into account the potential of aesthetics in the pedagogical context. A deep analysis of the scientific fund proved that the first group of studies concerns the disclosure of the content essence of artistic creativity, the algorithm of correlation of the categories “reflection” and “expression” in art, the uniqueness of the means of expression, their symbolic nature, the specificity of varieties (forms, genres, styles) of art and their numerous dimensions and forms, traditions of different cultural loci, etc.

The second group of studies highlights the basics of perception and understanding (interpretation) of art, the nature of its aesthetic reflection and experience, the interrelationship of objective and subjective factors in the process of aesthetic interpretation of works of art, algorithms of interpretation and specification of the conceptual and terminological apparatus used in art education.

The third group of studies consists of socio-cultural and culturological fields of knowledge, which are focused on highlighting the specifics of the social and public “life” of art and artistic (aesthetic) values, as well as the social-creating functions of art pedagogy, which ensure their distribution and use.

The issue of applying the potential of aesthetics in the education system of Ukraine is one of the most active and elaborated. The research interest of scientists in the problem of aesthetic education of youth has not faded for several decades. In the second half of the 20th century the domestic scientific fund was enriched by a number of studies: the specifics of aesthetic education of schoolchildren, in particular their attitude to art (Butenko, 1980); peculiarities of the aesthetic development of the individual (Ziazun, 1972); aesthetic mechanisms of artistic manifestation (Mazepa, 1980); psychology of creative activity (Moliako, 1978); specifics of the formation of aesthetic ideals and tastes of future art teachers (Padalka, 1989); peculiarities of the formation of aesthetic evaluations among students of pedagogical higher educational institutions (Rudnytska, 1977); areas of professional training of students of pedagogical universities for artistic and aesthetic education of schoolchildren (Shcholokova, 1996).

At the beginning of the 20th century, the Ukrainian researcher Oksana Rudnytska formulated the fundamental provisions of the so-called “art pedagogy”, which for many years became a methodological “guideline” for all developers of the problem.

Oksana Rudnytska formulated ideas that are still relevant and are conceptually significant for the development of paradigmatic vectors of the philosophy of art education: – the most significant features of the originality of an artistic form are its systemic integrity and scientific “self-sufficiency”, autonomy. It always reflects a certain semantic load, which is understood as an artistic phenomenon in its own right; – the comprehension, perception, understanding of an artistic “work” includes not only the fixation of a specific artifact, but also the desire to realize what exactly constitutes this fact in a meaningful correlation, to rethink it as an expression of figurative meaning; – the principle of realizing meaning in art is “symbolism”, which determines the artistic “value” of a work of art; – artistic interaction is a process of searching for meaning by revealing the symbolic codes of the work and their conscious reflexive reinterpretation; – the reflection in the artistic phenomenon of the subjective personal worldview of the artist (artist, musician, choreographer, dancer, singer, performer) implies a deep personal nature of their perception; – the work of art is the result of the correlation of “what is known” and “the one who knows”, which determines the presence of differences in its understanding and evaluation, but does not deny the possibility of symmetrical models of individual artistic interpretation.

The next step in the scientific analysis of the problem is to focus on the content of the basic concept “culture”.

Cultural activity, processes and phenomena in society are extremely complex due to the multifactorial nature of

their main components. It is customary to talk about material (technology, production experience, material values, etc.), spiritual (philosophy, science, art, literature, morality, education, etc.) and political (goals, means, socio-political groups, movements, relations, etc.) culture. Culture is a concept that denotes the current historical level of society development, creative forces and human abilities, and is represented by types and forms of organization of people’s lives and activities. This is the totality of humanity’s achievements, all the wealth of material and spiritual values created by it; it is an integral image that combines science, education, literature, art, morality, a way of life with the determining role of the worldview.

In turn, aesthetic knowledge and skills contribute to the formation of a creative emotional and aesthetic orientation of the individual and the development of readiness to refrain from any negative actions. Based on such considerations, we can regard the essence of the general aesthetic culture of the individual as such that consists in accumulating in oneself the elements of all the components of human development and manifesting itself both in mental (intellectual) activity and in physical perfection, as well as in moral, labour, valeological process, uniting and harmonizing all of them.

The aesthetic culture of the future teacher was highlighted by I. Androschuk. The researcher noted that the formation of the aesthetic culture in future teachers of special disciplines in professional educational institutions is based on the following conceptual principles: the aesthetic development of the teacher’s personality is ensured by mastering technological and aesthetic knowledge in the field of theory and history of art, history and costume composition, familiarization with works of art, fashion trends, capable of perceiving and transforming their aesthetic experience in the process of creating products and in educational activities; the formation of aesthetic culture is based on the principles of: humanization, humanitarianization, cultural and personally oriented approaches, aestheticization, unity of education and upbringing, integration of the content of pedagogical and technological training, taking into account national traditions and experience; the content of special disciplines and methods of teaching and upbringing involves constant updating and addition of cultural and aesthetic knowledge; effective means of forming the aesthetic culture of future teachers of special disciplines of professional educational institutions of the sewing profile are the content of the sewing profile disciplines, educational and methodological support of special disciplines and methods of teaching and upbringing, extracurricular forms of work (artistic activities, excursions, exhibitions), decorative and applied creativity; the formation of an artistic and aesthetic environment is based on the creative interaction of a teacher and a student on the basis of humanism, aestheticization, multiculturalism, traditions of decorative and applied art (Androschuk, 2005).

Thus, a teacher with a formed aesthetic culture consciously organizes his or her activity taking into

account a harmonious combination of moral, physical and aesthetic coordinates that intersect on the so-called plane of humanity, can achieve aesthetic development. The result of this process is an aesthetic teacher – a perfect one, personality of a wide cultural range, able to show the students the social value of the educational discipline, its hidden essence through his own aesthetic “Self”. This determines the aesthetic coordination of the activity of the aesthetic pedagogue, at the same time he demonstrates unlimited possibilities, his activity rises to the level of creativity, through creativity the pinnacle of beauty is reached.

Thus, the concept of aesthetic culture includes the results of education and personality development. The essence of the process of forming the aesthetic culture of the future music teacher can be characterized as an educational activity in institutions of higher art education, which is aimed at providing the individual with a system of aesthetic knowledge and developing an aesthetic taste and aesthetic perception of the world based on them, thus ensuring the readiness and ability of the individual to live, work, behave according to the laws of beauty.

As we can see, the prevailing opinion of scientists in the context of understanding the essence of aesthetic culture is as follows: the aesthetic culture of an individual is understood as the result of his aesthetic upbringing, the purpose of which is the development of aesthetic attitudes, value orientations in the field of feelings, needs, interests, ideals and tastes, evaluation criteria and principles of the aesthetic attitude to reality. It is a process of consistent and purposeful influences on the personality with the aim of harmonious, all-round development, the formation of an aesthetic attitude to life, the ability to enjoy the beauty of the surrounding reality, works of art, and actively create this beauty.

O. Huk emphasizes that the essence of the general aesthetic culture of the individual can be considered as one that accumulates in itself the elements of all the components of human development and is manifested both in mental (intellectual) activity and in physical perfection, moral, labour, valeological processes, all of them unifying and harmonizing. Thus, in aesthetic culture, the author singles out three main components that absorb all the others – aesthetic upbringing, aesthetic development, aesthetic culture. They are extremely complex, because they contain many elements of both the creative, emotional-sensual, intellectual-informational, and physical-biological, social-public, moral-psychological spheres (Huk, 2013).

O. Ptashuk maintains that the aesthetic culture of an individual is such a quality that is manifested in the ability to emotionally perceive and evaluate the phenomena of life and art – beautiful and ugly, tragic and comic; transform nature, the surrounding world, man according to the laws of beauty. Aesthetic culture is a component of the spiritual life of society and every person (Ptashuk, 2016).

Discussion. The analysis of scientific sources, in which the authors made productive attempts to formulate their own vision of the essence of the category “aesthetic

culture” and the pedagogical interpretation of the basic category, allows us to claim that over several decades scientists have developed a rich toolkit (concepts, methods, teaching technologies and educational practices) for the actualization of the aesthetic component of youth’s education and upbringing.

In our study, we will present an attempt to find out the current state of future teachers’ readiness to use the arsenal of means of aestheticizing the space of the new Ukrainian school.

The results of the questionnaire showed that 84.21% of the students majoring in 014 Secondary Education (Musical Art) and 82.49% of the students majoring in 014 Secondary Education (Choreography) consciously and confidently express the importance of aesthetic culture for harmonious human development. Future teachers demonstrated awareness of the characteristic features of aesthetic culture (78.91% of students majoring in 014 Secondary Education (Musical Art) and 80.63% of students majoring in 014 Secondary Education (Choreography). Ranking the responses of the students, the following result was obtained: among the signs of the aesthetic culture formation “creativity” was mentioned most often (67% of respondents), “tendency to creativity” (58% of respondents), “creative thinking” (47% of students).

Summarizing the results of the analysis of the scientific fund on the problem of forming the aesthetic culture of youth, taking into account the monitoring of future teachers’ awareness of the basics of forming the aesthetic culture in students of the new Ukrainian school, we systematize the criteria for the formation of the aesthetic culture of future teachers.

The indicators of the formed aesthetic culture of the future teacher include the following criteria: the ability to see and identify aesthetically expressive elements of the whole and the whole in the perception of educational material (the presence of aesthetic needs, attitudes, taste); the ability to express one’s aesthetic impressions (mastering conceptual and figurative apparatus); the ability to systematize received aesthetic impressions (operating with images, comparing the overall picture); the ability to apply aesthetic knowledge and skills in creative activity and everyday life.

Conclusions. The research presents an attempt to systematize the existing scientific, methodical and technological studies of scientists regarding the concept of forming the aesthetic culture of youth in the context of general secondary education institutions and institutions of higher education. In a general sense, aesthetic culture is presented as a synthesized integrative (combination of personal and professional) ability of a specialist to generate and multiply aesthetic values (tastes, ideals, beliefs) in the environment; to coordinate their professional activity with the determinants of an aesthetic attitude to pedagogical reality. Monitoring future teachers’ awareness of professionally significant features of aesthetic culture demonstrated the presence of future teachers’ persistent interest in the studied phenomenon. In

addition, we interpreted the obtained results as a platform for the development of a special technology for training future teachers for the formation of the aesthetic culture in students of the new Ukrainian school.

BIBLIOGRAPHY

1. Андрощук І.В. Краса у системі розвитку естетичної культури особистості. *Професійно-художня освіта України*. 2005. Вип. III. С. 42–49.
2. Бутенко В.Г. Формування естетичного світогляду особистості як пріоритетне завдання сучасної освітньо-виховної практики. *Науковий вісник Миколаївського державного університету. Серія «Педагогічні науки»*. 2008. Вип. 20. Т. 2. С. 40–45.
3. Гук О.Ф. Теоретичні передумови формування естетичної культури. *Актуальні проблеми соціології, психології, педагогіки*. 2013. Вип. 18. С. 193–199. URL: http://nbuv.gov.ua/UJRN/apspp_2013_18_28.
4. Козир А.В. Професійно-особистісний розвиток майбутніх учителів музики в процесі вивчення диригентсько-хорових дисциплін. *Сучасні тенденції розвитку мистецької освіти* : збірник наукових праць. Київ : НПУ ім. М.П. Драгоманова. 2015. С. 44–48.
5. Кондрацька Л.А. Українське мистецтво у полікультурному просторі : навчальний посібник. Київ : ЕксОб, 2000. 208 с.
6. Нечепоренко М.В. Формування естетичної культури студентів класичних університетів : дис. ... канд. пед. наук : 13.00.04. Харків, 2005. 190 с.
7. Пташук О.А. Естетична культура особистості як мета естетичного виховання: теоретичний аналіз. *Інноватика у вихованні*. 2016. Вип. 3. С. 289–295.
8. Радкіна В.Ф. Формування художньо-естетичного смаку як професійної якості майбутнього вчителя : автореф. дис. ... канд. пед. наук : 13.00.04. Одеса, 2004. 21 с.
9. Рудницька О.П. Педагогіка загальна та мистецька : навчальний посібник. Київ, 2002. 270 с.
10. Тюльпа Т.М. Проблема естетичного виховання школярів у вітчизняній педагогічній думці на початку ХХ ст. *Педагогіка та психологія*. 2001. Вип. 17. С. 163–168.
11. Учитель мистецьких дисциплін у дискурсі педагогічної майстерності : навчально-методичний посібник / І.А. Зязюн та ін. Бердянськ : Бердянський державний педагогічний університет, 2013. 340 с.

REFERENCES

1. Androschuk, I.V. (2005). *Krasa u systemi rozvytku estetychnoi kultury osobystosti* [Beauty in the system of development of aesthetic culture of the individual]. *Profesiino-khudozhnia osvita Ukrainy – Vocational and artistic education of Ukraine: collection of scientific works*, 3, 42–49 [in Ukrainian].
2. Butenko, V.H. (2008). *Formuvannia estetychnoho svitohliadu osobystosti yak pryoritetne zavdannia*

suchasnoi osvito-vykhovnoi praktyky [Formation of the aesthetic outlook of the individual as a priority task of modern educational practice]. *Naukovyi visnyk Mykolaivskoho derzhavnoho universytetu. Seriiia : Pedahohichni nauky – Scientific bulletin of the Mykolaiv State University: collection of scientific works: Pedagogical sciences*. V.D. Budak, O.M. Pehoty (Eds.), 20, Vol. 2, 40–45 [in Ukrainian].

3. Huk, O.F. (2013). *Teoretychni peredumovy formuvannia estetychnoi kultury. Aktualni problemy sotsiologii, psykhologii, pedahohiky* [Theoretical prerequisites for the formation of aesthetic culture]. *Aktualni problemy sotsiologii, psykhologii, pedahohiky – Urgent problems of sociology, psychology, pedagogy*, 18, 193–199 [in Ukrainian].

4. Kozyr, A.V. (2015). *Profesiino-osobystisnyi rozvytok maibutnix uchyteliv muzyky v protsesi vyvchennia dyryhentsko-khorovykh dystsyplin* [Professional and personal development of future music teachers in the process of studying conducting and choral disciplines]. *Suchasni tendentsii rozvytku mystetskoï osvity: zbirnyk naukovykh prats – Modern trends in the development of art education: a collection of scientific works*, 44–48 [in Ukrainian].

5. Kondratska, L.A. (2000). *Ukrainske mystetstvo u polikulturnomu prostori* [Ukrainian art in a multicultural space]. 208 p.

6. Nepochenko, M.V. (2005). *Formuvannia estetychnoi kultury studentiv klasychnykh universytetiv* [Formation of aesthetic culture of students of classical universities]. *Candidate's thesis*. Kharkiv [in Ukrainian].

7. Ptashuk, O.A. (2016). *Estetychna kultura osobystosti yak meta estetychnoho vykhovannia: teoretychnyi analiz* [Aesthetic culture of personality as the goal of aesthetic education: theoretical analysis]. *Innovatyka u vykhovanni – Innovation in education*, 3, 289–295 [in Ukrainian].

8. Radkina, V.F. (2004). *Formuvannia khudozhno-estetychnoho smaku yak profesiinoi yakosti maibutnoho vchytelia* [Formation of artistic and aesthetic taste as a professional quality of the future teacher]. *Extended abstract of Doctor's thesis*. Odesa, 2004 [in Ukrainian].

9. Rudnytska, O.P. (2002). *Pedahohika zahalna ta mystetska* [General and artistic pedagogy]. Kyiv [in Ukrainian].

10. Tiulpa, T.M. (2001). *Problema estetychnoho vykhovannia shkolariv u vitchyznianiï pedahohichnii dumtsi na pochatku XX st.* [The problem of aesthetic education of schoolchildren in the national pedagogical thought at the beginning of the 20th century]. *Pedahohika ta psykhohiia – Pedagogy and psychology: Collection of scientific works*, 17, 163–168 [in Ukrainian].

11. Ziazun, A., Filipchuk, H.H. & Otych O.M. *Uchytel mystetskykh dystsyplin u dyskursi pedahohichnoi maisternosti* [The teacher of art disciplines in the discourse of pedagogical mastery]. Berdiansk: Berdiansk State Pedagogical University [in Ukrainian].

Тетяна Койчева,

доктор педагогічних наук, професор,
професор кафедри педагогіки,

Державний заклад «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського»,
вул. Старопортофранківська, 26, м. Одеса, Україна
ORCID ID: <https://orcid.org/0000-0002-5518-4260>

Лі Юйлін,

аспірантка кафедри педагогіки,

Державний заклад «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського»,
вул. Старопортофранківська, 26, м. Одеса, Україна
ORCID ID: <https://orcid.org/0009-0005-3699-7281>

НАУКОВА РЕФЛЕКСІЯ КАТЕГОРІЇ «ЕСТЕТИЧНА КУЛЬТУРА» В ПЕДАГОГІЧНОМУ ВИМІРІ

Стаття висвітлює сучасні концептуальні, термінологічні й змістові інтерпретації категорії «естетична культура» у педагогічному вимірі. **Мета наукової розвідки** полягає у сучасній науковій інтерпретації категорії «естетична культура» в розрізі педагогічної рефлексії його значущості в контексті розвитку сучасної системи освіти України. Дослідження здійснено за допомогою таких **методів**: аналіз наукового фонду з проблеми естетизації освітнього середовища закладів освіти різного рівня; систематизація й узагальнення наукових фактів (наукові позиції провідних учених галузі, методичні напрацювання кафедр мистецької підготовки здобувачів вищої освіти Державного закладу «Південноукраїнський національний педагогічний університет імені К.Д. Ушинського») для висвітлення значення формування естетичної культури майбутніх учителів; упорядкування, синтез та інтегрування наукової інформації з метою накреслення термінологічних і дефініційних координат поняття «естетична культура»; анкетування для визначення ставлення здобувачів вищої освіти першого рівня (бакалавр) різних спеціальностей до феномена «естетична культура» та розуміння ними необхідності формування естетичної культури учнів нової української школи. У загальному розумінні естетичну культуру представлено як синтезовану інтегративну (поєднання персонального й професійного) здатність фахівця генерувати та примножувати естетичні цінності (смаки, ідеали, переконання) в доволішньому середовищі; координувати власну професійну діяльність із детермінантами естетичного ставлення до педагогічної дійсності. Для проведення моніторингу в межах викладання навчальних курсів обов'язкового компоненту освітньо-професійної програми «Середня освіта (Музичне мистецтво)» і «Середня освіта (Хореографія)» ОК 25 «Педагогіка» та ОК 33 «Мистецька педагогіка» студентам було надано час на відповіді анкети. В анкетуванні взяли участь 35 здобувачів освіти. Результати анкетування продемонстрували, що 84,21% здобувачів освіти спеціальності 014 «Середня освіта (Музичне мистецтво)» і 82,49% здобувачів освіти спеціальності 014 «Середня освіта (Хореографія)» свідомо і впевнено висловлюються щодо значущості естетичної культури для гармонійного розвитку людини. Майбутні вчителі продемонстрували обізнаність із характерними ознаками естетичної культури (78,91% студентів спеціальності 014 «Середня освіта (Музичне мистецтво)» і 80,63% студентів спеціальності 014 «Середня освіта (Хореографія)»). Ранжуючи відповіді здобувачів освіти, отримано такий результат: з-поміж ознак сформованості естетичної культури назвали найчастіше «креативність» (67% респондентів), «схильність до творчості» (58% опитаних), «творче мислення» (47% студентів). Моніторинг обізнаності майбутніх учителів із професійно значущими ознаками естетичної культури продемонстрував наявність стійкого інтересу майбутніх педагогів до досліджуваного феномену. Окрім того, ми інтерпретували отримані результати як платформу для розроблення спеціальної технології підготовки майбутніх учителів до формування естетичної культури учнів нової української школи.

Ключові слова: естетика, культура, естетична культура, естетичне виховання, вчитель, майбутній учитель, освітній процес, заклад вищої освіти, нова українська школа.

Подано до редакції 05.12.2022