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METHODOLOGICAL BASIS OF PROSPECTIVE ART TEACHER'S AESTHETIC CULTURE FORMATION AT PEDAGOGICAL UNIVERSITIES OF UKRAINE

The article covers the problem of prospective art teacher's aesthetic culture formation at higher educational establishments of Ukraine. Based on the theoretical analysis of the scientific literature it reveals the contents, examines and specifies basic characteristics of axiological, cultural, integration, competence and systemic approaches as the methodological basis for the formation of aesthetic culture of prospective art teachers in pedagogical universities.

Keywords: axiological approach, cultural approach, integration approach, competence approach, systemic approach, aesthetic culture, art teachers, pedagogical university.

I. Introduction

Under the conditions of Ukraine's transition to market relations art education as education system component has to be oriented towards meeting the requirements of different science, technology, economics and art fields for competent and qualified professionals with high level of culture, spirituality, social and creative activity. In this regard, Ukrainian pedagogical science faces new tasks, one of which is high-quality training of art teachers. These specialists' activity aim is formation and development of youth's aesthetic culture by the means of different art kinds and genres.

However teachers can effectively fulfill this activity only under the condition of having their own aesthetic culture formed which allows transforming them into the teacher-artist who perceive general cultural and national values of society, shape personal abilities, natural inclinations, realizes own spiritual potential.

II. Task setting

Aesthetic culture problem is the subject of investigation in Ukrainian and foreign philosophy (Plato, A. Baumgarten, G. W. F. Hegel, I. Kant, M. Kagan, A. Schopenhauer); psychologists (L. Vygotsky, V. Rybalka, B. Teplov, D. Elkonin). Modern pedagogical studies according concerning the point of aesthetical culture reveal such aspects: prospective teacher pedagogical culture formation in integrity with the development of different aesthetic qualities (L. Koval, L. Nechyporenko,

H. Pagalka, O. Rudnytska, T. Skoryk, Yu. Yutsevych); the problem of prospective art teacher's aesthetic culture development in the context of education humanization at the higher educational establishment (H. Ball, Ye. Bondarevska, M. Yevtukh, I. Ziaziun, S. Melnychuk, V. Movchan, H. Molcbanova, T. Ravchyna, Ye. Shyianov); formation of teachers' aesthetic culture abroad in the light of aesthetic training (Yu. Aliieva, M. Leshchenko, V. Novoselska et al.). Despite the strong interest of scientists to the problem of specialists' aesthetic culture, formation, aspect of prospective art teacher's aesthetic culture formation still remains uninvestigated. Topicality and importance of the specified problem, its social and pedagogical value and lack of theoretical and methodological elaboration caused the purpose of the article which lies in the need of explanation of methodological principles of prospective art teacher's aesthetic culture formation in pedagogical universities in Ukraine.

III. Results

Defining the general scientific methodological principles of the given problem investigation, we proceeded from the understanding of the pedagogical methodology suggested by S. Goncharenko who defined them as the general system of theoretical knowledge that serves as guiding principles of scientific knowledge; source, key fundamental educational propositions (theories, concepts, hypotheses) that have general scientific meaning, the studies of scientific methods of pedagogical research; teaching on the ways of use of obtained knowledge for the improvement of practice; the studies of methods of personality traits development [2].

In the process of scientific research, we have chosen such approaches which determine changes in the objectives, content, principles of prospective art teacher's aesthetic culture formation. These approaches, in our opinion, are axiological, cultural, integration, competence and system.

Axiological approach to the prospective art teacher's aesthetic culture formation is distinguished on the basis of that axiology (from Greek, axia - value and logos - teaching), philosophical theory about the nature of values, their place in the reality and in the structure of value world, can be considered as methodological basis of new philosophy of education as its aim is to introduce educational space subjects into the world of values and to assist the individual in the selection of significant value orientations system. According to V. Frankl (the intention of search and implementation of human meaning of own life is a congenital (and acquired. - H. S.) value orientation, which is inherent to all people and is the main engine of behavior and development)) [14].

Axiology in education is defined as the trend in educational sphere, which studies teaching about values, meaning of leading educational ideas, theories and concepts in different historical periods in domestic and foreign education (in terms of their correspondence or non-correspondence between the needs of society and the individual) [2], the science of education values, which represent the system of knowledge, principles, norms, rules and ideals that govern interaction in the educational field and form the relationships component in the structure of personality.

Educational axiology differs by the peculiarities of pedagogical activity, its social role, in which pedagogical values are norms that regulate pedagogical activity and act as cognitive functional system that serves as an indirect and linking element between the existing social outlook in education and teacher activities.

Works by S. Anisimov, A. Zdravomyslov, B. Hershunsky, L. Klimenko, V. Kryzhko, V. Serhiyenko, V. Slastonih, O. Otych, O. Suhomlynska and others are dedicated to the study of axiological approach. Scientists substantiate pedagogical appropriateness of this approach as a philosophical and pedagogical strategy that determines the prospects for further improvement of the educational system and the ways of pedagogical skills development and use of pedagogical resources for the growth of personality.

Value of axiological approach to art-teacher education lays in the displaying of its humanistic content, because, according to reasonable statement of S. Goncharenko, human personality is determined by the highest value, and establishment of human goods is the most important criteria in social relations [3].

Implementation of axiological approach in the process of prospective art teacher's aesthetic culture formation allows preparing «non-impersonalized» young skilled professionals, but achieving effectiveness of general and professional development of artistic aesthetic personality/This approach pays the role of a «bridge» between theory and practice, allowing on one hand to study the phenomena in terms of their potential to meet people's needs, and on the other hand to solve the task of society humanization [13].

Prospective art teacher's aesthetic culture formation is based on understanding of significance of spiritual and material form of culture axiosphere, which is art, including fine arts, which accumulates art values, special quality of which is integrated axiologism» (M. Kahan). The latter is caused by the combination of subjective and objective determinants, because «work of art is the bearer of art value, i.e. some piece of life reality transformed into artistic reality...» [6]. This transformation of life reality into a fictional one determines the **uniqueness** of artistic value as the value of the transformation, i.e. holistic aesthetic, un-aesthetic, transformation of life. The attitude towards the artwork consists of dialogical relationship of two psychic orientations - the orientation towards comprehension of life content of the work in the continuity of its moral, political, religious, existential and aesthetic aspects and the orientation towards the assess of aesthetic qualities of its forms [6]. Alongside artistic values are organically combined with aesthetic ones in visual arts, forming artistic aesthetic values, which by their nature tend to be «superposed» over the values of more «utilitarian» nature, accumulating in a latent form almost all the rest of value world, acting towards it integrative and resulting role.

Artistic aesthetic values for prospective artist teacher are the source of spiritual enrichment, moral improvement, empathy, and creative powers and abilities development. In fruitful dialogue with the artworks they gain experience, create conditions for the total use of art culture opportunities, educate and develop creative personality. [3]

in the process of prospective art teacher's aesthetic culture formation a clear definition of values as the grounds for its implementation is necessary. The value of each individual; shifts emphasis to obtaining educational and special values by students as leading ones in pedagogical activity and value potential as a necessary condition for their future ability to accept the uniqueness of each pupil's axiological sphere and provide on it their own contribution.

" " Election of cultural approach as a methodological basis for the study was conditioned by the fact that prospective art teacher's aesthetic culture formation is directly related to the culture, which «focuses the system of value considerations that form the basis of subject's personal references, govern his/her activities, transfer the person to a qualitatively different way of existence, a more meaningful and orderly one». [12]

Such scholars as S. Hesse, E. Bondarevska, I. Ziaziun, N. Bordovska, S. Goncharenko, A. Otych, O. Rudnytska emphasize the strengthening of connection between culture and education.

İ. Ziaziun, particularly, emphasizes that «education as the process of personality formation and development in its strong combination with cultural values attaches special importance to human existence. It becomes the factor of culture development, a more significant of the Causes of filling social development with cultural values» [5, p. 5] The basic point in **Scientist's** concept is that higher pedagogical establishment while preparing the student for versatile creative activity (professional, social political, social cultural), has to not only to provide him/her with specific knowledge of a definite range and volume but also to lay the foundation of social initiative, of the ability to work with the man and for the man. Considering this, implementation of cultural approach in student training requires professionalism, culture, social maturity, creativity, i.e. such professional and personal qualities that define the way of life activity and social being, subjective content and productivity of teachers' work.

Choosing the idea of cultural approach, in which culture is a means of creative self-actualization, as the methodological guideline of the research (O. Rudnytska), we consider the process of prospective art teacher's aesthetic culture formation in the context of their artistic and pedagogical creative activity as the mechanism to provide the sphere for human creative potential manifestation that fills the current of internal intentions of the personality with universal meanings [12]. Therefore, we believe that the process of prospective art teacher's aesthetic culture formation through the culture by the means of culture opens and transforms the world and own «I», realizes the spiritual potential, approaches the global achievements of human civilization.

The peculiarity of the use of cultural approach in the process of prospective art teacher's aesthetic culture formation is that the culture is its main source, which is considered as a kind of integrity that develops in the unity of general, personal and professional. As rightly pointed out by A. Bakhtin, «three branches of human culture - science, art and life - gain unity only in personality» [1, p. 5].

In subordinate connection with the concept of culture scholars consider artistic culture (according to the reasonable expression by A. Rudnitsky, «high culture») as a set of processes and phenomena of spiritual and practical human activity that creates, distributes and seizes artworks, as well as material objects, which are aesthetically valuable [12].

At the same time, scientists stress that artistic culture in all its diversity of types becomes the attainment of the personality, his/her aesthetic world, due to which life experience and the experience of artistic vision are enriched, artistic feelings, tastes, needs at a definite time acquiring cultural and aesthetic forms are shaped. Through assimilation and transformation historically developed wealth of culture into own inner world human individual «becomes emotionally rich, capable of deep, strong and subtle feelings and experiences» [7].

A necessary condition in the process of prospective art teachers' aesthetic culture formation is their involvement into ethnic, national and world culture, the development of planetary consciousness on this basis, the formation of readiness and ability to live in multicultural environment. At the same time in the sphere of different cultures «out of being in them» serves, according to M. Bakhtin's apt expression, a powerful lever for their understanding. «Culture only in another culture's eyes reveals itself more fully and deeply, one sense reveals its depth, if meeting with and touching upon another sense: on the basis of dialogue, overcoming isolation and unilateralism of the meanings of cultures, where their dialogic encounter of cultures does not merge, does not mix with each other, each maintains its unity and open integrity, mutually enriching» [1, p.335].

We were impressed with the idea of A. Panchenkov that the educational system in Ukraine should be built on three-compotent culturological principle: the first component to be the native (maternal) culture and language, which is the foundation of national identity, the second component to be Ukrainian culture, and the third one to be world culture. The scientist concludes that the culture of each developed personality is to be «rooted in the ethnic group, and germinate into Ukrainian and world culture» [10, p. 15].

Thus, the culturological approach provides cultural correspondence of artistic education, mobilizes aesthetic and cultural resources of prospective art-teacher, allows ascending from personal experience to practical spiritual experience of mankind, e. i. the future specialist becomes the subject of culture, able of self-determination and self-actualization.

Considering that in modern art new trends, new directions, which are integrated or contribute and determine the need of elaboration of comparative analysis for various phenomena in art, emerge, actualities of modern artistic culture create grounds for innovative extension of artistic pedagogic education opportunities. From this point *integrative approach* gain importance in the system of prospective art teachers' aesthetic culture formation.

Works of many famous scientists, (M. Berulava, S. Klepko, I. Kozłowska, M. Kostiuk, H. Kikets, V. Lutay, N. Stavskaya et al.) are dedicated to the study of dif-

ferent/aspects of integration (from Latin, integration - recovery, substitution; intégrer - whole), substantiating the appropriateness of integration in the content of vocational education. They emphasize that it is the integration which is the driving force, that mutually subordinates all the aspects and elements of definite subjects study, all kinds of work in pedagogical process aiming at optimal training of the specialist.

The basis of the integrative approach lies in the philosophical understanding of the concept of «intégration» as profound process of internal interaction, interpénétration and interconnectedness of scientific knowledge, as the process and result of elements consolidation accompanied by complication and strengthening of boundaries between them (B. Ahlebinska, I. Gerasymov, B. Kedrov, A. Ursul, M. Chepikov); psychological interpretation (Yu. Samarin, A. Smirnov, D. Bruner) of the concept as certain way of thinking about certain phenomena and processes that defines the process of learning as gradual transition from narrow, local ideas to broader relations and obtaining intersystem associations at the final stage, where interdisciplinary, integrated association are the most complicated kind of links of psychological processes; pedagogical explanation of the notion as establishment of integrity on the basis of notional bonds between, 'relatively independent objects, processes, phenomena (N. Abrarriova, V. Asmùs, S. Bahotskii, V. Bepalko, P. Dyshlievii, B. Engelhardt, I. Zvieriev, V. Ilchenko, B. Kedrov et al).

Important is the fundamental position of the scientists who emphasize the role of integration in artistic and pedagogical education (O. Rudnitska, L. Masol, B. Yusov, O. Otych, S. Konovets et al).

According to O. Rudnitska, overcoming of unilateralism of the subject of artistic education, formation of poly-artistic consciousness can be possible if based on the integrated knowledge according to the principle of sectoral interpénétration and elimination of interdisciplinary isolation in the study of the subjects of arts and humanities. The scientist defined a unique idea that the content of subject teaching of art is to be considered in the context as the affinity of different elements of knowledge about the features of the disclosure of surrounding world multiplicity, reflection of the reality with diverse «language» of lines, colours, sounds which one perceives through sight, hearing and other senses [12].

In my opinion of O. Otych, integration of arts «should be seen as a kind of interaction that represents such unity of art kinds in which: their connection is stronger than in the complex, but is not as stark as in the synthesis; their specificity and relative autonomy that allows their differentiation into separate art kinds is preserved» [9].

L'Masol, sustaining artistic and cultural grounds of integration in art education, notes that «intégration now acquires the status of a kind of «guide» of humanitarian" methodology ideas that actively penetrates into the theory of education, art, modernizing it on nonlinear basis, allows to consider many probabilistic factors» [8, p. 11-12]. In the context of interpretation of artistic phenomena, their aesthetic potential, symbolic nature, imaginative richness, stylistic specificity productive use of methodological techniques is important. In this respect, an integrative analysis of certain works is an effective methodological principle that allows holistic, sys-

temic study of a particular artwork. L. Masol logically explains this process through a natural syncretism of art, a tendency of which is integration, caused by natural propensity for genetic «family unity» [8].

Prospective art teacher training should be consistent with the fact that a subject should be considered not only in terms of informational and knowledge content, but also should be aimed at the formation of habits, structure of thinking in the process of learning. Modern philosophers argue that human thinking and objective world are subject to the same laws, and therefore they can not contradict each other in their results, but should be coherent with each other (B. Kedrov, S. Klepko, M. Chepikov, V. Radul'V

Human memory, according to V. Radul's opinion, is able to integrate, complement and transform received information. The level of development of these abilities create unique individual mechanism of person's creative potential in which rational, emotional and volitional aspects stay in correlation [11]. This respectively helps future art teachers to overcome linear (narrow) thinking, transform, reconsider, build and integrate new knowledge, solve the problems of constructing a coherent picture of the world.

Integrative approach in prospective art teachers' aesthetic culture formation acts as a stimulus of synesthesia (from Greek, synaesthesia - mixed feelings), the phenomenon of perception, when stimulation of one sensory organ, along with specific feelings caused by it, feeling of the other senses also appear, in other words, signals coming from different senses are mixed, synthesized.

B. Domanski notes that in his teaching practice, based on the theory of synesthesia, he uses various art types to create holistic feeling of the historical epoch, types of culture, artistic image, thereby including different students' receptors. In this case one psychophysical mechanism complements another. Thus music causes auditory representation, painting causes visual, architecture causes spatial one, all that creating a complete picture of life [4].

Thus, the use of integrative approach to prospective art teachers' aesthetic experience formation moves the emphasis of building pedagogical process from subject-centered to polycentricity, overcoming disunity, fragmented, chaotic character of professional knowledge discriminated by different academic disciplines. At the verge of existing professional knowledge there has to be formed a system of integrated artistic pedagogical knowledge.

Selection of competency approach as methodological basis of research is based on the idea that art teacher's activity involves the exercise of various forms of artistic aesthetic activity.

In modern pedagogical science the concept of «competence» is understood as possession of knowledge that allow to judge about something, express substantial, credible opinion; knowledge, awareness, credibility. Artistic and aesthetic competence of the individual is considered in the context of formation of artistic and aesthetic culture of the youth. L. Masol, N. Myropolska, H. Padalka, L. Rapatska, O. Rudnytska, T. Suslova, O. Shevniuk, O. Shchokolova, V. Kovalchuk, Zh. Ozolinia, V. Orlov, V. Radkevych et al. define it as the awareness of the arts, the

desire and ability to put into practice artistic and aesthetic potential for production of one's own unique result of creative activity.

An important conclusion of L. Masol's that the structure of artistic and aesthetic competence of the teacher which is formed in the process of art education, is divided into three groups: **personal**: general cultural (value-orientational, artistic-philosophical), culture-creating and culture-entertaining); Special or artistic aesthetic (artistic thesaurus, mental aesthetic experience, artistic creative **skills**, cultural imaginative thinking, **aesthetic attentional competences**: subject (musical, visual, theatrical, choreographical etc.), **intersubjectal** - disciplinary (artistic aesthetic) and interdisciplinary (artistic humanitarian); metasubjectal (general educational) - informational cognitive (the ability to search and manipulation of artistic information), self-regulation (the ability to organize and control personal art activity, the ability to self-improvement through artistic self-education and self-training) and social competences: communicative (ability to communicate about art and aesthetic values); social practical (the ability to cooperate in the field of art and teamwork) [8].

Consideration of prospective art teachers' aesthetic culture as multistructural and multilevel system necessitates the use of systematic approach as a methodological basis for the research. Respected philosopher M. Kagan notes that ((systematic approach is a specific detection of dialectical method in those gnoseological situations in which subject matter is systemic objects» [6, p. 17]. In the basis of systematic approach lies the notion of «system» (from the Latin systema - to establish, to organize) as a complex of elements, which are in relation with each other and form some definite integrity and unity.

In pedagogical science the concept of «system» is defined as a coherent, interrelated and interdependent process of development and self-development, in which all the elements that constitute the integrity, work for the final result, i.e. the formation of harmonious personality (V. Bepalko, V. Zahviazinskii, V. Kraievskii, Yu. Tatar et al.).

The value of a systematic approach to the formation of aesthetic culture of prospective art teachers is that it allows to consider training and education as biosocial integrity, which is characterized by universal qualities (the ability for development and self-development), the characteristic feature of which is emergency (from English emerge - to appear unexpectedly), a form of a display of the principle of transformation of quantitative changes into qualitative ones.

Application of a systematic approach to the process of prospective art teachers' aesthetic culture formation allows to optimize this process, identify system-forming connections, which ensures the order of educational process structure and attaches emergency character to it (presence of integrity qualities in the system, i.e. such qualities that are not inherent constituent elements; are one of the displays of the principle of transformation of quantitative changes in qualitative ones; integrity).

IV. Conclusions

Generalization of all the above allows to make a conclusion that above analyzed philosophical and scientific approaches (axiological, cultural, integrational, competence and systemic) produce reasonable grounds for the formation of aesthetic culture of prospective art teachers and open the way for the formation of artist teacher of innovative type that can become a subject of professional and own life activities.

Accordingly, there arises the question of the need to update content, forms, methods and means of prospective art teacher's aesthetic culture formation at pedagogical universities in Ukraine.

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