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FORMING PEDAGOGICAL AESTHETIC CULTURE OF STUDENTS IN BRITISH EXPERIENCE

ABSTRACT

The author of the article analyzes the concept and primary factors of personality aesthetic culture development in the context of higher education in England. The scholars' works and pedagogical advanced experience of the country nowadays pay special attention to forming personal creativity and self-realization of modern specialists. They are grounded on a high level of aesthetic culture. Among these essential conditions, the following are indicated: solving the issue of forming aesthetic culture at the national level, financing educational cultural projects and the cultural environment in educational institutions, functioning a wide network of cultural centers, which create the opportunities for everybody to aspire to cultural development. Determining the role of control and coordination of the process of forming students' aesthetic culture, the author highlights the state policy that is interested in education of personal aesthetic culture as well as encourages students' creative projects. The pedagogical factors of forming aesthetic culture in higher education institutions have been distinguished, namely, aestheticization of the education process, integration of academic subjects and art, implementation of art disciplines, introduction of new methodologies and technologies in the education process. In the article, there have been shown the best standards of experience of English pedagogy for higher education institutions, indicated on the research base of foreign and native scholars. They deserve a thorough study and adoption: collaboration between artists, culture experts and educational institutions, aesthetic practice of students as a part of public life, support of modern cultural-aesthetic environment of educational institutions. It has been concluded that the British education system offers exciting possibilities for development of aesthetic interests for everybody who aims at cultural growth with the help of the wide network of creative centers, educational institutions, public institutions and churches.

Keywords: *aesthetic culture, aestheticization of the education process, creative self-realization, multicultural, innovative approaches, academic subjects integration, educational space, aesthetic perception, aesthetic emotions, aesthetic feelings, aesthetic environment.*

INTRODUCTION

Post-industrial civilization has considerably increased the status of creative aesthetic personality. Understanding of the fact that only highly educated people can creatively realize themselves has appeared as a problem of the present. In this connection, considerable changes take place toward intensification of aesthetic education as an important method of forming and developing creative personality. Nowadays, culture has become the basic factor of solving economic, political and ecological problems and even choosing alternative variants of European development (Perminova, 2012). The world of globalization has become open for adopting the best achievements in forming students' aesthetic culture,



their comprehension and exchange of practical information. Within our research, we will focus on individual achievements of world experience in this important sphere, considering I. Pavlova's (2012) assumption that everybody has a hidden potential for forming personal aesthetic culture.

THE AIM OF THE STUDY

The aim of the article is to study and analyze English advanced experience in forming students' aesthetic culture in higher education institutions.

THEORETICAL FRAMEWORK AND RESEARCH METHODS

The ideas of personal cultural development in the context of higher education have become important in view of a valued attitude toward art, multiculturalism as respect for different cultural prospects, general education humanization, integration of art and professional disciplines, educational packages aestheticization (P. Abbs (1989), D. Best (1989), R. Gibson (1988), E. Storr (1983) et al.).

While researching we have used a descriptive method to analyze the advanced pedagogical experience of England and to synthesize the ideas that can be adopted by native educators to improve the system of education in Ukraine.

RESULTS

Into view of our research, there is aestheticization of the education process in English educational institutions as most close to the conception of forming students' aesthetic culture in the process of studying literature. In the context of literature and other types of art as an enormous power for creating personality and the state, foreign scholars and pedagogues introduce some creative subjects into curricula not only of schools and higher education institutions. English pedagogy humanizes education, forms cultural and aesthetic competency of future specialists as creative personality in a form of a peculiar shift, which can accept diversity. O. Shevniuk (2006) indicates that education acquires a fundamentally creative character, achieves efficiency through an integrative principle of teaching creative disciplines and aestheticization of the education process. As N. Ladyzhets (1995) shows in the book, titled "Philosophy and Practice of Tertiary Education", English higher education institutions train not only a specialist but also a cultural person, who apart from special knowledge should possess wide views on the world. The concept of an intellectual university implies students' humanitarian knowledge, their interest in cultural achievements, development of their spirituality. Traditionally, aestheticization of vital personality space as well as all spheres of their life stands in creative self-realization of their talents that is the purpose of life. British scholars prove that all spheres of human life (domestic, social, economic, political, etc.) embrace the elements of creative aesthetic activity and are the basis of dialectical progress of society (P. Abbs (1989), D. Best (1989), R. Gibson (1988), E. Storr (1983)). They distinguish the main aspects of personality cultural development in the context of education: aesthetic culture that provides for development of a valuable attitude toward art and multiculturalism as respect for different cultural prospects that exist in a modern world. The last aspect is based on understanding of the 21st century culture as a global integration process, where are the mix of different ethnos and cultures. In concurrence with this, the desire of every nation to save the national values, traditions and ethnic mentality has been identified. Taking into account various ethnic populations of Great Britain, its curricula are oriented toward cultural multiculturalism: British educational packages take into account ethnic variety of students, promote their realization of cultural identity and elimination of ethnocentric points of view, stereotypes and develop their



critical attitude toward history of their nation and other world's nations as well as the problems of nowadays.

L. Volynets (2009) specifies foundation of a large intergovernmental project on European History of Arts and young generations' understanding the common European identity. The European educational objective to develop the understanding of cultural variety value necessary for European and world collaboration has been realized. In Great Britain, as well as in other EU countries, the interest in development of universal creative education is growing. Initiatives, projects, programs, that are realized based on partnership between educational institutes, cultural and other organizations are being created. Arts Council has been founded. It is aimed at improving educational standards, developing permanent collaboration between educational and creative cultural institutions. The local departments of education assisting it are Creative Youth Partnership, New Development of Education, Art through a Curriculum. With their help the innovative approaches have been introduced that provide for combining efforts of cultural workers, art and educational institutions in enhancing aesthetic culture. For instance, in the context of allocating educational packages on aesthetic education have been realized the following programmes: Knowledge and Understanding of the World, Personal, Social and Emotional Development, Creative Development. Beginning from preschool, pupils are trained to carry out many types of creative activities, namely, plastic arts, music, singing, drama, dancing and artwork. In school education, it saves formality and is limited to single kinds such as music, art, plastic arts, dancing and drama. To acquaint pupils with the types of arts, to associate formal and informal creative education and integration of its components in practically all "serious" disciplines (social science, languages, literatures and even physics, mathematics, geography, history, computer science) are on the agenda. Modern English politicians, pedagogues, public officials understand importance of using the potential of creative cultural education for preserving and developing cultural heritage of humanity in all their variety and enhancing culture of young people that will enter the adult world. Despite the fact that in conservative England many researchers and public representatives ambiguously object to implementing art pedagogy in the realm of science, there are some enthusiasts who are trying to extend science borders taking into account the new requirements of the present. Thus, today there is an association of narrow specialization and intellectualization of the education process, where an important place belongs to forming aesthetic culture of young learners (Storr, 1983).

Moreover, information technologies are of significance. Literature and other types of art are now available through electronic media and possess the features of intertextuality. Therefore, the main task of education is to prepare a young person able to make a right choice and correctly rate the wide variety of real creative values and pseudocultural standards. In education, there is a trend in promoting the process of forming learner autonomy skills. British experience in forming students' skills of creative culture through intermingling with mass media is very valuable for native higher education. On the example of English pedagogues, we have suggested a model of indirect guidance for forming students' aesthetic culture in higher education institutions through improvement of educational packages, manuals, personality-oriented tasks, instructional materials, etc.

In England, as well as in most Western European countries, special attention is paid to the disciplinary approach that involves general education humanization through the launch of educational subjects. For example, the Getty research institute integrated this approach in the Art concept, due to which college students master four conceptions: aesthetic



(studying the nature of art as well as its roles in human experience), critical (describing, interpreting and evaluating works of art), historical (comprehending works of art in the cultural and historical context), productive (creating works of art). P. Sobolev (1986) in his book “The Artistic Culture of Personality” states that such an approach provides wide opportunities for self-realization and obtaining aesthetic literacy.

In England, the Royal Society of Arts (RSA) and Arts Council launched the programme on Arts and Ecology, which works successfully today. Artists, writers invited by educational institutions, work with young people on artistic projects and promote the ideas of harmonization of relationships between people and nature. The program suggests a new ecological thinking that can be developed with the help of art (Volynets, 2009), which, in our opinion, should be implemented at Ukrainian universities. It must be noted that the faculty of humanities and pedagogy at Khmelnytskyi National University launches various projects, engages students in aesthetic activities and thus increases aesthetic culture of future specialists.

D. Best (1989) claims that when a young person feels the beauty of art, experiences it, they react emotionally and intellectually. The researcher united abstract logical and emotional spheres as, “we must... insist on the fact that aesthetic feelings are liable to rational ones, when cognitive feelings are similar to highly emotional, subconscious ones” (Best, 1989, p. 38). In order to realize this universal task of pedagogy, pedagogues should be ready to be engaged in culturological subjects’ acquisition and collaboration.

In our opinion, the most successful examples of aesthetic education in England are the MAQIC network (Cambridge museums and galleries), the project Africa95, founded by the Royal Academy that suggests uniting art, ethnography, history and literature; the project on ancient Greek mythology, founded by the National Gallery and the British Museum Library. The education department of the Royal Opera House together with the British Museum offered the program on opera art involving historical materials related to the Anglo-Saxons. Musical education is presented by choir performances in famous concert-promenades in the Royal Albert Hall, dancing theatres and the clubs of ethnic dance. Museum pedagogy offers integrated courses (the MAQIC network).

Also, there is a search for new models of forming aesthetic culture, taking into account a new sociocultural situation, which envisages integration of education in the cultural process through creation of the “synthetic” programmes and areas. Professor of aesthetics at Sussex University P. Abbs created courses on Art of Education, Art of Speech, in which he realized the basic provisions of his aesthetic system. He considers aesthetic feelings to be fundamental properties of the individual. They are formed in the so-called “aesthetic field”. Provided that the pedagogical system is well balanced, the aesthetic field provides ensures harmonious upbringing of a creative personality. According to P. Abbs, the teacher should develop the pupils’ ability to produce original ideas in various fields of activity (Abbs, 1989).

The tasks of the British system of education are presented in the National Curriculum, where it is indicated that it is necessary to form and develop aesthetic culture of pupils. It is important to note that the education system of the country is understood as a complex of interrelated components of every educational institution: an initial conception; those activities, which provides realization of the conception; the subjects of the activity; the relations between the subjects, which are integrated in society; society, where the activities takes place; management, which provides integration of all the tools of the system in general. Thus, aesthetic education cooperates with social, natural, cultural surroundings. An important constituent is an environment, a so-called educational space. The term



“education” is accepted in English pedagogy, which designates the education process aimed at teaching the individual certain codes of the conduct, good manners and standards of culture, explaining what aesthetic education is. British schoolchildren are traditionally named students. The traditions of monasteries or nobility manors are saved in these educational institutions, for example, at Westminster, Oxford or Cambridge universities. They save originality and support the traditions, simultaneously mastering and applying modern educational technology. Most British educational institutions have an enormous historical and cultural value from the point of view of architecture and the inside fittings of the rooms. Often this circumstance is the most important in aesthetic education. The own emblem, motto and other symbols assist to culture of education: scarfs, ties with the colours of faculties. Apart from civic education in schools, it carries an original aesthetic value. The main source of students’ aesthetic culture of is not a separate educational event but spirit of the institution. Almost everywhere function drama studios, musical classes; they have their own cinemas, organize visits of theatres and dancing evenings. Thus, students are encouraged to be interested in cultural events. Much attention is paid to organization of the way of students’ life: the architectural features of the apartments where they live, the equipment, creation of living environment, schedule and etiquette according to the traditions of the institution. So, an aesthetic environment is created, including picturesque territory, carefully elaborated uniform, which contribute to studying the academic subjects of art.

R. Gibson, professor of the University of Cambridge, opposes instrumentally rational pedagogy, for which the most important is control, success and evaluation. The personality of the pupils, their feelings and, consequently, the ability to empathize are top-priority for the teacher. The task of the teacher is to create an atmosphere of mutual understanding, empathy for the pupils to be able to develop their skills of emotional control (Gibson, 1988, p. 53).

CONCLUSIONS

The general aim of aesthetic education in the system of higher education of England is to form a high level of personal aesthetic culture and creative orientation of graduate students. The main conditions and factors of achieving this aim are creative education and aesthetic education, due to which aesthetic evaluation of the surrounding world is formed, the unique creative individuality is shown. This difficult task can be solved with the help of creative education at all levels through creation of aesthetic environment within educational institutions, integration of narrow specialization and aesthetic disciplines, management and coordination of aesthetic culture formation.

So, perspectives for further studies are seen in a thorough study of foreign educational standards and introduction of their most exceptional aspects into Ukrainian pedagogy.

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