



SOME QUESTIONS OF FORMATION OF ART AND AESTHETIC EDUCATION IN THE HISTORY OF PEDAGOGY

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Abstract

The article is devoted to the review of the development of the ideas of aesthetic education of the younger generation, starting from ancient times. The relationship between the content of aesthetic education and the dominant socio-cultural ideas of a particular era is indicated. The leading ideas of aesthetic education in Russian education are clarified.

Keywords: aesthetic education; sociocultural attitudes; their connection with the content of aesthetic education of students.

The issues of aesthetic education of the younger generation were raised and solved in their own way in different eras. Even though this direction could not always be designated by the phrase "aesthetic education", which is familiar to us, however, teachers directly or indirectly turned to the emotional sensual side in the process of education and upbringing.

Even in ancient times, in the music schools of Ancient Greece, the education of boys aged 7-15 included not only physical development, but also writing, counting, music and singing. This was supposed to lead to a classical balance of body and spirit, to "kalokagatiya" - beauty and goodness that are merged in a person together.

Later, in the Middle Ages, priority was given to physical development: in the knightly upbringing of the seven "knightly virtues" only one - versification or music - could be attributed to aesthetic education.

However, the issues of the significance of education in a child, the ability to see and understand the beautiful, were actualized in the pedagogical process of the Renaissance. During this period, the idea of the humanitarian component of education is actualized. It is no coincidence that in the treatise "On noble morals and free sciences" P.P. Vergerio points out the need to "educate children in the good arts".



It is impossible to ignore the legacy of Y. A. Comenius, who paid special attention to the natural conformity of learning, that is, the sensual nature of knowledge. Therefore, in one of his works, which was called "The World of Sensual Things in Pictures," the great teacher wrote about the need to rely on the sensory and aesthetic perception of children in the process of learning. It would seem that an appeal to the sensual side of cognition would be characteristic of supporters of the principle of conformity to nature in education and upbringing. However, such an adherent of cultural conformity as J. Locke also pointed out the importance of drawing dance classes, music lessons (works "Thoughts on Education" and "What to Study for a Gentleman").

In the middle to the end of the XVIII century. the theory about the nature of aesthetic art (which was actively developed by German romantics) was transformed into ideas about aesthetic education, which were reflected in the works of German teachers of that time - F. Froebel , I.G. Pestalozzi, F. Herbart , A. Diesterweg . All of them, to one degree or another, insisted on the inclusion in the education of children of such subjects as singing, listening to musical works, drawing, i.e. everything that is included today in the content of aesthetic education and upbringing.

Russian publicists of the 19th century also addressed aspects of aesthetic education. – V.G. Belinsky, N.G. Chernyshevsky, N.A. Dobrolyubov, who paid special attention to the educational value of literature for children, believing that it should carry not only knowledge and teachings, but the basis for the all-round development of the child.

And these installations were implemented by the outstanding teacher K.D. Ushinsky both in theory and in practice. Thus, the teacher refers to the description of the components of aesthetic development: choral singing of children, which "revives the tired forces of children, how quickly it organizes the class!" [6, p. 388], an appeal to nature as a source of sensory experience: "a beautiful landscape has such a huge educational influence on the development of a young soul, which is difficult to compete with the influence of a teacher ..." [ibid., p. 436]. The teacher paid much attention to the development of appropriate textbooks for elementary school: "Native Word", "Children's World", etc.



At the turn of the XIX-XX centuries. both in theory and in practice, the idea of integrating education with upbringing through aesthetic foundations was quite actively implemented. This took place in the school of E.S. Levitskaya in Tsarskoye Selo (1900), the medical and educational institution of V.P. Kashchenko (1905), a summer labor colony (1905) and the Settlement society (1906) A.U. Zelenko and S.T. Shatsky , "House of the Free Child" by K.N. Wentzel in Moscow (1906-1909) and others. In these institutions, teaching was inextricably linked with the aesthetic basis in the process of cognition of the surrounding world.

In the 20-30s. 20th century approaches to aesthetic education were developed in the studies of A.V. Bakushinsky , M.A. Rybnikova, P.P. Blonsky . And the first scientific and methodological materials related to aesthetic education were presented in the 30s. in the works of E.A. Arkina, O.N. Varshavskaya, E.A. Flerina , V.N. Shatskaya and others.

So, in the main provisions of the theory of aesthetic education V.N. Shatskaya , presented in the works "General issues of aesthetic education at school" and "Aesthetic education in elementary school", an analysis was given of the goals, forms and content of aesthetic education at the initial stage of teaching children, the value of which lies in the development of the ability to "perceive, feel and correctly understand the beauty in the surrounding reality, in social relations, in nature and works of art".

The aesthetic component of education was repeatedly addressed by V.A. Sukhomlinsky, who believed that the intellectual development of a person is impossible without sensory perception, experiences: "I saw an important goal of the entire system of education in that the school taught a person to live in a world of beauty, so that he could not live without beauty, so that the beauty of the world created beauty in him himself".

The ideas and directions of aesthetic education, laid down in the history of the educational process, were updated at the end of the 20th century. and received their further development in the programs of B.M. Nemensky , CB Kabalevsky , whose research is today regarded as a breakthrough in the aesthetic education of Russian schoolchildren. The basic idea of the concepts of these teachers was the postulate of the formation of aesthetic competence, therefore, it should not only teach children the basics of musical or visual activity, but also help expand the horizon of students' artistic perception and thinking.



Summing up, it is worth noting that many current areas of artistic and aesthetic education and upbringing of schoolchildren originate in the history of pedagogy, and at the same time do not lose their pedagogical value in modern educational activities.

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