



Research Article

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Criteria for the Development of the Aesthetic Culture of a Future Teacher of Fine Arts

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Abstract

The purpose of the article is to consider the specifics of the formation of the professional and aesthetic readiness of future teachers of fine arts. The empirical study involved 94 students of 1-4 years studying in the specialties "Technology and Fine Arts" and "Fine Arts and Drawing" in universities in Russia and Kazakhstan. Empirical research has revealed the predominance of algorithmic and stimulating-productive levels that are not characterized by an independent creative nature of activity, as well as the successful conscious and systematic application of analysis and assessment in new situations.

Keywords: professional readiness, fine art, professional activity, self-realization

1. Introduction

Among the main priorities that determine the main objectives facing a modern school at present times, the need to create conditions for an equal dialogue of cultures, involving a growing personality in civilization processes based on national and universal values that have been highlighted. In the center of the indicated problem there is the teacher, because it is the teacher who plays the main role in the training of the younger generation. Vocational training of specialists who can reveal and instill love of beauty and harmony in pupils, the formation of students' interest in their own specific type of art and world art culture is carried out at the art and graphic departments of universities. It is known that the future teacher of fine arts seeks not only for enriching students with the necessary knowledge and skills, but also for revealing the possibilities of perception, appreciation and augmentation of the beauty in life and art. Therefore, the question of the formation of aesthetic

readiness of future teachers of fine art is relevant and significant at this stage of development of education.

The formation of professional and aesthetic readiness is carried out by the guided involvement of the individuals into the aesthetic activity, as a result of which interaction with aesthetic reality becomes a necessity, habit, norm, aesthetic need for a person.

The nature of aesthetic activity and its specificity, issues on aesthetics in education were considered in the works of Bakhtin (1979), who studied aesthetics through artistic experience, Borev (1988), who studied the issues of aesthetic education of the characteristics of children, Burov (1981), who revealed the specifics of the aesthetic development of the individual, Ovsyannikov (1984), who examined the problems of aesthetic education in the historical aspect, Kiyashchenko (2002) identified the main parameters of aesthetic culture, the problems of its formation, structure and functions, Farley, Neperud (1988) proposed considering aesthetics as one of the reactions of a person that improves the perception of educational objectives, Smith (2006) identified the features of aesthetic concepts and in formations, Choi (2019) analyzed aesthetic experience in terms of the development of uniqueness. Burke (2019) identified the relationship between aesthetics and artistic creativity, Sotiropulu-Zormpala (2015) considered aesthetic experience as the basis for the development of creativity. Kušević (2016) analyzed the features of the formation of aesthetic values in the process of upbringing of children, Kuipers, Franssen, Holla (2019) identified the features of the formation of aesthetic and moral values of the individual, Volchegorskaya (2005) studied the problem of personality-oriented aesthetic education of children preschool and primary school age. In particular, the researchers found that aesthetic activity includes many types: artistic and practical (etiquette behavior); artistic and creative (creation of works of art); artistic and technical (design); artistically receptive (perception of works of art); receptive-aesthetic (perception of the beauty of the landscape); theoretical aesthetic activity (development of views). Forming in various types of aesthetic creative activity, aesthetic needs are concretized in aesthetic interests, when the individual realizes the need and determines the objects that can satisfy it.

In recent years, the analysis of existing systems, models of the formation and development of aesthetic culture of students, presented, in particular, in the works of Zyazyun (1976, 2005), dedicated to the peculiarities of the formation and development of aesthetic perception of a person, Krylova (2006), who identified the features of cultural tasks in education, Nagapetyan (2006), who developed the socio-philosophical concept of aesthetic activity, Sysoeva (1989), who revealed the peculiarities of the influence of aesthetics and culture on a person's life, Elliott (2005) and Juslin (2013) studied the aesthetic influence of music on a person, Mulik, Ulesikova, Mulik, Nazarov, Shatyr (2019), who considered the aesthetics of the environment as a determinant of the phenotype and social status of a person, which made it possible to consider aesthetic cultures in a complex set of integration of personal manifestations with pedagogical culture.

The professional and aesthetic readiness of future teachers of fine arts consists of three components: emotional and value oriented, cognitive and reflective, and constructive. The criteria for the formation of the emotional and value oriented component, on the one hand, are the totality characterised by the value orientations of the future teachers of fine art in professional activities (emotional and axiological attitude to the child, a positive attitude to the future profession of a teacher of fine art, and a positive attitude to the subject of art education itself). On the other hand, the formation of the emotional and value oriented component is determined by the presence of emotional experiences of the future teacher in the process of perceiving the values of an aesthetic culture, the ability to capture the emotional experiences of children in the process of visual activity. At the highest level, the emotional and value oriented criterion will be manifested in the intrinsic motivation for professional activity, in the manifestation of emotional excitement in the process of perception of works of art as well as the ability to recognize the emotional experiences of children.

The measure of the formation of the cognitive component of professional and aesthetic readiness of future teachers of fine art is knowledge of the role, status and functions of the modern aesthetic education of the younger generation in the context of professional activity; ability to carry

out the historical analysis of works of art as a process of cognition of the surrounding reality; the availability of information on categories of analysis of artistic content in works of art.

The main criteria of reflective and constructive aspect are, on the one hand, perceived through the degree of formation of internal positive motivation for future professional activity, the student's awareness of the components of his/her personal aesthetic culture, the ability to perform a consistent analysis of the course of professional activity in the aesthetic education of pupils and the interpretation of the results of such an activity. At the same time, this component reflects the ability to construct artistic and aesthetic activities based on analysis and evaluation; the ability to independently build both an artistic and aesthetic content and learning technology; ability to analyze the results of work performed and evaluate this performance.

Three levels of professional and aesthetic readiness have been distinguished in this research:

- **Algorithmic level** - the level of students is characterized by the ability to perform typical tasks by algorithms using existing knowledge, classified by a set of characteristics;
- **Stimulus and productive level**- the level of the student in the most conscientious and energetic work remains within the framework of a given or originally found mode of action. At the same time, the tasks are diversely analyzed by a person by their individual characteristics, however without correlation with other tasks;
- **Situational and creative level** of the student is characterized by an independent creative nature of the activity, the successful conscious and systematic application of analysis and evaluation in any new situations.

2. Literature Review

Considering of the current state of the problem it must be stated that the identification of the structure of the conceptual apparatus, which includes the following concepts: "readiness", "professional readiness", "professional readiness of the teacher", "professional and aesthetic readiness of future fine art teachers" must be scrutinised.

Based on the analysis of dictionaries, we see that the concept of readiness in pedagogy includes theoretical and practical content. Theoretical readiness in pedagogy is generally understood only as a certain set of special knowledge. Its content includes the ability to observe ongoing processes, analyze their course, isolate their components and establish mutual relations, comprehend each part of any process and find its inherent patterns.

Theoretical readiness also includes prognostic skills, which encompass the teacher's ability to anticipate the result of any action before it is actually carried out, which allows predicting the development of the pedagogical process. In addition, theoretical readiness consists of design skills, the ability to transfer the goals and content of the educational process into specific pedagogical objectives. And in this regard, it is necessary to be able to choose the means, select the content and use the most effective pedagogical methods of work as well as the technologies that is experimentally proved by Ruei-Jen Diana Fan (2019).

Thus, we conclude that the theoretical and practical content of the concept of readiness in pedagogical science is interpreted as a complex of personal education, which includes the ability to think, design, organize, and act pedagogically.

Readiness for professional activity is defined as a mental state, pre-launch activation of a person, including a person's awareness of his/her goals, assessment of existing conditions, determination of the most significant modes of action; prediction of motivational, volitional, intellectual efforts, the likelihood of achieving a result, mobilization of forces, self-hypnosis in achieving goals.

Kazhigalieva and Musatayeva distinguish the following elements as part of a person's readiness for professional activity: value attitude to the trainee, culture, creativity; manifestation of a humane pedagogical position; the ability to create and constantly enrich the cultural-informational and

subject-developing educational environment; the ability to work with the content of training, giving it a personal and semantic orientation; possession of a variety of pedagogical technologies, directing them into a personality-oriented channel; taking care of the development and support of the individuality of each student.

The definition of readiness for professional activity is considered in pedagogical dictionaries as the psychological state of a person, in which the need gradually arises for determining the readiness for a professional activity of a teacher, as the teacher's activity has become more versatile.

In some studies, "professional readiness" is equated with the professional maturity of the person, which, in turn, is interpreted as "the correspondence of the individual's professional development and circle, his/her problems to the level and circle that people of his/her age usually reach."

In the interpretation of the concept of "professional readiness", many researchers refer to the definition given by Slastenin (2008), who implies "a set of social attitudes, value-oriented interests, component motives, professionally significant qualities of a teacher's personality, and the ability to think and act pedagogically".

In the scientific literature, aesthetics has never been considered together with the term "professional readiness", but if we compare readiness and aesthetics, it can be seen that readiness is interpreted as the desire for the best performance of work, the desire for standards.

Aesthetically approaching one's work means being prepared for the quality performance of one's work. As an example, the words of Veissova, who notes the connection between aesthetics and professionalism emphasizing that "...the deep essence of the aesthetic nature of work, including professional, lies in its genetic unity with morality and genuine humanity".

Aesthetic need, based on the concept of Verb (1981), is "superhuman of all human needs", which Maslow (2003) relates to basic needs that determine an individual attitude to beauty. It acts as a leading motive, an internal value orientation, the core of the personality orientation. If we consider needs as the basis of human activity, then for the primary "cell" of an individual's aesthetic culture one should take his/her needs - from simple aesthetic to higher aesthetic aspirations/ideals. Asta Cekaite and Polly Bjork-Willen (2018) assume that the aesthetic experience is inherited by every person.

The main indicators of aesthetic needs are the diversity of requests in the field of aesthetics; social and aesthetic activity; high quality preferences; constant communication of man with the beautiful. They are the basic values in the formation of professional - aesthetic readiness of future teachers from professional activities.

At the same time, the process of forming a professional and aesthetic readiness of a future teacher of fine art is considered as personal, direct, open experience, since it is due to the specifics of the aesthetic attitude, which is always "dialogical". In the process of its implementation, the aesthetic self-development of the personality takes place, its appropriation of socially significant experience, the establishment of the dynamic identity of the subject and object.

It is the aesthetic attitude to reality that determines value orientations, develops creative and associative thinking, and "teaches to aesthetically perceive and evaluate art and reality" (Mikhailov, 2005, p. 58). The development of the teacher of the fine art with the aesthetic relationship is closely connected with the nature of the formation of professionalism in the teacher, designed to carry out aesthetic education of pupils. In this regard, it is necessary to understand that the foundation for this is the individual's ability to aesthetically perceive and empathize, aesthetic taste and the formation of aesthetic ideals.

All these trends are actively discussed and considered in various dissertation researches, alongside with the issues on training future teachers of fine art (See Table 1).

So, Alekhin in the problem of training future teachers of fine art draws our attention to its structural component, the system of periodization in students' training, as an important part of the competence of a teacher of fine art. In his opinion, changes in the educational system determine the need for the formation of a new personality for the future teacher, who is not only knowledgeable

and capable, but also creative in her/his pedagogical activity.

Researcher Panova defines the important quality of training a teacher of fine art as artistic and artistic, which is based on a system of knowledge about artistic culture, understanding aesthetics as an area of human life in the formation of the ability to interpret and analyze works of art, reasonably express one's point of view, and form worldviews, to express the ability to artistic self-education, moral and spiritual self-improvement, the ability to aesthetize the environment.

Table 1: The scope of works dedicated to the problem of the reasearch of the formation of readiness of future teachers of fine art

Author	The name of the work	Year
A. Alekhin	Art teacher training system	1993
E. Shachkova	The formation of visual (pictorial and graphic) skills among students of the art and graphic faculty in the process of learning miniature	1995
S. Zavalskaya	Pedagogical foundations of the formation of aesthetic interests among students of art and graphic departments of teacher training colleges in the context of the relationship of art	1999
E. Moiseeva	The formation of pictorial skills among students of art graphic departments of pedagogical universities in the process of mastering soft graphic materials in the classroom drawing	2004
I. Mikhailov	The formation of the aesthetic culture of future art teachers in the process of still life composition	2005
V. Igayev	Art teacher training system	2008
V. Bannikova	Professional development Future art teacher	2009
L. Malinskaya	Pedagogical conditions for the preparation of future teachers of fine art to guide the artistic and creative activities of schoolchildren	2010
E. Panova	Pedagogical foundations of the formation of aesthetic interests among students of art and graphic departments of teacher training colleges in the context of the relationship of art	2011
M. Makhmud	Pedagogical conditions of creative and professional formation of the future teacher of fine art	2012
A. Gerasimova	Training of future art teachers for the use of information and communication technologies in professional activities	2013
G. Sotskaya	Psychological and pedagogical mechanisms for the formation of the aesthetic culture of future teachers of fine art	2017
N. Vlasova	Professional training of future art teachers at a pedagogical university: aesthetic aspect	2018

Researcher Mustafa Shahrazad Mahmud emphasizes the artistic and creative training of a teacher of fine art, which contributes to the need for self-improvement in a professional and spiritual way. It is professionally-creative activity that contributes to the acquisition of experience of one's own professionally-creative activity and the realization of visual abilities, imagination, fantasy, compositional thinking, etc. A high level of artistic and creative competence is the key to the development of the professional potential of the teacher of fine art. The authors emphasize that professional and creative activities increase the professionalism of the teacher of fine art.

3. Method

The research has been carried out since 2016 on the basis of Kostanai State Pedagogical University named after U. Sultangazin. The experiment involved the 94 undergraduate students and 6 teachers. The selection of participants in the experiment was carried out in accordance with the program of empirical research. All participants must be students of the Pedagogical University, Faculty of Preparing Future Teachers of Fine Arts. Sample type: general selection.

The stages of experiment included:

1. The first stage. The periphery of the analytical and search (2017–2018), the theoretical

analysis of the article of normative legal documents was carried out according to the scientific and pedagogical aspects of literature and practical qualitative experience on the problem, namely; the personality analysis of the peculiarities of the training of the university teachers of the fine arts, the development of a strategic position for the leadership, the definition of the object, subject, the glossary of the goal and culture of the research objectives, its formulation as a means of hypothesis, identification of the criteria, the introduction of indicators to assess the thoroughly studied process of teachers a particular experiment stating the development was carried out.

2. The second stage. The experimental program, the selected stage (2018–2019) of teaching revealed only the factors influencing the structural formation of the most professional and aesthetic readiness, the first to develop and introduce a model of students for the formation of only the professional and aesthetic readiness of students; a practical scientific and methodological activity was developed to ensure the material process under study, a modern experiment that forms the points was carried out; the likelihood of an experimental verification of the model's performance in addition to the formation of previous experience on professional and aesthetic readiness and scientists of the complex of pedagogical conditions, its assessment of implementation
3. The third stage (2019–2020). The foundations of scientific ideas of the art of research in active theory and practice are clarified and pedagogically tested; conclusions are summarized and substantially systematized and implemented into practice.

To identify the level of professional and aesthetic readiness formation, the following diagnostic tools have been used in the research:

- Questionnaire “Determining the formation of value orientations” by Milton Rokeach (Greiben, 2007);
- The test to assess the ability to perceive and recognize emotions reflected in the artistic forms by Mayer, Salovei, and Caruso (Sergienko & Vetrova, 2010);
- Express diagnostic test of a number of emotional states based on the choice of reference tasks to identify the ability to capture the emotional experiences of children in the process of visual activity (Fetiskin, 1990);
- Case study method aimed at identifying knowledge of the role, status and functions of the modern aesthetic education among younger generation in the context of professional activities (Eremenko & Merkulova, 2015);
- Didactic test aimed at identifying knowledge on categories of analysis of artistic content in works of fine art and the ability to analyze the works of art;
- The test “Motivation of professional activity” (K. Zamfir in the modification of A.A. Rean) aimed at revealing the formation of internal positive motivation for future professional activity (Rean, 1994);
- Ranking aimed at revealing students’ awareness of the components of his/her personal aesthetic culture;
- The method of analyzing the pedagogical situation aimed at identifying the ability to perform a consistent analysis of the course of professional activity in aesthetic education of pupils and understanding its results;
- Expert assessment, which reveals the ability of future teachers of fine art to design artistic and aesthetic activities.

The formation of the expert base was carried out on the basis of the principles of deterministic expert selection. To assess the competence of experts on a documentary basis, an independent qualified assessment of their achievements was used.

In order to test the working hypothesis of the experiment, the methods of variation statistics were used: the calculation of arithmetic means and their standard errors for the studied indicators. The data were statistically processed on a personal computer using the Statistica software package for Windows.

4. Results And Discussion

Revealing the level of professional-aesthetic readiness was based on three criteria: emotional and value oriented, cognitive and reflective and constructive.

Indicators of the emotional and value oriented criterion, on the one hand, includes the set of value orientations of the future teacher of fine arts in professional activities (emotional and axiological attitude towards the child, positive attitude towards the future profession of a teacher of fine arts, and a positive attitude towards the subject of art education). This criterion is determined by the presence of the future teacher's emotional experiences in the process of perceiving the values of aesthetic culture, his ability to record the emotional experiences of children in the process of visual activity.

The measure of the cognitive criterion of the professional and aesthetic readiness of future teachers of fine arts is knowledge of the role, status and functions of modern aesthetic education of the younger generation in the context of professional activity; the ability to historical analysis of works of art as a process of cognition of the surrounding reality; availability of information about the categories of analysis of artistic content in works of fine art.

The main indicators of the reflexive and constructive criterion are the degree of formation of internal positive motivation for future professional activity, awareness of the components of personal aesthetic culture, the ability to perform a consistent analysis of professional activity in the aesthetic education of schoolchildren and understanding its results.

At the same time, this criterion reflects the ability to construct artistic and aesthetic activity on the basis of analysis and evaluation; the ability to independently build artistic and aesthetic content and teaching technology; the ability to analyze the results of their work and evaluate them.

Based on the degree of professional and aesthetic readiness of future teachers of fine arts, we have identified three levels of formation of the professional and aesthetic readiness of students of pedagogical universities: algorithmic, stimulus and productive and situational and creative. The algorithmic level is characterized by the ability to perform typical tasks using algorithms, applying existing knowledge, classified by a set of attributes. At the stimulus-productive level, a person with the most conscientious and energetic work remains within the framework of a given or initially found method of action. At the same time, tasks are analyzed by a person in all the variety of their individual characteristics, but as private ones, without correlation with other tasks.

The situational and creative level is characterized by the independent creative nature of the activity, the successful conscious and systematic application of analysis and assessment in new situations. Based on the identified components of professional and aesthetic readiness and the levels of its formation, we concretize the main parametric characteristics that reveal the content of each criterion at the algorithmic, stimulus and productive and situational and creative levels. Data analysis showed that almost independently of the course, the algorithmic level of the emotional and value-oriented component of professional and aesthetic readiness prevails among students (see Table 2).

Table 2: The level of formation of the emotional and value oriented component of professional and aesthetic readiness

Group, number	Criteria	Levels					
		Algorithmic		Stimulus and productive		Situational and creative	
		people	%	people	%	people	%
1 course, 23 people	Professional and value based orientations	12	52.2	10	43.5	1	4.3
	Ability to perceive and recognize emotions	13	56.5	10	43.5	-	-
	Ability to capture emotional experiences of children	12	52.2	11	47.8	-	-
2 course, 23 people	Professional and value based orientations	10	43.5	11	47.8	2	8.7
	Ability to perceive and recognize emotions	11	47.8	11	47.8	1	4.4
	Ability to capture emotional experiences of children	12	52.2	11	47.8	-	-

Group, number	Criteria	Levels					
		Algorithmic		Stimulus and productive		Situational and creative	
		people	%	people	%	people	%
3 course, 23 people	Professional and value based orientations	12	52.2	9	39.1	2	8.7
	Ability to perceive and recognize emotions	13	56.5	10	43.5	-	-
	Ability to capture emotional experiences of children	12	52.2	10	43.5	1	4.3
4 course, 24 people	Professional and value based orientations	14	58.3	10	41.7	-	-
	Ability to perceive and recognize emotions	10	41.7	10	41.7	4	16.6
	Ability to capture emotional experiences of children	14	58.3	10	41.7	-	-

The lower level was revealed in the analysis of indicators of the cognitive criterion of professional and aesthetic readiness among students of all courses (see Table 3).

The predominance of the algorithmic level was also revealed in the analysis of the results obtained during the research of the level of formation of the reflective and constructive component of the professional and aesthetic readiness of future teachers of fine art (see Table 4).

Table 3: The level of formation of the cognitive component of professional and aesthetic readiness

Group, number	Criteria	Levels					
		Algorithmic		Stimulus and productive		Situational and creative	
		people	%	people	people	%	people
1 course, 23 people	Knowledge of the role, status and functions of modern aesthetic education	15	65.22	8	34.78	-	-
	Knowledge of categories for the works of art analysis	20	87.0	3	13.0	-	-
2 course, 23 people	Knowledge of the role, status and functions of modern aesthetic education	10	43.5	10	43.5	3	13.0
	Knowledge of categories for the works of art analysis	17	73.9	6	26.1	-	-
3 course, 23 people	Knowledge of the role, status and functions of modern aesthetic education	16	69.6	7	30.40	-	-
	Knowledge of categories for the works of art analysis	18	78.26	5	21.74	-	-
4 course, 24 people	Knowledge of the role, status and functions of modern aesthetic education	16	66.7	6	25.0	2	8.3
	Knowledge of categories for the works of art analysis	15	62.5	7	29.2	2	8.3

Table 4: The level of formation of the reflective and constructive component of professional and aesthetic readiness

Group, people	Criteria	Levels					
		Algorithmic		Stimulus and productive		Situational and creative	
		people	%	people	people	%	people
1 course, 23 people	Motivation to future professional activity	14	60.9	9	39.1	-	-
	Awareness of the components of own personal aesthetic culture	15	65.3	7	30.4	1	4.3
	Analysis of the results of the work performed	13	56.5	10	43.5	-	-
	Designing our own artistic and aesthetic activities	10	43.5	13	56.5	-	-
2 course, 23 people	Motivation to future professional activity	15	65.2	8	34.8	-	-
	Awareness of the components of own personal aesthetic culture	10	43.5	10	43.5	3	13.0
	Analysis of the results of the work performed	14	60.9	9	39.1	-	-
	Designing our own artistic and aesthetic activities	12	52.2	9	39.10	2	8.7
3 course, 23 people	Motivation to future professional activity	13	56.5	10	43.5	-	-
	Awareness of the components of own personal aesthetic culture	16	69.57	7	30.43	-	-
	Analysis of the results of the work performed	15	65.22	5	21.74	3	13.04
	Designing our own artistic and aesthetic activities	14	60.87	9	39.13	-	-
4 course, 24 people	Motivation to future professional activity	15	62.5	9	37.5	-	-
	Awareness of the components of own personal aesthetic culture	14	58.3	10	41.7	-	-
	Analysis of the results of the work performed	16	66.67	8	33.33	-	-
	Designing our own artistic and aesthetic activities	15	62.5	7	29.17	2	8.33

The obtained results are presented in the Table 5.

Table 5: The results of assessing the level of professional and aesthetic readiness

Group, Level	Algorithmic		Stimulus and Productive		Situational and Creative	
	people	%	People	%	people	%
1 course	12	52.17	10	43.48	1	4.35
2 course	15	65.2	8	34.8	0	-
3 course	14	60.9	8	34.8	1	4.3
4 course	14	58.33	9	37.5	1	4.17

5. Conclusions

Thus, the results of the research lead to the conclusion that the parametric characteristics that have been identified allow to objectively assess the level of formation of professional and aesthetic readiness of future fine art teachers.

The results obtained make it possible to assess the level of formation as medium and low.

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