

**UKRAINIAN CULTURAL AND EDUCATIONAL DISCOURSE
ON THE PROBLEM OF AESTHETIC EDUCATION
OF PERSONALITY**

Nykyforov A. M., Huley O. V., Kapran O. V.

INTRODUCTION

Aesthetic education is a long-term pedagogical process, as a result of which an individual's aesthetic attitude to the surrounding world, work, nature, and art is formed. In addition, it is essential that in the process of aesthetic education children not only know how to see and understand art but also to create beauty around themselves, because art in general and artistic creativity, in particular, has a direct impact on the emotional sphere of a person, becomes a powerful means of moral education and a source of the spiritual life of an individual. Therefore, the emotional perception of artistic images contributes to forming of the aesthetic and spiritual culture of children and youth.

The essence of the concept of "aesthetic education" was considered by such domestic and foreign scientists as Yu. Borev, I. Honcharova, D. Kucheruk, L. Levchuk, T. Paguta, M. Rusina and others. The works of scientists: V. Molyako, A. Shcherbo, B. Likhachov, V. Shatska, D. Zhol, K. Havri-lovets, M. Honcharenko, M. Kapustin, O. Gulyga, and others are devoted to the problems of aesthetic education and the search for its improvement. A. Burov, M. Goncharenko, T. Komarova, and others investigated the peculiarities of aesthetic education in the content of other types of education. The scientific studies of H. Belenka, O. Ognevyuk, T. Paguta, H. Shevchenko, and others were devoted to the aesthetic education of personality as a psychological and pedagogical problem. In the context of historical and pedagogical scientific knowledge, the problem of aesthetic personality education was studied by M. Boychenko, M. Bykova, L. Masol, A. Sbruyeva, and others.

The conceptual analysis of the works showed that there are many ways of aesthetic education. Still, one of the most effective means of aesthetic education is art in general and folk art in particular.

The purpose of the article is to consider the peculiarities of the formation of the aesthetic culture of the individual and to analyze the views of leading teachers and scientists regarding the aesthetic education of children and youth by means of artistic creativity.

The priority methods of this study were theoretical analysis and generalization of information on the use of artistic creativity in the educational process of children and youth.

1. Art is one of the most popular and widespread forms of aesthetic education of the personality

The study of scientific literature showed that the culture of the people provides a special approach to the organization of the process of the aesthetic upbringing of a child. It is based on the principles of humanism, harmony, and beauty. These principles are most vividly embodied in human artistic activity, as well as the results of this activity – art. It follows from this that aesthetic education is understood as an activity related to the formation of students' sense of beauty as the most accurate embodiment of a person's aesthetic attitude to life.

The vast majority of researchers note that aesthetic culture is formed in the process of aesthetic education, which is an integral part of the educational process and is represented by a system of activities aimed at developing and improving a person's ability to aesthetically perceive, correctly understand, evaluate and create beautiful and high things in life and art¹.

In particular, according to D. Kucheruk, L. Levchuk, and M. Rusyn, the term “aesthetic education” is multifaceted, and contains a number of contradictions, as it is multi-structural in its inner meaning. At first, “aesthetic education” as a concept reflects a certain aspect of other types of education. Secondly, its content includes related concepts (art education, aesthetic and art education, and art education).

The above-mentioned authors are convinced: in the final result of aesthetic education should be an aesthetic culture in all its multifacetedness. Other scientists prefer the formation of an individual's aesthetic attitude to the world². At the same time, the ultimate aim of aesthetic education is the formation of aesthetic culture³.

As T. Paguta notes, modern art education involves the active participation of young people in the aesthetic experience of humanity, in creative activity, which is the basis of the aesthetic development of the individual⁴.

¹ Масол Л. Концепція художньо-естетичного виховання учнів у загальноосвітніх навчальних закладах України. *Шкільний світ*. 2002. № 1. С. 2.

² Формування естетичної культури особистості школярів. 2017. URL: <http://www.startpedahohika.com/sotems-1518-2.html>

³ Буров А. Предмет и содержание эстетического воспитания, его соотношение с другими видами воспитания. *Советская педагогика*. 1971. №. 6. С. 40.

⁴ Пагута Т. Естетичне виховання як психолого-педагогічна проблема. *Духовність особистості : методологія, теорія і практика*. 2011. № 5 (46). С. 110.

Educator and psychologist G. Shevchenko emphasize that aesthetic education should be considered comprehensively because it is a part of moral education⁵.

Aesthetic education should form aesthetic development as a result of purposeful aesthetic influence on the student. This influence can be carried out in various ways, such as the unity of the processes of learning and upbringing, self-education, educational, extracurricular, and extracurricular work; the unity of actions of the school, family, and cultural institutions⁶.

V. Honcharenko on the pages of his intelligence “Problems of education” claims that knowledge of art, its history, the culture of different times and eras is the path that brings together the present and the past, giving the keys to understanding the beauty and significance of the artistic heritage⁷.

The special value of art lies in the fact that it often depicts those aspects of reality that a person cannot see⁸. “Life is short – art is eternal”, – says the Latin proverb. Although in our time, art remains one of the most popular and widespread forms of aesthetic education⁹, society, which is interested in raising the cultural level of citizens, tries to make full use of various forms for this purpose, striving at the same time to diversify education methods¹⁰.

We agree with the opinion of V. Kutishenko that the relevant means of aesthetic education are the appeal to the natural world, the education of the child during work, and the organization and transformation of everyday life, which contributes to the formation of the child’s ability to understand and appreciate art, give him the opportunity to participate in active artistic creativity¹¹.

⁵ Шевченко Г. Естетичне виховання в школі : навчально-методичний посібник. Київ : Радянська школа. 1995. 144 с.

⁶ Шевченко Ю., Землячко К. Естетичне виховання як важливий складник становлення особистості в молодшому шкільному віці. *Науковий вісник Мелітопольського державного педагогічного університету. Серія : Педагогіка*. 2015. № 2. URL: <http://eprints.mdu.edu.ua/id/eprint/205/1/1273-2649-1-SM.pdf>

⁷ Гончаренко М. Проблеми естетичного виховання. Київ : Мистецтво. 1976. С. 111.

⁸ Комарова Т. О взаимосвязи искусств в эстетическом воспитании детей. *Дошкольное воспитание*. 1995. № 5. С. 48.

⁹ Турчин Т. Естетичне виховання молодших школярів у позакласній роботі. *Початкова школа*. 2008. № 5. С. 16.

¹⁰ Джола Д., Щербо А. Теорія і методика естетичного виховання школярів. Київ : Інститут змісту і методів навчання. 1998. 392 с.

¹¹ Кутішенко В. Вікова та педагогічна психологія : курс лекцій. Київ : Центр навчальної літератури. 2005. С. 14.

2. Nature is one of the most powerful factors in the aesthetic education of an individual

In the context of our work, consideration of one of the important tasks of aesthetic education is of particular interest – the establishment of a harmonious relationship between man and nature, which finds expression in the folk system of education, in particular – in calendar ritual. First of all, this concerns the cultivation of a caring attitude towards nature, Mother Earth, which appears in the popular imagination as a totemic image, which determines the existence of a system of certain ritual prohibitions related to her. A clear example is the prohibition of hitting the ground with a stick, especially at the beginning of spring, when the ground was expected to produce a new crop¹².

We can find a reflection of the people's special respect for the earth in folklore: "The earth gives everything and takes everything away", "The earth is our mother, she feeds and caresses everyone",

"May the earth be a kind mother to us, and may the sky know that it is like a father to us" "He who sits on the ground will not fall", "Give to the earth, and it will give to you", "The hardworking earth steams and prepares bread for people", etc. Great attention was paid to the children's study of natural signs, which was aimed at developing their attention, observation, and desire to learn about the world around them, and also contributed to the consistent mastery of herbalism, the basics of traditional medicine, mastering farming skills, etc.

Among the outstanding teachers of the past who were concerned with this issue, it is worth highlighting K. D. Ushinskyi, who noted that "every subject in one way or another contains an aesthetic element, which the teacher should have in mind to convey to the students". K. D. Ushinsky considered nature, work, and art to be the main means of aesthetic education. The teacher proposed to include subjects of the aesthetic cycle in the curricula of folk schools: drawing, music, and singing. He especially appreciated the children's participation in choral singing: "If the school sings, the country sings". K. D. Ushinskyi believed that for the aesthetic development of a child, it is important to involve him in folk poetry, and traditions of his native land, and to hold winter, spring, summer, and autumn holidays at school. All this should bring joy to children and develop aesthetic tastes. In this regard, he raised the issue of the need for artistic education of teachers and educators¹³.

K. D. Ushinsky called nature an important source of aesthetic influences on a child, its spaces, he emphasized, are the first educators, because they are

¹² Іваницький А. Українська музична фольклористика. Київ : Заповіт. 1997. С. 18.

¹³ Ушинський К. Д. Педагогічні твори : в 6-ти тт. Т. 2. Педагогічні статті та матеріали до «Детского мира» та «Родного слова». Київ : Радянська школа. 1988. 449 с.

the most accessible to children's perception and understanding. Based on the perception of the beauty of the surrounding world, in particular colors, sounds of nature, and forms, the teacher believed in the development of the child's sensory sphere and visual learning¹⁴.

Communication with nature brings great pleasure. K. D. Ushinsky urged teachers to expand their range of knowledge and ideas based on sensory experience, and prepare students to perceive the beauty of nature. "Nature is one of the most powerful agents in the upbringing of a person, and the most careful upbringing without the participation of this agent will always drive away dryness, one-sidedness, unpleasant artificiality. Poor child, if he grew up without plucking a field flower, without running on the green grass in the meadow. It will never develop with the fullness and freshness of which the human soul is capable: its development will always be driven away by the stifling atmosphere of closed houses"¹⁵.

One of the main principles of aesthetic education as a part of folk pedagogy is the principle of naturalness of education, in which, above all, the eternal desire of man to find harmony in his interaction with the natural world was realized¹⁶. This principle consists in the perception of a person, who is both an object and a subject of education, as a part of the world of living nature¹⁷.

In particular, folk wisdom aptly notices the need to take into account age characteristics in the process of education¹⁸. Yes, the best time for upbringing is childhood and adolescence, because the psyche of a young person is flexible and malleable: "Bend a tree while it is young, teach a child while it is small", "From a young person, as from wax, you can mold what you want". At the same time, it is emphasized the need to take into account the individual characteristics of pupils: "There are no two trees alike in the forest, unlike people".

¹⁴ Никифоров А. Розвиток творчих здібностей учнів засобами образотворчого мистецтва в контексті самореалізації особистості. *Європейський університет : імідж, мобільність та соціальні перспективи: матеріали III Міжнародної науково-практичної конференції* (м. Суми, 25–26 квітня 2019 року). Суми : Вид-во Сумського державного педагогічного університету імені А. С. Макаренка. 2019. С. 203.

¹⁵ Ушинський К. Д. Педагогічні твори : в 6-ти тт. Т. 5. Людина як предмет виховання (Спроба педагогічної антропології). Москва : Педагогіка. 1990. 526 с.

¹⁶ Сухомлинський В. О. Вибрані твори : в 5-ти тт. Т. 2. Як виховати справжню людину. Сто порад учителів. Київ : Радянська школа. 1976. 410 с.

¹⁷ Сухомлинський В. О. Вибрані твори : в 5-ти тт. Т. 3. Серце віддаю дітям. Київ : Радянська школа. 1977. 670 с.

¹⁸ Макаренко А. С. Педагогічна поема. Київ : Радянська школа. 1973. 528 с.

3. Ancient ideas of the Ukrainian people about the aesthetic education of the personality

In our opinion, it is important that the ancient ideas of the Ukrainian people about the aesthetic education of the personality are the basis of Ukrainian folk pedagogy (ethnopedagogy). The fact that folk pedagogy contains original ideas that collectively form an interesting system of influences on personality formation deserves special attention in our research¹⁹.

It is worth noting that the methods and means of achieving the goals of the educational process have certain differences, depending on the characteristics of the region or ethnic group. The traditions of aesthetic education, which are an integral part of Ukrainian culture, take their origins from the traditions of prenatal society and go through the path of development, bypassing the stages of matriarchy and patriarchal order up to the period of formation of a monogamous family²⁰.

It should be noted that the basis of the system of Ukrainian folk pedagogy is the principles of worldview and worldview of Eastern Slavs, which found their embodiment in the pedagogy of Kyivan Rus. Therefore, the study of the forms of upbringing and education of the younger generations is impossible without studying the traditions of Eastern Slavic pedagogy, which determined the general direction of the development of national ethnopedagogy. The training of the young generation was carried out in the first educational institutions of the Eastern Slavs. Pupils were prepared to perform certain functions in society, which were distributed according to gender and age²¹.

The tradition of gathering youth and children into groups to carry out certain work or leisure activities could be observed in Ukraine, as evidenced by the works of Ukrainian writers (for example, M. Gogol's "Evenings on a farm near Dykanka")²².

Parents were responsible for the moral and labor education of children. They were the custodians of family upbringing traditions and the main educators. The ideal at that time was an honest, brave, and courageous worker who combined the traits of a simple worker-peasant and a courageous warrior-defender of the Motherland.

¹⁹ Гулей О., Москаленко Л. Сутність естетичного виховання учнів засобами образотворчого мистецтва. *Мистецькі пошуки*. 2019. № 1 (10). С. 44.

²⁰ Дорога А. Естетичні виміри традицій української культури. Київ : Видавництво Національного педагогічного університету імені М. П. Драгоманова. 1999. 392 с.

²¹ Методичні рекомендації до програми виховання і навчання дітей від двох до семи років «Дитина» / наук. кер. проекту: В. О. Огнев'юк; наук. ред. Г. В. Беленька, О. В. Богніч, В. М. Вертуніна та ін. Київ : Київський університет імені Б. Грінченка. 2021. 568 с.

²² Антология педагогической мысли Древней Руси и Русского государства XIV–XVII вв. Москва : Педагогика. 1985. С. 101.

Our analysis makes it possible to determine that Christian virtue and education were especially valued in folk pedagogy. Along with the introduction of Christianity, certain changes in the worldview took place, which could not but be reflected in the culture and its aesthetic component of our people. The adoption of Christianity in a special way complemented the traditions that had already formed in Ukrainian culture and pedagogy at that time²³. Thus, O. Voropai, in the preface to his own collection of ethnographic materials, argues this phenomenon: “The meeting of Byzantium with Ukraine was not a meeting between the poor and the rich; it was a meeting of cultures, if not equal, then close in power, but different in character”²⁴.

Sometimes it is possible to trace the signs of Old Ukrainian, pre-Christian, and Christian cultures in our customs and folklore. The borders at which the ancient Ukrainian ends and the Christian begins are rather arbitrary, and therefore it is quite difficult to distinguish them. Yes, the old Ukrainian traditions merged with our customs, and now we cannot imagine Christmas without traditional dishes, Easter – without Easter cake, Holy Trinity – without kneeling, we call this last holiday “Green Holidays”. We celebrate the “Kupala” holiday, on “Introduction” we call for luck for the coming year, on “Catherine” we call for fate, and on “Andrei” who among us has not bitten a “Kalita” (folk traditin) and which girl has not predicted whether she will get married this year²⁵.

In the course of scientific research, it was found that during the historical development of the Ukrainian people, approaches to education in general and aesthetic education of personality in particular changed. As a result, new ideals and traditions appeared, the formation of which took place under the influence of historical events. This greatly influenced the formation of the mentality of the Ukrainian people, strengthening their national self-awareness, and the formation of new educational standards, which represented a perfect personality, which is a model that everyone should strive for²⁶.

Among the national ideals in the Ukrainian consciousness, the image of a Cossacks appears, which personifies honor and courage, national dignity and justice. These images can contribute to the upbringing of brave young

²³ Boichenko M., Nykyforov A., Hulei O. Genesis of the idea of using elements of teaching and education by means of folk arts and crafts in classical Ukrainian and Western European pedagogical thought. *Journal of History Culture and Art Research*. 2020. Vol. 9 (2). P. 126.

²⁴ Воронай О. *Звичаї нашого народу. Етнографічний нарис* : у 2 тт. Т. 2. Мюнхен : Українське видавництво. 1958. 290 с.

²⁵ Рева Л. Дослідження Візантологічної комісії ВУАН (за архівами національної бібліотеки України імені В. І. Вернацького). *Актуальні питання сходознавства, славістики, україністики*. 2010. URL: <http://ekmaig.ukma.edu.ua/handle/123456789/5848>).

²⁶ Андрущенко Т. Проблема виховання естетичного в українському культурному дискурсі в період глобалізації та інформаційної революції. *Проблема естетичного в культурі* : матеріали до спецкурсу. Київ : Університет «Україна». 2011. С. 219.

people who are able to protect their own family, the Motherland, and who are ready to defend the ideals of honor and dignity at the cost of their own lives.

It is impossible to ignore the ideal that is stable for the national culture – the ideal of the owner, which is formed on the basis of the agricultural system of life of Ukrainian society and best reflects the interests of the entire Ukrainian people.

It is an example of a dignified life based on stability and confidence, symbolizing a secure life and a happy destiny, which can be achieved only through selfless and creative work.

It should be noted that in the Ukrainian family, girls, and boys are brought up as future masters and housewives, which is achieved by involving them in work²⁷. So, girls learn embroidery, weaving, and other folk crafts, and boys – men’s work, the ability to exercise with horses, cultivate the land, master crafts, etc.

Important components of education were: respect for the customs, traditions of the Ukrainian people and respect for elders²⁸.

At the same time, due to involvement in economic affairs, a special attitude towards work was formed, which was considered the vocation of a person, and, at the same time, acting as an effective means of education. The participation of children and adolescents in productive work took place with mandatory consideration of age periods when the child was entrusted with this or that work, which had to correspond to the level of his development and abilities adolescent²⁹.

Selfless work was actively encouraged, which was reflected in oral folk art: “If you work hard, you will be fed”, “Good blacksmith who forges with both hands!”, “Do honest work with courage!”, “An earned penny is better than a stolen penny” etc. At the same time, they emphasized that a person who knows his business well deserves the highest recognition and is an example to follow: “Look at a tree how it gives birth, and at a man how he works”, “It is not the place that beautifies the man, but the man the place”, “It is not holy people who sculpt pots, but ordinary people” etc. Inconsistency with such an

²⁷ Никифоров А. Сімейне виховання у змісті позаінституційних форм навчання декоративного мистецтва у підросійській Україні XIX – початку XX століття. *Науковий часопис Національного педагогічного університету імені М. П. Драгоманова. Серія 5: Педагогічні науки: реалії та перспективи*. 2020. № 73 (2). С. 34.

²⁸ Boichenko M., Nykyforov A., Chystiakova I., Sbruieva A., Hulei O., Bykova M., Voichenko A. Aesthetic and philosophical foundations of Ukrainian art education development in the late 17th – early 20th centuries. *Ad Alta*. 2021. Vol. 11 (2). P. 27.

²⁹ Гулей О., Никифоров А. Формування художньої етнокультури майбутніх фахівців початкової освіти засобами народного мистецтва (на прикладі різьблення). *Дошкільна та початкова освіта в сучасному педагогічному просторі*: колективна монографія / за заг. ред. О. В. Лобової, С. М. Кондратюк. Суми: СумДПУ імені А. С. Макаренка. 2020. С. 278–280.

ideal, on the contrary, was condemned: “There is no lying bread anywhere”, “Roasted pigeons do not fly to the lips”, “You have to bend down to drink from the water well”, “You don’t run – you don’t have lunch”, “Living without work – only the sky smokes” etc.³⁰.

Accordingly, cruel treatment of a child in folk pedagogy is strictly condemned, while reasonable demands on it, on the contrary, are encouraged³¹. A child was perceived as a gift from God that a family can receive³². Hence the special attitude to education and upbringing: “Science is not a burden, it is not carried on the shoulders”, “A book is a small window, but through it, the whole world can be seen”, “Of all treasures, knowledge is the most valuable, because it cannot be stolen, neither lost nor destroyed”, “No one is born wise, but learns”, “It is better to lose twice with a wise man than to find one with a fool”, etc.³³.

So, the above components allow us to state that ethnopedagogy does not exclude the aspect of aesthetic education, which was carried out in the direction of the humanistic style of Ukrainian folk pedagogy, which is characterized by such features as lyricism, a humane attitude to the child, dreaminess, and gentleness.

CONCLUSIONS

The generalization of the presented scientific works of modern scientists, artists, pedagogues-practitioners, the analysis of the conceptual approaches of the classics of pedagogical thought, and the experience of folk pedagogy and ethnopedagogy regarding the use of artistic creativity for the development of the spiritual culture and worldview of the individual made it possible to establish that the aesthetic education of the individual is multi-structural in its internal content, and:

- firstly, covers certain aspects of all other types of education;
- secondly, its content includes related concepts (art education, artistic education; aesthetic and artistic education);
- thirdly, the result of aesthetic education should be the aesthetic culture of the individual in all its multifaceted aspects.

³⁰ Антология педагогической мысли Древней Руси и Русского государства XIV–XVII вв. Москва : Педагогика. 1985. С. 103.

³¹ Boichenko M., Nykyforov A., Hulei O. General Trends in Art Education Development in the Territory of Ukraine As Part of the Russian Empire in the Second Half of the 19th and Early 20th Centuries. *Journal of History Culture and Art Research*. 2020. Vol. 9 (1). P. 238.

³² Грушевський М. Дитина у звичаях і віруваннях українського народу (репринтне видання 1907 р.). Київ : Либідь. 2006. 144 с.

³³ Гулей О., Гавриленко А. Етнографічні джерела про давні уявлення щодо естетичного виховання. *Мистецькі пошуки*. 2019. № 1 (10). С. 23.

According to the obtained results of the study, the views of the leading domestic teachers regarding the importance of using the means of artistic creativity in education were revealed. The relation of folk pedagogy to aesthetic education is shown. It was found that along with mental, physical, labor, and moral education a special place in folk pedagogy is given to aesthetic education, thanks to which artistic creativity has become extremely widespread in Ukraine.

Based on the above, it was concluded that ethnopedagogy covers the problem of aesthetic education. It is emphasized that the Ukrainian people, with their inherent poetic understanding of reality, use not only the surrounding natural world as a means of aesthetic education but also their own work, trying to make every type of human activity aesthetic and instilling in the young generation the same aspirations to affirm the ideals of beauty in each object of the surrounding reality.

It was established that artistic creativity is a significant means of moral education and enrichment of the spiritual life of the younger generation.

SUMMARY

The current stage of the development of scientific thought regarding the improvement of the national art education system is characterized by numerous attempts to systematize and clarify the factual material regarding the aesthetic development of personality in Ukrainian folk pedagogy and ethnopedagogy. Adopting the historical and pedagogical experience of art historians, artist-pedagogues, Ukrainian classics teachers, and modern researchers contribute to the progressive development of the cultural and educational process in Ukraine.

Summing up, we note that in the Ukrainian pedagogical heritage, the traditions of aesthetic education permeate almost the entire system of personality education.

Folk pedagogy used not only the surrounding natural world as a means of forming the aesthetic culture of the individual but also the work of the Ukrainian people, trying to make every type of human activity aesthetic and instilling in the young generation the desire to affirm the ideals of beauty in every object of the surrounding reality.

Therefore, it is undeniable that the aesthetic component is an integral part of the entire system of folk pedagogy, which runs through the entire wide spectrum of educational issues and is reflected in its basic ideas and main principles: conformity to nature, cultural conformity, folk, labor nature of education, etc. We see the prospects for further scientific research in a careful study of the development trends of aesthetic education in the theory and practice of modern art education in Ukraine.

References

1. Boichenko M., Nykyforov A., Chystiakova I., Sbruieva A., Hulei O., Bykova M., Boichenko A. Aesthetic and philosophical foundations of Ukrainian art education development in the late 17th – early 20th centuries. *Ad Alta*. 2021. Vol. 11 (2). P. 25–30.
2. Boichenko M., Nykyforov A., Hulei O. Genesis of the idea of using elements of teaching and education by means of folk arts and crafts in classical Ukrainian and Western European pedagogical thought. *Journal of History Culture and Art Research*. 2020. Vol. 9 (2). P. 123–132. DOI: 10.7596/taksad.v9i2.2579
3. Boichenko M., Nykyforov A., Hulei O. General Trends in Art Education Development in the Territory of Ukraine As Part of the Russian Empire in the Second Half of the 19th and Early 20th Centuries. *Journal of History Culture and Art Research*. 2020. Vol. 9 (1). P. 235–334. DOI: 10.7596/taksad.v9i1.2428
4. Андрущенко Т. Проблема виховання естетичного в українському культурному дискурсі в період глобалізації та інформаційної революції. *Проблема естетичного в культурі : матеріали до спецкурсу*. Київ : Університет «Україна». 2011. С. 219–245.
5. Антология педагогической мысли Древней Руси и Русского государства XIV–XVII вв. Москва : Педагогика. 1985. 366 с.
6. Буров А. Предмет и содержание эстетического воспитания, его соотношение с другими видами воспитания. *Советская педагогика*. 1971. № 6. С. 39–46.
7. Вороний О. *Звичаї нашого народу*. Етнографічний нарис : у 2 т. Т. 2. Мюнхен : Українське видавництво. 1958. 290 с.
8. Гончаренко М. Проблеми естетичного виховання. Київ : Мистецтво. 1976. 224 с.
9. Грушевський М. Дитина у звичаях і віруваннях українського народу (репринтне видання 1907 р.). Київ : Либідь. 2006. 144 с.
10. Гулей О., Гавриленко А. Етнографічні джерела про давні уявлення щодо естетичного виховання. *Мистецькі пошуки*. 2019. № 1 (10). С. 21–24.
11. Гулей О., Москаленко Л. Сутність естетичного виховання учнів засобами образотворчого мистецтва. *Мистецькі пошуки*. 2019. № 1 (10). С. 44–48.
12. Гулей О., Никифоров А. Формування художньої етнокультури майбутніх фахівців початкової освіти засобами народного мистецтва (на прикладі різьблення). *Дошкільна та початкова освіта в сучасному педагогічному просторі : колективна монографія / за заг. ред.*

О. В. Лобової, С. М. Кондратюк. Суми : СумДПУ імені А. С. Макаренка. 2020. С. 277–294. С. 277–294. DOI: 10.24139/978-966-698-286-8/2020

13. Джола Д., Щербо А. Теорія і методика естетичного виховання школярів. Київ : Інститут змісту і методів навчання. 1998. 392 с.

14. Дорога А. Естетичні виміри традицій української культури. Київ : Видавництво Національного педагогічного університету імені М. П. Драгоманова. 1999. 36 с.

15. Іваницький А. Українська музична фольклористика. Київ : Заповіт. 1997. 416 с.

16. Комарова Т. О взаємозв'язи мистецтв в естетичному вихованні дітей. *Дошкільне виховання*. 1995. № 5. С. 47–49.

17. Кутішенко В. Вікова та педагогічна психологія: курс лекцій. Київ : Центр навчальної літератури. 2005. С. 14–22.

18. Макаренко А. С. Педагогічна поема. Київ : Радянська школа. 1973. 528 с.

19. Масол Л. Концепція художньо-естетичного виховання учнів у загальноосвітніх навчальних закладах України. *Шкільний світ*. 2002. № 1. С. 1–16.

20. Методичні рекомендації до програми виховання і навчання дітей від двох до семи років «Дитина» / наук. кер. проекту: В. О. Огнев'юк; наук. ред. Г. В. Беленька, О. В. Богніч, В. М. Вертуніна та ін. Київ : Київський університет імені Б. Грінченка. 2021. 568 с.

21. Никифоров А. Розвиток творчих здібностей учнів засобами образотворчого мистецтва в контексті самореалізації особистості. *Європейський університет : імідж, мобільність та соціальні перспективи: матеріали III Міжнародної науково-практичної конференції* (м. Суми, 25–26 квітня 2019 року). Суми : Вид-во Сумського державного педагогічного університету імені А. С. Макаренка. 2019. С. 202–205.

22. Никифоров А. Сімейне виховання у змісті позаінституційних форм навчання декоративного мистецтва у підросійській Україні XIX – початку XX століття. *Науковий часопис Національного педагогічного університету імені М. П. Драгоманова. Серія 5 : Педагогічні науки : реальність та перспективи*. 2020. № 73 (2). С. 32–35. DOI: 10.31392/NPU-nc.series5.2020.73-2.07

23. Пагута Т. Естетичне виховання як психолого-педагогічна проблема. *Духовність особистості : методологія, теорія і практика*. 2011. № 5 (46). С. 105–116.

24. Рева Л. Дослідження Візантологічної комісії ВУАН (за архівами національної бібліотеки України імені В. І. Вернацького). *Актуальні питання сходознавства, славістики, україністики*. 2010. URL: <http://ekmair.ukma.edu.ua/handle/123456789/5848>.

25. Сухомлинський В. О. Вибрані твори : в 5-ти тт. Т. 2. Як виховати справжню людину. Сто порад учителям. Київ : Радянська школа. 1976. 410 с.
26. Сухомлинський В. О. Вибрані твори : в 5-ти т. Т. 3. Серце віддаю дітям. Київ : Радянська школа. 1977. 670 с.
27. Турчин Т. Естетичне виховання молодших школярів у позакласній роботі. *Початкова школа*. 2008. № 5. С. 16–18.
28. Ушинський К. Д. Педагогічні твори : в 6-ти т. Т. 2. Педагогічні статті та матеріали до «Детского мира» та «Родного слова». Київ : Радянська школа. 1988. 449 с.
29. Ушинський К. Д. Педагогічні твори : в 6-ти тт. Т. 5. Людина як предмет виховання (Спроба педагогічної антропології). Москва : Педагогіка. 1990. 526 с.
30. Формування естетичної культури особистості школярів. 2017. URL: <http://www.startpedahohika.com/sotems-1518-2.html>
31. Шевченко Г. Естетичне виховання в школі : навчально-методичний посібник. Київ : Радянська школа. 1995. 144 с.
32. Шевченко Ю., Землячко К. Естетичне виховання як важливий складник становлення особистості в молодшому шкільному віці. *Науковий вісник Мелітопольського державного педагогічного університету. Серія : Педагогіка*. 2015. № 2. С. 93–97. URL: <http://eprints.mdpu.org.ua/id/eprint/205/1/1273-2649-1-SM.pdf>

Information about the authors:

Nykyforov Andrii Mykhailovych,

Candidate of Pedagogical Sciences (Ph. D.),

Associate Professor at the Department of Fine Arts and Design
Sumy State Pedagogical University named after A. S. Makarenko
87, Romanska str., Sumy, 40002, Ukraine

Huley Olha Volodymyrivna,

Honored Master of Folk Art of Ukraine,

Associate Professor at the Department of Fine Arts and Design
Sumy State Pedagogical University named after A. S. Makarenko
87, Romanska str., Sumy, 40002, Ukraine

Kapran Oksana Volodymyrivna,

Senior Lecturer at the Department of Fine Arts and Design
Sumy State Pedagogical University named after A. S. Makarenko
87, Romanska str., Sumy, 40002, Ukraine