

ISMGE 2020**II International Scientific and Practical Conference "Individual and Society in the Modern Geopolitical Environment"****AESTHETIC PREPARATION OF TEACHERS: INCLUSIVE ASPECTS OF GENERAL AND ADDITIONAL EDUCATION**

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Abstract

The article is devoted to the problems of aesthetic training of teachers (of music, fine art, as well as other, including humanitarian and natural sciences) in the context of the implementation of the ideas of inclusive education and training in the format of general and additional education. The relevance of the study is due to the understanding that modern education, focusing on subject-specific competencies of the level of "knowledge" and "skill" and focused mainly on training specialists in the natural sciences, and, less, in the humanities. Modern education also pays very little attention training of specialists in the field of arts, as well as training of teachers with developed aesthetic competencies. Consideration of the aesthetic problems of teacher training should be carried out in two main contexts: aesthetic training of teachers who educate and raise children, adolescents and adults with knowledge and skills in the field of art, that is, in a field directly and directly related to aesthetic values and goals, objectives and solutions (first of all, these are teachers and teachers of music, art, etc.; 2) the aesthetic preparation of the "ordinary" teacher, teaching the aesthetic in general, additional and "global" education.

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1. Introduction

Currently, there is little research on aesthetic training of teachers (of music, fine art, as well as other, including humanitarian and natural sciences) in the context of the implementation of the ideas of inclusive education and training in the format of general and additional education. The relevance of the study is due to the understanding that modern education, focusing on subject-specific competencies of the level of “knowledge” and “skill” and focused mainly on training specialists in the natural sciences, and, less, in the humanities. Modern education also pays very little attention training of specialists in the field of arts, as well as training of teachers with developed aesthetic competencies. Consideration of the aesthetic problems of teacher training should be carried out in two main contexts: aesthetic training of teachers who educate and raise children, adolescents and adults with knowledge and skills in the field of art, that is, in a field directly and directly related to aesthetic values and goals, objectives and solutions:

- 1) first, these are teachers and teachers of music, art, etc.);
- 2) the aesthetic preparation of the “ordinary” teacher, teaching the subjects of the natural science and humanitarian cycle in general, additional and “global” education at their different levels, for which the aesthetic aspects of relationships seem to be at least secondary or even tertiary.

The technologically-utilitarian view of the nature of pedagogical work is associated with the traditional model of teaching, in which little attention is paid to the value-semantic aspects of a person’s comprehension of himself and the world, relations with himself and the world, including the problems of aesthetic competence and the teacher’s culture that have been little studied (Stepanova et al., 2019). His aesthetic readiness for work, training and education of schoolchildren and students with knowledge and skills in the field of aesthetics of everyday, educational and professional life. At the same time, inclusive doctrine in modern education involves not only and not so much the adaptation of specialists and schoolchildren / students with special needs to the conditions of study in high school or university. It involves focusing the attention of teachers and educational institutions on the importance of the integrity of education: providing students of different levels of opportunity to improve their abilities in various fields of educational and professional activities. These activities including their aesthetic abilities: both within the framework of mastering individual disciplines (touching musical, artistic, literary creativity, etc.), and in the context of the aesthetics of the educational process and its results as such. For this, both in the field of general and in the field of additional education, it is necessary to pay special attention to the formation and development of the aesthetic readiness of future teachers and other students and students to an aesthetic understanding of the world. The article discusses various aspects of the aesthetic understanding of the world by a specialist that need and can be developed in the system of general and additional education of teachers so that the specialist, and in the future his students, can realize the scenario of “full functioning” (self-adaptation and self-realization), avoiding professional burnout deformations etc.

Aesthetic training of teachers is a process of teaching and educating teachers, transferring knowledge, skills and values in the field of aesthetic understanding of internal and external reality. As modern education is increasingly drawn to the formation of specialized and early-specialized (“profile”)

forms of education and pays little attention to educational tasks as such, since the discussion of the aesthetic problems of training teachers must be carried out in two main contexts:

- 1) aesthetic training of teachers educating and raising children, adolescents and adults with knowledge and skills in the field of arts, that is, in a field directly and directly related to aesthetic values and goals, objectives and solutions (first of all, these are teachers and teachers of music, fine art, etc.);
- 2) aesthetic preparation of the “ordinary” teacher, teaching the subjects of the natural science and humanitarian cycle in general, additional and “global” education at their different levels, for which the aesthetic aspects of relations seem to be at least secondary or even tertiary (Menshikov et al., 2020; Shevchenko, 2013; Sukhomlinskiy, 1971).

The latter view essentially establishes an exclusive model of relations in which training, already in primary and secondary schools can be conducted in the direction of more or less isolation of schoolchildren and further students from knowledge and skills in the field of art, in the field of aesthetic understanding of oneself and of the world. In addition to the fact that such “inferiority”, one-sided preparation, and development lead to psychological burnout and professional deformations, it generally reduces the quality of human life at all levels. Not being a full-fledged subject of culture, a person does not become, in the words of K.R. Rogers, “fully functioning”, harmoniously combining the aspirations of self-realization and self-actualization by the subject: personality, partner and professional (Rogers, 2017). Earlier and even now, the doctrine of “general cultural competencies” existed, however, over time it turned out to be reduced to the “educational and professional minimum” of general knowledge and skills. Attempts to include values in them are unsuccessful, since:

- 1) education was largely isolated from education, especially at the university;
- 2) training focused on the standard educational “minimum”, which in no way allows a person to not only become a full-fledged cultural subject, including a creator of culture but also simply does not make it possible to realize all the richness of culture accumulated by mankind as a whole and by individual peoples in particular.

Therefore, we believe that the time has come to apply the ideas of inclusion to the aesthetic aspect of education and aesthetic education as a whole: every person, including a teacher, can and should gain access to knowledge, skills, and aesthetic values, along with other knowledge, skills and the values that form the pillars of any culture: moral (allowing and requiring to distinguish between good and evil), cognitive (requiring to distinguish between truth and falsehood), etc. values, without acceptance and, most importantly, the realization of which a person is not completely a person (Didenko, 2003).

Inclusion has long stepped over the idea of “including” people with disabilities in the educational process. It has become an important step towards a new awareness of how much a person is losing, limited for one reason or another, including organizational, economic, etc., his or her comprehension of himself/ herself and the world in the context of the wealth of national and universal cultures. Inclusive doctrine tells us that it is important not only to teach as a transfer of knowledge and skills but also to educate, as a transfer of values, including ethical, aesthetic, etc. For this purpose, in systems of general

and, especially, additional education, in the system of training teachers who will work within the framework of this type of education, it is possible and necessary to introduce programs, courses, technologies, etc., which activate the significance of aesthetic competencies aimed at to demand, update and activate the aesthetic activity of students.

2. Problem Statement

Inclusive doctrine in modern general and additional education involves not only and not so much the adaptation of specialists and schoolchildren / students with special needs to the conditions of study in high school or university. It involves focusing the attention of teachers and educational institutions on the importance of the integrity of education: providing students of different levels of opportunity to improve their abilities in various fields of educational and professional activities, including their aesthetic abilities, as well as in the development of individual disciplines (touching on musical, artistic, literary creativity, etc.), and in the context of the aesthetics of the educational process and its results as such. For this, both in the field of general and in the field of additional education, it is necessary to pay special attention to the formation and development of the aesthetic readiness of future teachers and other students and students to an aesthetic understanding of the world (Arpentieva et al., 2019; Kassymova et al., 2018).

3. Research Questions

We discuss various aspects of the aesthetic understanding of the world by a specialist that need and can be developed in the system of general and additional education of teachers so that the specialist, and in the future his students, can realize the scenario of “full functioning” (self-actualization and self-realization), avoiding professional burnout deformations etc.

4. Purpose of the Study

Our work is devoted to the problems of aesthetic training of teachers (teachers of music, fine arts, as well as other, including humanitarian and natural sciences, “sciences”) in the context of the implementation of inclusive education and upbringing ideas in the format of general and additional education.

5. Research Methods

Our work is devoted to a theoretical analysis of the problems of aesthetic training of teachers (teachers of music, fine arts, as well as other, including humanitarian and natural sciences, “sciences”) in the context of implementing the ideas of inclusive teaching and upbringing in the format of general and additional education.

Our work is devoted to a theoretical analysis of the problems of aesthetic training of teachers (teachers of music, fine arts, as well as other, including humanitarian and natural sciences, “sciences”) in the context of implementing the ideas of inclusive teaching and upbringing in the format of general and additional education. We analyze the problems associated with the formation and development of

aesthetic competencies of teachers in general and additional education, aspects and forms of work in terms of the formation and development of these competencies.

The main objective of our study is a theoretical synthesis of various ideas about the formation and development of aesthetic competencies of future teachers in education.

6. Findings

The inclusive doctrine posed a number of important questions for pedagogy, including the question of the access of any person to all the wealth of cultural property. Inclusion as a doctrine has stepped over the framework of inclusive education as an education focused on integrating people with special needs into the process of education and upbringing, special education or disabled people. This process was not simple and not one-stage (Bowe et al., 2012; Thomas, 2012; Yakovleva, 2001). Even now it is ambiguous, and so far, it brings into practice more questions and problems than answers and solutions. In particular, this concerns issues related to the (re)formation of a person as a cultural subject, fully functioning, combining self-realization (achieving social success, harmonious and full-fledged functioning as a member of a community, including a citizen, a representative of a national, professional and age group, etc.) and self-actualization (achievement of personal success, realization of oneself as a unique, organismic integrity at the level of an individual, partner and professional).

However, the real situation in the education of Russia and other countries is still quite far from these ideas, including because in modern pedagogy and psychology, education is mainly considered outside the main context of secondary and higher education. It is defined as a systematic activity of passing socially on to new generations -historical experience; systematic and targeted impact on the human mind and behaviour in order to form and develop certain knowledge and concepts, abilities, principles and value orientations that provide conditions for its development, preparation for public life, for professional labour and family activity.

Education and training are two sometimes-unequal components of education. However, in general, in most approaches and models of education, the concept of education is closely related to the concepts of training and, in particular, professional: socialization includes professionalization. However, in many “civilized” cultures, insufficient attention is paid to educational aspects, including in Russia. Here, “upbringing education” remains the leading concept of Russian secondary and higher education (with corresponding consequences for the upbringing of the population, its real preparation for life, labour productivity, etc.). This, however, narrows the possibilities of educating and relaying social experience, moral values, and worldview. In addition, the lower the requirements for the quality of education, the more education suffers, especially those types that are “non-core” for the student / foster child. Therefore, in particular, the division of teachers into teachers of humanities and natural sciences, and, especially, teachers of art, is because entire groups of specialists are deprived of training in the field of aesthetics, including artistic and aesthetic, etc. training.

With the concept of upbringing, it is necessary to correlate the idea of (re)socializing a person, that is, a person’s appropriation of the foundations of his native culture, culture of professional and family relations, etc., regulating the concepts of good and evil, success and failure, prescribed and forbidden acts traditions and customs, values and relationships.

In the modern world, the approach centred on learning as such (transferring competencies as knowledge and skills) is being replaced by approaches, ideologies and technologies, the essence of which is related to the relay of values and traditions, human being (human being). In the works of Yu.P. Azarov, E.N. Belozertsev, V.S. Ilyin, P.V. Menshikov, N.V. Mudrik, V.A. Slastenin, N.N. Shevchenko, Z.I. Vasilyev, S.G. Vershlovskiy, systematically examines the problems of professional development of a teacher. They are considered in the aspect of the system-personal approach.

Special attempts to describe the relationship between art and pedagogy have been made by foreign and Russian teachers, including from the beginning of the twentieth century: E. Weber, E. Linde, F. Hansberg, G. Shirrellan. Important ideas about the combination of science and art in the work of a teacher as a teacher are in the works of V.G. Belinsky, N.G. Chernyshevskiy, D.I. Pisarev, in the ideas of L.N. Tolstoy. Widely and multi-level problems of the relationship of science and art in pedagogy were studied by P.P. Blonskiy, P.F. Kapterev, A.P. Pinkevich, K.D. Ushinskiy and others.

The problems of communication of cognitive and artistic activities are indicated in the works of V.V. Gorshkova, G.I. Schukina, V.A. Sukhomlinskiy, and aesthetic and pedagogical culture in the works of V.A. KanKalik, N.D. Nikandrov, N.N. Shevchenko, I.A. Zyazyun and others. However, there are very few special studies related to the formation and development of the professional orientation and readiness of future teachers for aesthetic activity, aesthetic values and competencies of future professionals. There are relatively few theoretical concepts (O.A. Apraksina, M.S. Kagan, N.V. Kuzmina, L.N. Lesokhina, Yu.V. Linnik, V. V. Medushevskiy, N.V. Nazaikinskiy, V.A. Slastenin, A.N.Sokhor, N.A. Vetlugin, S.G. Vershlovskiy and others), in which the issues of integrative teacher training (including aesthetic training) are increasingly associated with the formation of new scientific models “at the junction” »General pedagogical and art history areas of modern humanities (Andreev, 2000). Humanitarian disciplines (philosophy, psychology, ethics, aesthetics, law, cultural studies, literature, etc.) contribute to the (trans)formation and development of self-awareness of a man as a person, partner and professional. They involved in the cognition and transformation of the world; the perception of human rights and freedoms, respect for its dignity and ethno cultural characteristics; mastery of cultural values and morality relevant to the building society; optimization of the content of humanitarian education (Shevchenko, 2013).

The most relevant to the tasks of aesthetic preparation of students is the culturological approach (works by E.P. Belozertsev, O.V. Dolzhenko, I.S. Isaev, E.S. Lyakhovich, N.S. Ladyzhets, V.A. Slastenin, I.V. Zakharova and others) to the construction of the educational process, presents it as a well-organized system, which is measured by the values of culture. The cultural core of the content of upbringing and education is universal values, and the attitude towards students is based on understanding them as free individuals capable of self-realization in the world of culture. This approach is an illustration of the ongoing replacement of a socially-oriented (constructing a person with parameters defined by the specific interests of society) model of a human-oriented (constructing a person for himself and indirectly for society) (V.I. Andreev, E.V. Bondarevskaya, O.V. Dolzhenko, O.S. Gazman, I.S. Yakimanskaya, I.S. Widt). V.A. Slastenin notes: “Culture is always creativity with all the characteristics of a creative act, it is always designed for the addressee, for dialogue, and its “assimilation” is a process of personal discovery, creating a world of culture in oneself, empathy and co-creation. Each newly acquired element of culture it does not cross out, does not deny the previous layer of culture” (as cited in Isaev, 2002, p. 16). Hessen

(1995) believes that education is an “individual culture”: the task of education is to familiarize a person with cultural values, transform a natural person into a cultural person (p. 36). Education is a mechanism of cultural reproduction, a complex and multi-level process and the result of the formation and improvement of a person, a specific area of assistance to its cultural (self)development, self-actualization and self-actualization of a person.

However, all existing approaches in one way or another draw attention to the importance of developing a person as a carrier and “embodiment” of values, including aesthetic values. Against the background of the revision of the foundations of pedagogy, much attention is beginning to be paid to the formation and development of a special component of the teacher’s professional culture - the teacher’s aesthetic culture. There has been a tendency in pedagogy to consider education as a way of creative development and transformation by a developing person of the diverse experience recorded in the achievements of universal culture, including aesthetic culture. The importance of values in education and training is growing. There is an increase in its cultural intensity and expansion of cultural functions. In addition, spirituality, an integral part of which is an aesthetic attitude to reality, is assigned an important place in the life of a modern professional from the point of view of the most advanced models.

Aesthetic culture is an interconnected and interdependent unity of aesthetic knowledge, skills and values. Aesthetic human culture is an important component of the teacher’s professional culture (L.E. Dementieva, N.B. Krylova, L.P. Pechko, V.A. Slastenin, V.A. Sukhomlinskiy, E.A. Verb). Sukhomlinskiy (1971) wrote that you cannot be a teacher without mastering the subtle aesthetic vision of the world (p. 117). He and other scientists and practitioners in the field of education and education sciences often consider aesthetic culture as “a qualitative characteristic, a facet of each side of behaviour and activity,” which allows you to fully communicate with the beautiful and actively participate in its creation (Verb, 1997, p. 19). The theoretical and practical prerequisites and consequences of the aesthetization of vocational training in a pedagogical university were examined by L.I. Ruvinskiy, L.F. Spirin, E.V. Vyatkovskaya, etc., described the conditions for the development of students' general creative and aesthetic abilities (M.V. Arapov, E.A. Grishin, etc.), evaluated the aesthetic and educational opportunities of humanitarian and natural-science subjects in the training of teachers, the possibility of developing aesthetic competencies among teachers of fine art and music (V.T. Ashchepkov, M. Elikov, I.M. Titova and others).

In pedagogy, issues of musical-aesthetic and artistic-aesthetic activities were also reflected in the works of A.I. Burova, E.A. Willow, N.I. Kiyashchenko, B.T. Likhacheva, V.V. Neverova, V.K. Skaterschikova, Yu.V. Shaykova, G.I. Schukina and V.V. Gorshkova, in them, in particular, the relationship of different types of aesthetic activity with each other and with other types of activity, with education in general, was studied. A.A. Valovich, L.N. Zelenov, N.B. Krylova, M.F. Ovsyannikov and other theorists and practitioners draw attention to the fact that aesthetic activity permeates all areas of human practice, including educational, scientific, labour and, to the greatest extent, art criticism, holistically and fully carried out when human actions rise to creativity according to the laws of beauty. The peculiarity of aesthetic relations is that, - writes Krylova (1990) - that they, having an “own” sphere of action (art), penetrate all types of activity and practice. Moreover, they claim their rights to participate in any creative process and can play the role of value orientations (Krylova, 1990, pp. 41–42). Therefore,

in particular, many well-known teachers (such as Sh.A. Amonashvili, B.T. Likhachev, A.S. Makarenko, V.A. Sukhomlinskiy and many others) consider:

- 1) not only and not so much in itself the aesthetic content of education (in the field of a particular type of art),
- 2) but also the aesthetic aspects of the organization of any pedagogical process: the relationship between content and form in the learning process; “compositional”, “architectural” and “dramatic” features in the organization of the “aesthetic drawing” of the lesson; artistic and linguistic forms of linguistic structure, etc. interactions in the lesson, in didactic communication; aesthetics of pedagogical interaction and educational environment, etc. (Amonashvili, 1996; Ptitsyna & Ostanina, 2018).

At the same time, studies in which the concept of aesthetic competence is introduced and conceptualized, its essence is revealed; the mechanisms of formation and development are still relatively few in number. Aesthetic competence is an integrative property of a person as a cultural subject, which is characterized by his ability to realize aesthetic potential in the practice of professional activity and the social sphere as a whole.

Understanding the characteristics and relationships of musical-aesthetic, artistic-aesthetic and other varieties of aesthetic activity and preparing for the activities of future teachers for them and teaching them is very important (Adorno, 1999; Bochkarev, 2006; Bochkareva, 2008; Medushevskiy, 1981) in the conditions of modern educational "innovations". Here, unfortunately, in modern Russia outdated models of the pragmatic orientation of education that ignore the spiritual aspects of education and upbringing play a large role. These models were relevant as far back as the century before last, including, starting with the predecessors of the advertised approach by J. Dewey and his followers. Now they occupy a large place again, they are even laid in the "foresight" of the formation of the future. Such models are associated with the need for a person to get only the experience that he needs for everyday work, family and everyday life. They are needed to perform certain functions that serve being (“to have”), which can satisfy certain more or less abstract “requests of society, state and business”, and not the requests of the person himself and not the functions of being itself (“to be”), creativity, self-actualization (Fromm, 2019). In such requests, you can find both declarations of the need to increase the level of education and lists like TOP-50. The Top 50 includes a list of the most sought-after professions in the future, including mainly the lowest-skilled service personnel. In such works, one can also find not only arguments about the importance of taking into account individuality in education but also thoughts about the importance of ensuring “stable development” of communities by providing the population with minimal and cheapest, mainly distance learning.

In such conditions, there is a need for the training of teachers who would be able and willing to form and develop in children and young people the qualities and “competencies” of the existential type, even in “circumventing” the model set out in A. Maslow’s “pyramid of needs”. As the works of V. Frankl, E. Fromm and other existentialists have shown, a person can and does sometimes “impossible” and reaches the heights of creative, including aesthetic activity, in the most unsuitable conditions to meet “basic” needs. It is only important that he is aware of the possibility and need to become himself and remain himself (Adler, 1993). The transition from a teaching approach to a pragmatic and more

existential one in pedagogy provides for the introduction of appropriate changes in the programmatic (ideological and technological) foundations of a higher pedagogical school, and changes in its nature. Both a high school teacher and a higher education teacher are required to immerse themselves in issues related to an aesthetic understanding of individual phenomena and events. They can help students understand the value, ethical and aesthetic meaning of events and phenomena. That is why today it is important to expand the “lists” (systems) of competencies and readiness that a teacher should possess and which teachers should prepare for higher education, what professional qualities and abilities should educators have in order to prepare the young generation for life. The teacher’s activity should turn into a qualitatively new form, the essence of which is to harmonize the relationship of a person to himself, to other people, to the natural and cultural world as a whole.

The aesthetic competence of a teacher includes a number of components:

- aesthetics of man and his development;
- aesthetics of the environment "habitat" and the development in which the person is;
- disclosure of the possibilities and limitations of human aesthetic activity.

Aesthetics of man and aesthetics of the environment guide a person along the path of self-improvement, self-education. The aesthetic competence of a teacher should cover issues such as the beauty of a person’s physical development; the beauty of human mental development; the beauty of a person’s spiritual development, etc. It should also include aesthetic understanding and an aesthetic reorganization of the conditions of everyday life: study and work, life and leisure, family and friendships and activities. The teacher is designed to encourage students to comprehend and / or improve the surrounding reality in terms of its aesthetic qualities. Here we are talking about not only the beauty of nature but also about the sociocultural environment as a whole, as well as the beauty of works of art that people create with their own hands. That is why the moment of aesthetization of everyday life is important, the introduction of beauty manifestations in its content.

No less important are special courses, programs and areas of general and additional training, in which aesthetic competencies are central: the society of the future, the society developing, that is, developing its culture, must be given ethical, aesthetic, etc. aspects of a person’s relationship with himself and the world, significant attention.

Having a formed, multi-aspect and multi-level aesthetic competence, the teacher can bring children, adolescents and young men closer to the world of beauty in reality and in art.

7. Conclusion

In general, the teacher’s aesthetic readiness for professional activity is built up by systems of general and additional education:

- 1) where art is the main area of specialization, aesthetic culture and competencies in the field of aesthetics are embedded in both general and additional education;
- 2) where art is not a field of specialization in general education, special attention and development of technologies for aesthetic education and training of schoolchildren and students are necessary;

- 3) where art is not a field of specialization, you can use the opportunities of further education. The active use of technologies of aesthetic education and training of schoolchildren and students in general education can and should be supplemented by the activities and practices of further education, including without a direct connection with requests professional activities: the purpose of education is a person as a cultural subject and not just a functional.

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