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КОНЦЕПТУАЛЬНІ ПІДХОДИ ДО ФОРМУВАННЯ ОСНОВ ЕСТЕТИЧНОЇ КУЛЬТУРИ ШКОЛЯРІВ

У статті проведений аналіз дефініцій і сучасного стану формування естетичної культури в Україні і зарубіжних країнах. Запропоновано підхід до організації процесу прилучення дітей до історичних надбань людства і національної культури. Розглянуто роль і можливості позаурочної художньо-естетичної діяльності у поглибленні та диференціації пізнавальних інтересів школярів, що ґрунтується на співтворчості та взаємоповазі.

Виявлено основні напрями позаурочних занять художнього циклу, які вимагають нових форм і методик. Визначено шляхи естетичного виховання учнів у процесі освоєння синтезу мистецтв (театру, музики, співу, танцю), що впливають на успішне вирішення проблеми. Запропоновано організаційно-педагогічну модель формування естетичної культури школярів в умовах однієї з ефективних форм позаурочної діяльності – шкільного музичного театру ляльок, яка сприяє ґрунтовному засвоєнню художніх знань, спонукає до самостійних творчих пошуків у різних видах художньої діяльності.

CONCEPTUAL APPROACHES TO THE FORMATION OF THE BASICS OF STUDENTS' AESTHETIC CULTURE

Summary

The article analyses the definition and the current stage of aesthetic culture formation in Ukraine and abroad. It offers the approach to teach children historical values and educate them in national culture. The article studies the role

and opportunities of artistic outdoor activity based on students' creative work and mutual respect.

The article reveals the main vectors of artistic outdoor classes involving novelty techniques and methods. It defines the ways of students' aesthetic education by the means of synthesis of arts (including theater, music, singing and dancing). The author offers a model of students' aesthetic culture formation by the means of school musical puppet theater, which is one of the most effective forms of artistic outdoor activity assisting personal creative search in various artistic spheres.

Introduction

The aesthetic attitude towards life, the ability to understand beauty in real life and art provide the revival of the cultural traditions and development of the general culture of the youth. According to the Ukrainian Conception of students' aesthetic education at secondary schools initiates cooperation with the cultural representatives, in order to continue the best national traditions and to use the modern invitational ideas. The complexity of this task is explained by the fact that social and cultural life doesn't give necessary motivation to express the aesthetic experience, and even open way to countercultural values.

The modern practice shows that the process of aesthetic education is supplemented by outdoor classes. It activates the process of formation of youth aesthetic culture which requires optimization of outdoor creative activity in the sphere of synthetic arts. Educational function of theatrical art is an effective means of aesthetic culture formation.

Aesthetic culture of the personality is an important issue for scientists. The understanding of the aesthetic culture in the self-development result in philosophic, psychological, pedagogic researches, dedicated to learning process, such as philosophic theory on personality formation (M. Bahtin, S. Ikonnykova, O.Losev, L. Stolyarenko, I. Kharlamov); the conceptual statements of the aesthetic education (P. Ebbs, R. Gibson, R. Cambbell, etc.) theoretical aspects of the aesthetic

education (Y. Borev, L. Volovuch, G. Lokareva, O. Otych, etc.); methodical tasks of the aesthetic development (A. Zys, O. Larmin, M. Ovsyanikov, L. Pechko, V. Skatershchikov, L. Stolovych, A. Shcherbo), particular, means of different kinds of art (A. Barton, A. Berkeli, D. Vinniot, R. Eifermann, L. Masterman); tasks on the content and structure of the aesthetic culture (L. Dementieva, A. Makarenko, U. Suna, V. Sukhomlynskiy, etc).

The purpose of this article is: to make scientific analysis of the notion «aesthetic culture», to define its role in the life, to explain the importance of students' outdoor activity in process of musical education and personal mental development, and creating the ways of students' aesthetic culture formation at the musical theater.

Part 1. The analysis of the scientific definitions of the personality's aesthetic culture

The aesthetic culture is an important part of human culture in general. It plays a significant role in formation of a moral human being. Nowadays such notions as «culture», «progress» and «creativity» are available in all the life spheres; notions «moral human being» and «well brought-up person» are considered as integral definitions [29].

Analysis of the aesthetic culture contents includes understanding of such basic notions as «aesthetics» and «culture».

The word «aesthetics» (Greek «aisthētikos») means belonging to the senses. This notion was first used by the German scientist A. Baumgarten for the new section in philosophy. Since XVIII century aesthetics has been accepted as science connected with the philosophy of beauty or the philosophy of art (as the science about the aesthetics) [6, p.5]. For some time aesthetics had been considered as the science of beauty in nature, society, in items of the spiritual and material

production, in laws of introduction and development of the aesthetic conscience, principles of the creativity according to the beauty laws [27, p.259].

We accept aesthetics as philosophical science studying the emotional perception of the world around, the practical activity, the main part of which is the ideas about the beauty. We see the results of this activity, for example, in art [19, p.16].

The phenomenon «culture» (from Latin) means up-bringing, education and development. The scientists divide culture into 2 types (material and spiritual), that are connected with each other. We prefer the following definition, «Culture is the special way of organization and development of the human life that is presented in the products of the material and spiritual activity, in the system of the social norms and institutions, in moral values, in the general attitude of the people towards the nature, between the people and themselves» [10, p.126]. The level of culture characterizes not only the definite society, but the certain person who can use the special way of studying, communication and different kinds of activity with the purpose of gaining the culture in the individual way.

So, culture is the special form of the accepting and perceiving the world, the level of the up-bringing, the spiritual life and creativity [19, p.18]. The society is the cooperative subject of the historical activity, the means and the products of this activity are connected with the notion «culture», so the aesthetic culture is considered as «the system of the means and the products, with the help of which the person accepts the world aesthetically» [26, p.5].

Individual human character opens way to find out the general or the social one. That is why the aesthetic culture should be accepted as «the unique mirror of the aesthetic wealth of this or that society» [26, p.14]. According to the social importance there several cultural types including social culture of the person, the aesthetic culture of the social group, the aesthetic culture of the definite society, the aesthetic culture of the society in general [25, p.169].

The aesthetic personal culture shows the aesthetic culture of the definite nation and society, demonstrates the level of the development of the aesthetic

conscience, the ability and the needs of reality perception. According to M. Bahtin, the functional ability of the aesthetic culture is connected with «being the main component of the system of the general human activity» [1, p.23].

The differences between the points of view and methodical positions of the scientists, the complexity and diversity of the scientific objects exercise positive influence on the appearance in the scientific literature with different approaches up to the content's generalization.

The representatives of German classical philosophy searched for the sphere of the real cultural being and the humans' development in the spiritual sphere, in the moral sphere (Kant), aesthetic (Schiller) and philosophic conscience (Hegel).

The modern Ukrainian scientists analyze the aesthetic personal culture as a category that is characterized by the development of the certain elements of the aesthetic conscience. So, N. Savin thinks that the aesthetic culture is the presence of the aesthetic feelings, the special emotional tone to the beauty in art, nature, public life and human behavior [18]. V. Bezrukova notes that the aesthetic culture is the certain level of tastes combining feelings, certain knowledge and actions connected with satisfaction of interests and needs [2]. L. Stolyarenko explains, that the aesthetic culture is the conscience (feelings, tastes, ideals, needs, interests), the body culture (the body harmony), the culture of gestures, mimics etc. [20]. I. Kharlamov explains the aesthetic culture as the development of the ability of the full perception and the correct understanding of the beauty in art and life, creating the aesthetic notions, tastes, ideals, and also developing the creativity skills and talents in the sphere of art [23]. V. Slastonin connects the formation of the aesthetic culture with the ability of the complete perception and understanding of the beauty in art and reality, realizing the existence of the system of ideas and points of view, providing the satisfaction obtained from the aesthetic beauty [15].

I. Tzoy's point of view includes the dialogue's perception between the person and art, the process of which influences the development of the person's aesthetic qualities and promotes self-education [24]. A. Zis in process of

researching the formation of the aesthetic ideals learns the content of beauty, and explains its meaning in the process of creating kindness [7].

The aesthetic culture is the criteria of the well brought-up person. It connects this notion with the formation of the «aesthetic things», the main purpose of which is the development of the aesthetic attitude towards life: labor, public life, nature, art and behavior. The aesthetic upbringing is supposed to influence the formation of the aesthetic notions, marks, suggestions, tastes, ideals, needs and skills [16]. The aesthetic culture is researched as the combination of feelings, tastes and ideals that become real in the process of changing the world according to the laws of beauty, as the culture of perception and changes in the world according to the social opportunities for the maximum existence of the personal human possibilities. It explains why the aesthetic culture has the certain historic character [12].

Analysis of the scientific literature determines that the aesthetic personal culture is the complex qualitative notion with certain laws of beauty, ability to perceive the world, the aesthetic possibilities in the appearance and in literature.

In psychological literature dedicated to the aesthetic students' culture formation we can see several other notions including «aesthetic upbringing», «aesthetic intelligence», etc. In order to describe the content of the aesthetic culture, we should analyze the connection of this phenomenon with the other notions.

One of the psychological notions is the aesthetic education. Definitely the world around us, art, certain personal peculiarities, and self-education influence the aesthetic development of the person, but the most important issue is education. The education is the main key at the beginning of the aesthetic personal culture.

Nowadays in Ukraine the aesthetic education plays a significant role as the means of creating the spiritual personal world, development in harmony and beauty. The main idea in the aesthetic education must be the national art without any side influence of non-Ukrainian origin [8, p.20-22]. It means, that we should pay attention to the national culture most of all.

In XX-XXI centuries the notion «education», that forms the cultural personality, lost its original meaning. «The educated person» is «informative person», so it doesn't mean that this person can live in culture and accept cultural innovations. In other words, the main contradiction between the educational system and the social demand is failure to define the ways, methods and means of alteration from informative education into the education.

In the conceptual thesis of the aesthetic education in Britain, Canada and the USA (P. Ebbs, R. Gibson, R. Campbell etc.), the system of methods and means of the aesthetic education of students is developed. Art as the means of the psychological influence on the personality plays the important role. Dramatization in the aesthetic pedagogical work is analyzed.

The experience of Peter Ebbs, a professor of the Success University in Britain, indicates that the most important ability of the personality is the aesthetic feeling. He stated that the youth is expected to participate in the public activities connected with biological and cultural sources. From the point of view of the teacher, all the kinds of art are denoted with own aesthetic field helping with harmonic upbringing of the youth. Cultural creativity is the transition from traditions to the innovations. Realizing their own inner perceiving impulse, students are welcome to work with different kinds of art up to the certain creativity [11, p.171-173].

Interesting researches are held by the teacher of Cambridge University R. Gibson, who creates the system of the «active aesthetic education», develops the theory of feeling proving that feelings can be brought up. The scientist thinks instrumental-rational pedagogics is irrelevant, since the latter implies the child's feelings as secondary, and the emotional balance is not stable. Students' feelings shouldn't be neglected. The teacher must always remember the similarity of human feelings that shouldn't be assessed (even on the verbal level) [3].

Along with its influence on personality, the aesthetic culture has a positive impact on the formation of another way of thinking. It develops the general cultural talents.

Part 2. The peculiarities of students' outdoor activity and its role in the formation of students' aesthetic culture

In the center of the modern educational process human being is the most valuable issue. People can influence their own education and compare everything with human values. Thus it is necessary to form the development of the outer world that will provide the changes from the «useful culture» up to the «culture of self-respect». It is influenced by the process of modernization of the modern educational process and, secondly, by the increasing stream of information, where the main criteria of the students' attitude towards the knowledge is the practical skills.

The students' education in Ukrainian secondary schools is held in the process of the lessons and outdoor activities.

Outdoor activities component of the aesthetic education includes the organization of the collective and group forms of the students' voluntary after-class work, but under the guidance of teachers or with the participation of teachers.

The main peculiarity of after classes work is the specific character of its subjects connected with co-authorship, friendly relations, self-respect and interests in success and results of this work. Cooperation is the basic of its organization.

The German philosopher, psychologist and educator I. Herbart denotes, «The mortal sin of any teacher is to be boring». That is why into the key skills of any teacher we relate: mobility and the stable renovation of knowledge for the successful solution of tasks in different conditions; flexibility of methods; criticism and creative thinking. As a result, all the lessons will be interesting, cognitive and useful. The absorption and differentiation of interests lead to being definite, steady and substantial. Practical actions may be changed: they are characterized by thoughts and words, they become the means of the using the knowledge [9, p. 188].

All the principles connected with the practice and correspondence between the teacher's plans and opportunities of their obtaining, influence the high level of

the educational and developing state of students. Keeping to general principles (humanization, democracy, availability etc.) it is necessary for the methods of organizing the outdoor activity. But this has its specific reasons – anesthetization of the life and culture. «The dialogue of cultures» gives an opportunity not only to be the part of the historic values of people and national culture, but be stable on the world of culture and its creating. The aesthetic attitude towards the reality gives an opportunity to learn the real beauty of the public aesthetic ideals.

P. Hodsoll determines four main tasks of education in the artistic and creative spheres: giving the information about the culture; development of the creative skills; obtaining new means of communication, development of skills to estimate pieces of art [3, p. 39]. Thus, the artistic education in outdoor activity needs different kinds of art as the unique cultural notion. Conditions are provided for the realization of the creative students potential in after classes activities, groups (choirs, musical, dancing and folk groups), amateur theaters, in the process of preparation and attending the concerts, museums, theaters, meetings with artists, holding different kinds of concerts involving music, films, decorations, theatrical meetings, etc.

The huge influence on the formation of the aesthetic students' culture is provided by the theater. The role of the musical theater in the aesthetic education is learned by O. Alexandrova, T. Borysova, I. Lavrysh, N. Satz, M. Tatarenko. The process of creative personal development was researched by Ukrainian scientists: T. Tryglazova, L. Kalinina, G. Lokareva, N. Myropolska. The work with children in theatrical art gives the practical opportunity to control the process of the aesthetic attitude towards the reality, particular to the art. In the researches of B. Golovoskiy and S. Smelyanska the role of the school theater is educational and developing. They think, that the art on the stage relates to the students' needs. The ability to be changed gives a chance to compare oneself with the image of another person and change the reality to the playing role [5].

The main aim of the theatrical education is the creativity of all the participants, who have got the skills and the great desire to show different roles,

estimate them, compare themselves and observe the reaction of teenagers. Unlike professional art, that must attract attention of every spectator, the child theater has something special, that is created by the possibilities of perception and creativity of children, where the main thing is to bring the audience satisfaction. The creative search and experiment are the basic of the group, where every student is busy according to their skills opening opportunity to be an actor or an artist [30, p. 23].

In the historical aspect the school theater appeared in the educational institutions of the Western Europe of Medieval period as the means of learning Latin and education. Step by step the plays were translated into national languages and the school drama began to have the character of mystery, or plays set on historic and mythological themes. The school theater had its theoretical rules denoted by J. Pontano in Italy, Y. Scaliger in France, Pf. Prokopovych in Russian Empire). In B 16-17 centuries thanks to Jesuits, the school theater developed in Poland, and later in Ukraine. Its unique form in Ukraine was «vertep», created in Kyiv-Mogylyanka (Academy). The «vertep» was very similar to Belorussian «batleyka», Polish «shopka», Russian «Petrushka».

In modern social and pedagogical practice theatrical means are wide-spread as the universal influence on the personality and on the teachers. For example, in Germany the Association of theatrical education has been working since 1990. It unites teachers who use theatrical art with the aim of formation the competent notions (communicative, artistic, etc.) in the way of organizing the theatrical work at secondary schools, kindergartens, art schools, churches, hospitals in the sphere of management and marketing [32].

In the USA the theatrical work is analyzed as the important means of the civic education, the formation of the civil personality with all the rights, respect. On the meeting of the Association of political sciences in 2003 it was said that amateur theater, first of all is especially valuable because it allows people to perceive and interpret the world around more realistic, help people change in the positive way [21].

In Belgium the school «Hermitage» established by O. Decroli has been working since the beginning of the previous century. The educators create conditions for active communication on literature, theater, cinema and other topics teenagers can share.

The definite interest is provided with the experience of educational institutions, where the after classes activity is included into the continuing education and is accepted as one of the most important stages in the educational system of the personality. Polish scientists pay much attention to the educational problems and the students' creativity (D. Ekiert-Oldroyd, J. Łaszczyk, T. Męczkowska, J. Szwemin, D. Konatkiewicz). A very interesting example is the program "Teatrzklasą" for the students of 7-9 grades of one of Cracow state schools. It was established on the basis of the educational programs of Poland (Polish, music, art) and is established on the principle of regularity and dividing the difficulties in the aesthetic development [29]. At the Polish lessons children will get knowledge from the theater, get acquainted with the works of noble artists, kinds of drama as the literal work, summarize the tasks: reports, critical texts, reviews, that influence the formation of competencies: activity, conscience and criticism. At the lessons of Music students learn the specific character of the musical theater and its genres, create the theatrical improvisations.

The main feature of the musical-theatrical activity is the priority of music above other means of theatrical representation. The task of after classes activity is the usage, correction, leveling and neutralization of the influences of musical information with the active connection with classical and folk art [17].

The combining of different genres, styles and elements leads to the perfect cooperation between the participants. Music increases the stage performance, reflects its emotional tone.

For instance, the musical puppet theater is characterized by peculiarities for the fairy-tales performances with all the stage alterations. The creative experiments are influenced by the syntheses of different types of art, where the puppet is referred as sculpture, decorations are referred as painting, and the play is referred

as literature. «Puppets, as well as fairy-tales, also extend the limits of reality, but they give physical and imaginative satisfaction during the play» [28, p. 215].

The Polish researcher of the puppet theater H. Yurkovskiy denoted that the actor with the puppet always determines to the audience not only the content of the play, but demonstrates all the secrets of the art. Together with the puppet and the actor, the masks, decorations, particular artistic elements were demonstrated. So, on the basis of puppet theater there was established another theater with different kinds of expression [31, p.100]. Researcher Fedotov underlines that the puppet is the «actor» with limited abilities. All the power of expression is in masks, gestures, mimics. The peculiarities of this genre is that the puppet is the very instrument helping deliver to the audience the ideal and emotional content of plays [22, p. 2].

To order to sum up all the statements mentioned above we suggest the practical experience of the school musical puppet theater «Fantasy» (Vinnytsia).

Part 3. The ways of formation the aesthetic culture of students by means of the musical theater

Corresponding to the modern requirements of the aesthetic education of students, oriented on the moral attitude towards the reality and art, the students' training process includes interiorization of certain amount of knowledge, skills, abilities, and self-development in the process of art.

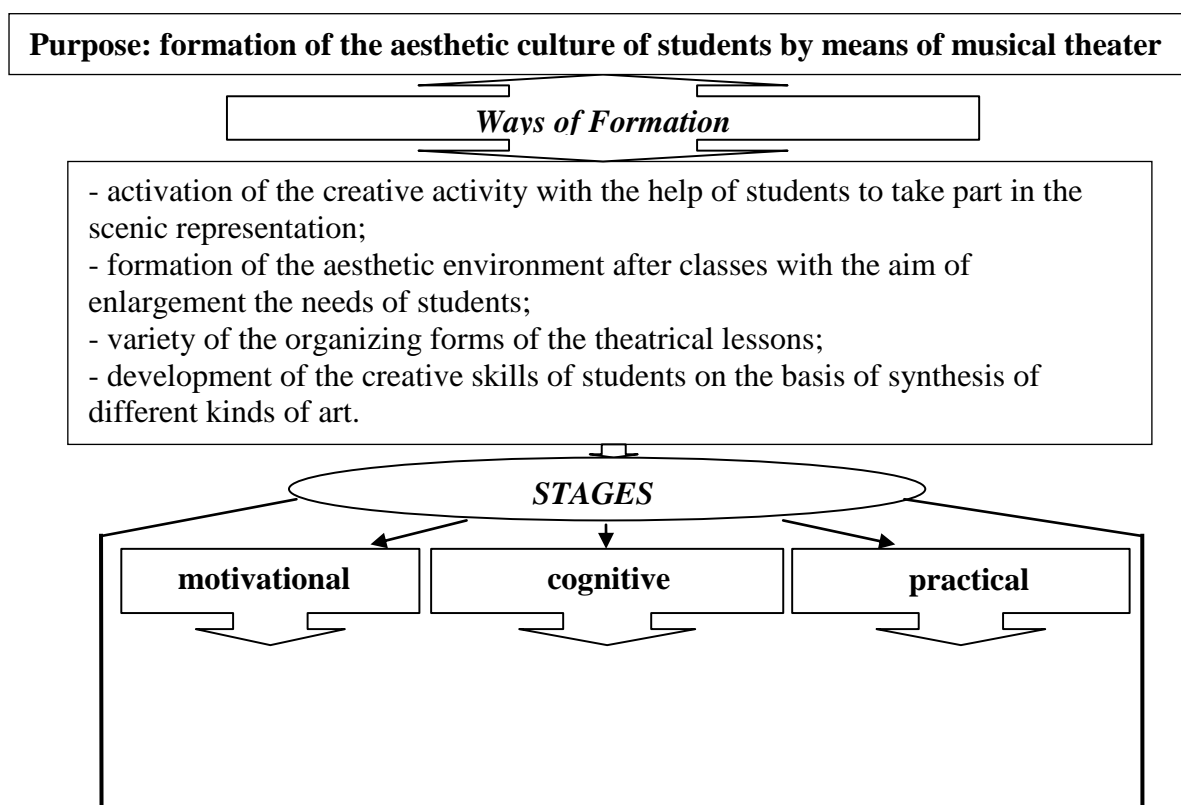
Combination of different kinds of art in the theatrical activity, its influence on the aesthetic development of the personality allows to demonstrate new ways of forming the aesthetic culture including: **activation of the creative activity** (ability to do creative tasks, analyze, estimate the results of achievement without any help); **formation the aesthetic environment** (enlargement of the aesthetic needs through the expansion of the cultural space of the schoolchildren and orientation onto the creative activity); **variation of the organizing forms of the theatrical lessons** (for the extension of the general artistic view, development of the creative potential of the personality); **development of the creative abilities based on the syntheses of**

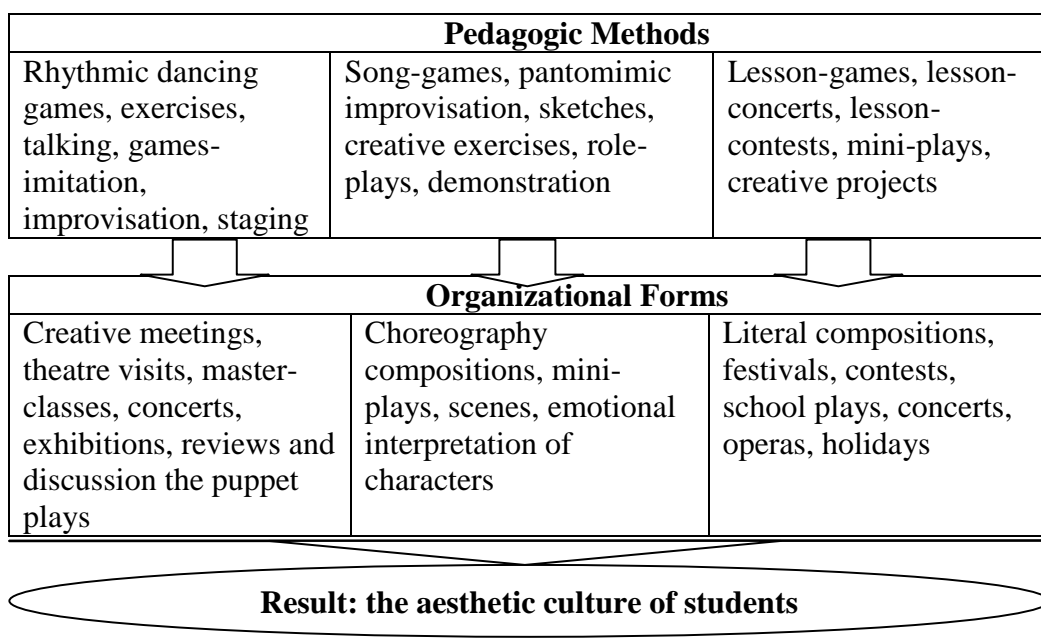
different kinds of art (needs and interests of students, skills to think, to live through the aesthetic feelings, to understand the aesthetic beauty of the word, music, plastic arts and acting game).

The combination of different genres and expressive means of the theatrical activity (speaking, controlling the puppet, singing, dancing and playing) gives a chance to choose the genre of the activity, where students can show their creative skills, develop the culture and cognitive functions.

On the basis of the generalizing the theoretical statements and practical knowledge there formed the educational model of the students' aesthetic culture development by means of musical puppet theater. Functioning of the following model is possible through the cooperation of ways, stages, methods and forms of the formation of aesthetic culture of students. According to the content in the scheme we can obtain the prognostic result (Picture 1).

The basis of the theatrical activity is the priority of music to other means of theatrical representation. The organization of the creative activity of the vocal art and dancing contains the participation of students in the plays, operas with the puppets and actors in the masks on the stage. The orientation towards the synthesis of two kinds of puppets became the stimulating factor for creating the program and the methodical decision of the tasks with three stages: motivational, cognitive and practical.





Picture 1. The organizational model of formation the aesthetic culture of students by means of the puppet musical theater

The vocal activity in the musical puppet theater performs two functions: visual (creating the bright theatrical character) and illustrative (the musical characteristics of the main character). Students have the vocal skills (the correct sounds, singing breath, the right pronunciation), depicting the emotional and figurative image in the process of singing. But the method of learning the songs is complicated through several actions: movement coordination (work with a doll), voice (declamation singing), hearing (accompaniment singing) [14]. So lessons should have the complex character with the complicated technique of the vocal skills (Scheme 1).

Scheme 1

Program of school musical puppet theater (vocal activity)

Motivational Stage	Cognitive Stage	Practical Stage
Discussion «Music at the Puppet Theater». Video review of the professional theaters	The combination of movement and singing in the games of fairy-tales' characters: «Cold Nose, Short Tail» – libretto by F. Olin, music by M. Parzhaladze	Lesson-Contest
Meeting with actors, artists and stage managers of Vinnytsia academic puppet theater «Golden Key»	Exercises connected with movement coordination (work with puppets), voice (declamation, singing), hearing (singing accompanied by the musical instrument)	School Concert

International festival «Podil Puppet». Review of the plays: «The Nutcracker» – Ernst Theodor Wilhelm Hoffmann (Ukraine); «Golden Fish» – A. Pushkin (Rumania); «Puss in Boots» (Bulgaria)	Practical lesson: «The musical drama of the puppet play» as the example of «Turnip» – music by N. Goleschanov	The combination of mini-plays with different kinds of puppets: gloves' and with masks
Discussions and master-classes on the topic: «The world of the folk musical theater»	Singing accompanied by and without the musical instrument. The Ukrainian songs: «Vyishly v pole kosari», «A vze vesna», «Oh yest v lisa kalyna» etc.	The theatrical holiday of the song. The musical-literal compositions with the usage of Ukrainian songs and elements of folk.
Discussions «The specific character at the puppet theater»	Sketch on the diction; intonation, timbre voice. Performing the vocal circle «Dancing of the fairy-tales» (music by Sharkovskiy)	Preparation and performance in the annual local festival of the child's creativity «The pearls of the year»
Attending the play «Podil traditional toy» at Vinnytsia Local History Museum	Work on the voices of the characters at the musical play and opera («Cat's House» – music by V. Zolotarov)	Lesson-Contest connected with the best vocal image of the puppet character
Discussions «Performing the musical play as the process of the collective art»	Ensemble singing. The Ukrainian folk songs «Ishov did na stav»; «Ne schebechu, soloveyku»	The school play «The chocolate country» (libretto G. Lagzdyn, music by Y. Shtuko)
Discussions «The musical image at the child's opera»	The combination of the means of expression the music and theater (exercises and sketches)	The concert with the opera «Ivasyk-Telesyk» (music by K. Stezenko)
Master-class «The principles of creating the plays and the technical methods of controlling the puppets»	Singing and play of the puppet character	The school performance «Cock-a-doodle-doo» (libretto) and «Cock-a-doodle-doo» (libretto by I. Tokmakova, music by N.Karsh)
«Staging the folk plays and games»	Singing of the folk songs «Grytzu, Grytzu, do roboty», «Khodyt garbuz po gorodu»	Participation in the folk celebration «Funny Fare»

Dancing activity is realized through the process of illustrating the figurative means of plastic arts and pantomimic methods; reproduction of the choreography mini-plays according to the character tempo, dynamics and rhythm), the ability to improvise, to coordinate own movements with the movements of the partners (Scheme 2).

Scheme 2

Program of school musical puppet theater (dancing activity)

Motivational Stage	Cognitive Stage	Practical Stage
Dancing-pantomimic art. Musical games) «Sea», «Wind»,	Learning the notions «character of the music», «tempo»,	Lesson-Play

«Flora», «Amazing Dream»)	«dynamics», «introduction», «culmination», «end»	
Discussions «The content and the form of the choreography art»	Staging of the choreography performances («Seasons», «Awakening the Spring» and «Carnival»)	Lesson-Concert
The master-class of the actors of the puppet theater «The pantomimic illustration of the emotional reactions of the actor»	Performing of the choreography scenes in the play «Cold Nose, Short Tail» – libretto by F. Olin, music by M. Parzhaladze	The combination of mini-plays with different kinds of puppets: gloves' and with masks
The classification of the dancing moves according to the content: expressive, efficient, associational, traditional	Song-games («A vzhe vesna», «Podolyanochka», «Perepilka», «Grytzu, Grytzu, do roboty», «Khodyt garbuz po gorodu», «Zanadyvsia zhuravel»)	Musical compositions with the usage of dancing movements and elements of plastic arts
The international festival of theaters for children and the youth «Korchak» in Warsaw (video view and discussion of the plays)	Dancing characters at the musical play and opera («Cat's House» – music by V. Zolotarov)	Preparation and performance in the annual local festival of the child's creativity «The pearls of the year»
Attendance of the concerts of professional and amateur dancing groups	Pantomimic improvisation and choreography mini-plays («Mute cinema», «Fairy-tale's birds», «Four seasons»)	Content towards the best dancing image of the puppet character
Movements with puppets accompanied by the musical instrument. Imitation of the game on the musical instrument	Staging the choreography scenes of the actors («Funny pigs», «Turnip», «Flowers' dancing», «Cats and mice»)	The school play «The chocolate country» (libretto G. Lagzdyn, music by Y. Shtuko)
Video review of the dancing in the classical and modern styles	Figurative sketches: unforgettable circumstances, changes of the relations between the characters	Folk holiday «Funny fare»
The staging of the sketches on the topics: : «Favorite Fairy-Tale», «Sea storm», «The unforgettable adventure»	Staging the choreography scenes to the music piece «Cock-a-doodle-doo» (libretto I. Tokmakova, music by N. Karsh)	The school performance «Cock-a-doodle-doo» (libretto by I. Tokmakova, music by N.Karsh)
The means of improvisation according to the picture	Emotional interpretation of the images. L. Glibov – «Cuckoo and Rooster», O. Pchilka – «Cats' Experience», I. Krylov – «Monkey and Glasses»	Operetta M. Lysenko «Nibbly-Quibbly the Goat»
Dancing games and exercises of the figurative character	Learning of the dancing elements of the folk dancing: Ukrainian, Polish, Czech	Lesson-Concert

The wide range of the creative tasks, development and improvement of the physical qualities (attention, memory, fantasy and empathy) and mechanisms of sub conscience of the students (intuition) create the possibility of the correct reflection of the stage behavior of characters. Regarding this teenagers have skills

to change the character of movements because of tempo, dynamics and music rhythm; illustrate the figurative image with the help of different figurative means; to reflect the choreography mini-plays; change different images; coordinate own actions with partner's; improvise.

Thus, participation of students in different kinds of outdoor art, particularly in the musical puppet theater, keeping up to the appropriate ways and the usage of methods and forms of work with students ensures effective formation of the aesthetic culture.

Conclusion

Analysis of mentioned bibliography brings us to conclusion that aesthetic culture of personality is an important factor in development of senses forming unique individuality. Students' aesthetic culture is defined as dynamic personal characteristics giving ability to percept the beauty of art, and to make use from aesthetic feelings in daily life.

The process of aesthetic education is represented by traditional art lessons supplemented by students' creative workshops, which is an effective means of artistic work.

The art of music and theater appears to be very helpful in terms of teaching children the values of aesthetic culture. Musical puppet theater is one of the most interesting issue of this type of art. Combination of different types of artistic activity including speech play, dances, pantomimic, music, singing and actors' play allows students to feel, to create, and to extend their ideas about art. Music in puppet theater denotes relationships of the characters.

The theory of this research includes development of organizational model reflecting the general structure of students' aesthetic culture formation process by the means of musical puppet theater. The model consists of ways, stages and formation methods of the issue under research. The combination of these factors provides the integrity and successful work of this model.

Perspectives of further research include examination of dramatization process as a means of aesthetic therapy.

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