

Artículo de investigación

Formation of cultural and aesthetic competence of the student of the university of culture and arts: philosophical and methodological approaches**ФОРМИРОВАНИЕ КУЛЬТУРНО-ЭСТЕТИЧЕСКОЙ КОМПЕТЕНТНОСТИ СТУДЕНТА ВУЗА КУЛЬТУРЫ И ИСКУССТВА: ФИЛОСОФСКО-МЕТОДОЛОГИЧЕСКИЕ ПОДХОДЫ**

Formación de competencia cultural y estética de un estudiante universitario de cultura y artes: enfoques filosóficos y metodológicos

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The article is devoted to the consideration of fundamental philosophical and methodological approaches to the process of formation of cultural and aesthetic competence of students of the University Culture and Arts. A brief description of the concept of «cultural and aesthetic competence of a student of the University of Culture and Arts» has been given; on the basis of the study of philosophical, cultural, psychopedagogical literature, the significance and meanings of the realization in the educational practice of the University of Culture and Arts of unity of cultural, axiological (value), polyartistic, polyesthetic (expressional) approaches have been analyzed. The general results of research work on the problem of formation of cultural and aesthetic competence of students of universities of culture and art, carried out on the basis of the budget educational institution of higher education of the

Аннотация

Статья посвящена рассмотрению основополагающих философско-методологических подходов к процессу формирования культурно-эстетической компетентности студентов вуза культуры и искусства. Дана краткая характеристика понятия «культурно-эстетическая компетентность студента вуза культуры и искусства»; на основе изучения философской, культурологической, психолого-педагогической литературы проанализированы значение и смыслы реализации в образовательной практике вуза культуры и искусства единства культурологического, аксиологического (ценностного), полихудожественного, полиэстетического (выразительностного) подходов. Представлены общие результаты исследовательской работы по проблеме

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Keywords: The student of the University Culture and Arts, philosophical and methodological approaches, cultural and aesthetic competence.

формирования культурно-эстетической компетентности студентов вузов культуры и искусства, проведенной на базе бюджетного образовательного учреждения высшего образования Чувашской Республики «Чувашский государственный институт культуры и искусств» Министерства культуры, по делам национальностей и архивного дела Чувашской Республики.

Ключевые слова: студент вуза культуры и искусства, философско-методологические подходы, культурно-эстетическая компетентность.

Resumen

El artículo está dedicado a la consideración de enfoques filosóficos y metodológicos fundamentales para el proceso de formación de la competencia cultural y estética de los estudiantes de la Universidad de Cultura y Artes. Se ha presentado una breve descripción del concepto de «competencia cultural y estética de un estudiante de la Universidad de Cultura y Artes»; Sobre la base del estudio de la literatura filosófica, cultural, psicopedagógica, el significado y los significados de la realización en la práctica educativa de la Universidad de Cultura y Artes de la unidad cultural, axiológica (valor), poliartística, poliética (expresiva) Los enfoques han sido analizados. Los resultados generales del trabajo de investigación sobre el problema de la formación de la competencia cultural y estética de los estudiantes de universidades de cultura y arte, realizado sobre la base del presupuesto de la institución educativa de educación superior de la República de Chuvash «Chuvash State Institute of Culture and Arts »Del Ministerio de Cultura, Nacionalidades y Actos de Archivo de la República de Chuvash.

Palabras clave: Estudiante de la Universidad de Cultura y Artes, enfoques filosóficos y metodológicos, competencia cultural y estético.

Introduction

The current sociocultural situation is characterized by the need of formation of cultural and aesthetic competence of the student of the University of Culture and Arts, as far as the changes in modern society affecting all spheres of life assume the global principles and require a rethinking of the philosophy of higher education, methodological approaches to the qualifications of specialists in the sphere of culture and art, designed to preserve and multiply the cultural heritage of mankind.

The historical experiment shows that the development of higher education in the sphere of culture and art, its content (details), cannot be considered outside the global trends related to the formation of a national educational standard, problems of informatization and globalization. The identification of the place and role of culture and art in today's reality, the strategy of their development, the disclosure of axiological renewal of the content of activities in

the sphere of culture and art, - all of this are of fundamental and current nature. A special significance in this context obtains the work with the students - future specialists in the sphere of culture and art, formation of their cultural and aesthetic competence. It is they, according to their professional form of activity, who are called out to form a special cultural and aesthetic educational environment in modern society.

The role of education and culture is increasing, which, only in close connection, can enrich the personality of each student with socio-cultural experience of previous generations (Aryabkina, I.V., 2015). All of this actualizes the necessity of formation of cultural and aesthetic competence of the student of the University of Culture and Arts as a vital component of his personality. These days, his inner world, variety, multidimensionality of his manifestations, elicitation and development of creative potential obtains a particular social significance. By

cultural and aesthetic competence of the student of the university of culture and arts we mean a high degree of his multicultural in its content humanitarian and artistic erudition; possession of theory, methodology and methodology of cultural and aesthetic activity, based on moral and aesthetic system of values , motivation for effective implementation of them in practice, ambition to achieve the best professional results on the basis of personal creative self-development and self-improvement. The cultural and aesthetic competence of a student at the University of Culture and Arts includes:

- The maturity of his creative abilities and the availability of creative potential, the need for creative work for the benefit of society for the purposes of self-realization, self-affirmation;
- Differentiation of creative activity, its definiteness in any directivity (art, professional activity);
- A definite level of creative achievements of the person;
- Personal style of creativity
- The presence of a definite hierarchy of motifs, among which the motif of creative self-affirmation occupies the place of semantic forming one (Aryabkina, I.V., 2010a).

In the conditions of intensively hold educational reforms, the need of a modern student to define his own, the most perspective and effective strategy of activity, based on the real possibilities of transformative development and self-development, the axiological orientation of which is determined by the desire to realize his own cultural and aesthetic competence in the conditions of an intensively developing society (Aryabkina, I.V., 2010b). This requires the search and implementation of new philosophical and methodological approaches to the formation of cultural and aesthetic competence of a student of the University of Culture and Arts in the process of his vocational training and activity using the achievements of modern science. New ideas and scientific approaches make it possible to carry out in assistance of the value-oriented cultural and aesthetic growth of a student - a future specialist in the sphere of culture and art as a person and a professional.

Materials and methods

Theoretical methods included: extensive study of special philosophical, psycho-pedagogical and scientific-methodical literature on the problem of research, as well as educational and methodical

documentation based on analysis, synthesis, theoretical modeling. General -logical methods were used: modeling, comparison, study and generalization of pedagogical experience on the problem of research, conceptualization of educational practice. Empirical methods (observation and analysis of practical activities of teachers, students of the Chuvash State University of Culture and Arts within the psycho-pedagogical experiment) were used in experimental work. Among the psychodiagnostic methods we have chosen the following: tests of motivation, creativity, projective, personal tests, questionnaire, conversation, survey, analysis of creative works of students. Methods of mathematical data processing made it possible to evaluate the results of monitoring the levels of cultural and aesthetic competence of each student who took part in the study on the basis of a set of diagnostic techniques.

Discussion

The complex crisis processes currently taking place in nature, society and education have been aroused the world community for quite some time. Thus, at the 1990 international symposium «Philosophy of Education in the perspective of the XXI Century, » the main features of radical changes were defined. Among them: the reality of global socio-economic, political and environmental disasters; the exhaustion of the possibilities of previous ways of thinking and practice; the crisis of the traditional view of the world; the accretion of contradictions between culture as a connection of people and civilization as a connection of things.

It is obvious that nowadays these problems, unfortunately, have not at all lost their topicality. To resolve them, it is necessary to change attitude towards higher education, including the sphere of culture and art. Today it can be seen only as a creative process that contributes to the formation of a «man of culture». «Today the goal of education is the inclusion of every individual in the past, present and future of culture, the reliance on the idea of multiple types of personality and sociocultural diversity of the person, the emphasizing of ethnocultural originality, national and individual identity. Thus, education should be based not so much on educational processes as on the ways of thinking and working that is on the procedures and methods of a reflective nature (Olesina E.P., 2008 p. 59). Modern higher education in the sphere of culture and art is a mechanism of culture, and it should be built on the unity of sociocultural reality, culturological orientations

and interdisciplinary researches. Education should ensure the emergence of a new culture that overcomes consumer and self-centric orientations and promotes an ethic of concerted human development, society and natural development» (Olesina, E.P., 2008, p. 60).

That is why educational theory and practice is increasingly adopting a cultural approach to education, which is of particular relevance when it comes to the formation of cultural and aesthetic competence of a student of a modern University of Culture and Arts.

In literature we can find a great many interpretations of the concept of «culture.» Thus, in the Russian Pedagogical Encyclopedia we read: «Culture (from Latin cultura - cultivation, education, development, veneration) -> «a historically defined level of development of society, creative forces and abilities of man, expressed in types and forms of organization of life and activity of people, in their relations, as well as in material and spiritual values created by them» (Russian Pedagogical Encyclopedia, 1993, p.486).

Almost every modern researcher dealing with certain problems of education presents his understanding of the concept of «culture.» Thus, various spheres of interaction between culture and education are analyzed in philosophy, psychology and pedagogy. These include: personal culture, culture of education, vocational and pedagogical culture, culture of life self-determination and self-education, culture of thinking, communication and behavior, intellectual, physical and emotional culture, valeological culture, information culture, mass culture, culture of work and recreation, etc.

Special attention is paid to the creation of a cultural environment in an educational institution, which is defined as «a set of the following environments: A) cultural environment of learning and teaching, formed by means of cultural intensive technologies and variety of qualitative means of different disciplines of humanitarian and natural knowledge, as well as cultural components of content of all training courses; b) Cultural environment of own active educational activity; c) multicultural space of education in educational institution; d) Cultural mass media environment of self-education; e) cultural environment of communication between children and adults; e) Cultural environment of the family; g) cultural environment of pre-adolescent amateur activity; h) cultural environment of additional education

and cultural environment of personal self-development zones (as an inner cultural space» (Kodjaspirov, G.M., Kodjaspirov, A.Y., 2005, p. 155) It is the creation of an aesthetic and educational environment in an educational institution that we consider to be the most important condition for the formation of cultural and aesthetic competence of a student of the University of Culture and Arts.

In different countries there are several research directions in the sphere of cultural understanding of education: empirical and analytical philosophy of education; humanitarian pedagogy; pedagogical anthropology; dialogical philosophy of education.

Russian philosophy today understands education as a basic process in culture, as a process of forming the image of man. The well-known methodologist of pedagogy, Professor A.M. Novikov so determines the need to change the guidelines in the sphere of education for new purposes when integrating it with culture: «The orientation of education towards the formation of a person of culture «requires a fundamentally different approach to the formation of the aims and content of education: namely, to reveal them not in the concepts of «knowledge» and «skill,» but in the concepts of «culture»: «Intellectual culture,» information culture, «humanitarian culture,» technical culture, «professional culture,» etc. With this approach, the aims and content of education lose the technocratic, aloof character in relation to the human essence and are transferred into a personal plan "(Novikov, A.M., 2006, p. 336-337).

Special attention is paid in this context to the implementation in practice of the cultural orientation of education, answers to the questions: How does the culture of education arise and change? What is its basis? What are the cultural functions and aims of education? How do culture (as a whole) and education (as part of it) relate?

Trying to answer these questions, cultural study «helps to understand all phenomena as topical sociocultural contradictions and problems, from the point of view of the general scientific methodology, using both concepts of culture theory, philosophical and pedagogical anthropology, axiology, and practical cultural experience in the sphere of education» (Olesina, E.P., 2003, p. 60).

From a cultural point of view, the following main aspects of education are identified by domestic scientists:

- Social-normative aspect (reveals the social importance of education as a tool for the extension of society in an individual through its adoption of social norms, traditions, rituals (all these «environmental» impacts prove to be a powerful means of beneficial impact on the forming person by the fact that culture determines not only activities, but also ways of people's perception of individual facts and events, predetermining their assessment and choice of behavior);
- Individually-notional aspect (reveals the role of culture-congruent environment in search of human values of existence, without which it is impossible to solve the main task of education - ensuring individual self-development of everyone);
- Value-activity aspect (reveals the mechanism of education and upbringing, which is thought only as dialogue interaction with the significant Other).

The origins of this understanding of modern education lie in the cultural and anthropological theory of communication of the famous Russian thinker M.M. Bakhtin, the key idea of which is the idea of dialogue.

Dialogue is understood by the philosopher:

- As the basis of human understanding («Dialogue relations... is an almost universal phenomenon that penetrates all human speech and all relations and manifestations of human life, in general everything that makes sense and meaning... Where consciousness begins, there... and dialogue begins» (Bakhtin, M.M., 1929, p. 71);
- As the basis of all speech genres (dialogue should be based on trust in someone else's word, apprenticeship, search for deep meaning, consent, «layering» of meaning on meaning, voice on voice, «combination of many voices», complementing understanding, going beyond understood, etc. (Bakhtin, M.M., 1986a).

The fundamental basis of M.M. Bakhtin's dialogue is the comprehension of culture in its

Great Time. M.M. Bakhtin in his works reveals an understanding of ancient, medieval culture, the culture of the New Time, etc., as participants in dialogue on the most important issues of human being. The images accumulated in culture reflect timeless universal human values, revealed in dialogue through centuries and millenniums. This approach justifies dialogue as a universal methodological basis for humanitarian thinking. M.M. Bakhtin's thought of culture is also important as the dialogue self-consciousness of each civilization - no great culture was created in isolation from other cultures and civilizations; only those cultures that were able to «exchange» their achievements with other cultures, i.e. to engage in dialogue, were able to survive and develop. Culture is where there is another culture.

For the search of modern pedagogy for a true strategy of development, the thesis of M.M. Bakhtin that it is possible to reveal the essence of man only in communication with him on the edge of cultures is of constant importance. The immersion in the dialogue of cultures begins with the text. The text is both the voice of its author and the hearing of someone else's counter speech. «To see and understand the author of a work means to see and understand another, other people's consciousness and his world... In explanation - only one consciousness, one subject; in understanding - two consciousnesses... Understanding is always... interlocutory» (Bakhtin, M.M., 1986b, p. 289-290), i.e. understanding is always mutual understanding. This context of the concept of M.M. Bakhtin is becoming particularly relevant in modern times, when, on the one hand, the interest of young people in reading books is falling sharply (without which the spiritual development of the individual is not possible), and on the other hand, in the communication of individuals and entire peoples, the problem of establishing mutual understanding between them is increasingly emerging. To solve this problem it is necessary to listen and hear, to be able to get into the position of «outsideness» (i.e. to have the ability to look at your being from the outside), to move from the dialogue of voices to the dialogue of personal positions. According to Bakhtin, «to be is to communicate», i.e. to think «about a person is impossible (then you will think about him as a thing), you can think only» to a person, «i.e. addressing to a person». A form of cultural dialogue is consciousness (including self-consciousness). Cultural-oriented consciousness, according to the logic of M.M. Bakhtin, is consciousness), existence is an event, dialogue. «Consciousness is where there are two

consciousnesses, spirit is where there are two spirits» (Bahtin, M.M., 1986a).

The difference between cultural consciousness and self-consciousness and consciousness itself is that the former acts as a kind of synthesis of rational-logical and intuitive-unconscious manifestations of personality as culture beam of society. At the same time, in the history of human civilization, the educational and developmental role of art is theoretically and empirically justified, the importance of which cannot be overestimated. It's no coincidence, as V.V. Bychkov claims that, «today the problem of aesthetic education, the development of its methods and techniques has become one of the main problems and tasks in the system of education and education of all developed states of the world and many international organizations» (Bychkov, V.V., 2006, p. 111).

In the context of our study, the cultural approach has a special role, as it acts in the unity of the main components of its concepts and ideas as one of the leading methodological principles of modern pedagogy. The attention of the theory and practice of higher education in the sphere of culture and art to the cultural approach is connected with its focus on the development of the personality of the student of the university as the most important condition of his professional formation and implementation. This process is impossible without turning the individual into a person of culture. The interaction of man and culture exists and manifests itself as a dialectical unity of origin and outcome of their existence, in which both of them are phenomena that mutually give birth to each other and do not exist without each other.

Since 80-90-s of the 20th century cultural approach has become a methodological basis for research of problems of higher education, which consider the formation of personal and professional culture of a student of the university as a way of his life activity, a «tool» for the realization of individual creative forces in future professional activity, the result of his self-determination in culture. It can be claimed that only by constantly achieving self-determination in constantly changing conditions of activity, a specialist in the sphere of culture and art is able to carry out it fully. We believe that this is not a certain stage of professional formation, but a constant, never-ending process of spiritual search, achievement of the set aims and acquisition of new ones.

At the same time, it should be noted that the achievement of maximum efficiency of the implementation of the cultural approach in the practice of the University of Culture and Arts is possible only on the understanding that «the integrity of the human culture of the individual is achieved by the development of the combination and synthesis of the qualities of aesthetic and artistic components of personal culture. It is controlled at the same time and dominated by the mechanism of aesthetic consciousness with the leading function of the sensual-evaluation activity of its core - taste, interacting with the cultural potential of phenomena of subject, natural- existential and human expression both in the objective and subjective embodiment of beautiful (perfect) natural objects and phenomena. Attainability, consistency, harmony of entire culture are possible on a wide scale on the foundation of modern aesthetic and artistic education, systemic-integrative construction of concepts and aesthetic-artistic blocks of age-related cultural development and education» (Pechko, L.P.2008, p. 21).

On the one hand, art, at the expense of the richest emotional, intellectual and figurative-creative potential, helps to deepen knowledge, stirring up the processes of personal mastery of culture. On the other hand, it allows everyone to build their own cultural type, identified with certain works of art preferred by personal tastes and assessments, and images of heroes, characters who cause on the basis of empathy, experience, «cleansing» feelings (catharsis). The difficult problem of pedagogy in this context is the formation of ethnoculturological identification of the individual (i.e. the understanding of itself as a culture beam of a certain ethnic group with its traditions and values) and, at the same time, a multicultural orientation based on the study, reflection and interiorization of the universal human values.

In relation to this, the development of cultural tolerance of the individual and its variety - aesthetic and artistic tolerance is particularly relevant. The most important task of modern pedagogy is to resolve the contradictions between the essence of the principle of tolerance as psychological tolerance, the acceptance by individuals of phenomena of different cultures, and the formation of personal aesthetic consciousness.

This problem becomes particularly important in the process of studying the effectiveness of the process of formation of cultural and aesthetic competence of a student of the University of

Culture and Arts, as his views, beliefs and attitudes directly depend on the effectiveness of his professional activity in the future. It seems to us that the process of entering the student into the culture (and, above all, into the culture of artistic and aesthetic) should be carried out on the basis of the formation of his aesthetic taste as a setting on the quality of the work, its content and form, which historically tends to the classic. Aesthetic taste as a core component of aesthetic consciousness develops on the basis of aesthetic experience, in which communication with the best samples of culture, art of its people and other ethnic groups takes a significant place (both classical and folk culture, folklore are important). In the practice of the University of Culture and Arts such communication is implemented in a wide variety of forms (from studying the peculiarities and distinctiveness of the art of a particular nationality in classroom classes to the creation by the students themselves of the «Museum of National Cultures» and the organization of the annual Festival of National Culture on the basis of the university, with the active participation of students and students of various educational institutions, professors, teachers, workers in culture and arts, schoolchildren of different ages). At the same time, the discussion with following reflection of the essence of artistic and aesthetic tolerance, which is the most important indicator of the formation of cultural and aesthetic competence of the student of the University of Culture and Arts, is significant.

L.P. Pechko emphasizes the following basis for classes of culture and art: «1) development of cultural and aesthetic tolerance of schoolchildren and students and their artistic and tolerant orientations and, in particular, transformation of intolerant relations to art or individual works into positive relations in general; 2) knowledge extension; 3) simultaneous practical development of taste on the basis of personal experience, value representations, mastering of beautiful and expressive in art and reality. This makes it possible to train students in reflexive actions, conscious choice of preference and attempts to understand, explain, think through or even transform their negative, intolerant attitude towards a particular cultural, artistic phenomenon into the opposite, having passed a number of stages controlled by the teacher and ensuring the development of aesthetic taste and experience» (Pechko, L.P., 2008, p. 24).

Now, in the second decade of the twenty-first century, it has become quite clear to all sane people that the continued physical, biological

existence of man as a species is possible only with the preservation and development of his SPIRITUAL essence. The main mistake of the traditional system of education was that it emphasized the cognitive component in the formation of the consciousness of the individual, not particularly concerned with the formation of the sphere of spirit (in many ways the situation remains the same to this day). This approach has contributed to the development of immoral consumer attitude of people to nature, to the world of things, to people. The development of these trends in the future will inevitably lead to the death of human civilization. That is why the axiological (value) approach to education is of particular importance in modern conditions.

Axiology as «philosophical study about material, cultural, spiritual, moral and psychological values of the individual, collective, society, their relation to the world of reality, changing the value-normative system in the process of historical development» (Kodjaspirov, G.M., Kodjaspirov, A.Y., 2005, p.12) in modern pedagogy of higher education acts as a methodological basis defining the system of pedagogical views, the basis of which is understanding and affirming the value of human life, upbringing and learning, the orientation to create conditions for the interiorization by each person of the spiritual values developed by previous generations.

The devaluation of many values in modern society established in the minds of people requires a change in their hierarchical system, in which fundamental, universal values should be foreground: Man, Earth, Fatherland, Family, Labor, Knowledge, Culture, Peace. Their adoption by young people leads to the design of an educational process that would contribute to the self-realization of the individual in the world of culture for her creative development.

Today, it is undeniable that the value approach is one of the most productive in modern humanitarian knowledge; since it makes it possible to consider the problems of human life in terms of the hierarchy of values and their content that underlie human existence. The value approach is thought of in integrative unity with cultural, because culture is nothing more than a world of embodied values. From the point of view of the value bases of being, in the context of modern culture, the problems of modern youth appear primarily as spiritual problems. The concept of «earthliness» unites such problems as the solution of continuity between generations, the decline of the prestige of labor ethics, the

switching of interests from socially, morally, aesthetically important areas to the sphere of leisure, often having an asocial and antisocial orientation, the cult of consumption, which opens up wide opportunities for manipulation of personality, indifference to politics or pseudo-political of the young generation, his lack of national dignity, coupled with a lack of tolerance. It is earthliness that is considered by philosophers, psychologists, sociologists, teachers as one of the most striking manifestations and reasons for the exacerbation of the crisis of modern society, which is particularly pronounced among young people. The situation is further complicated by the current reevaluation and substitution of values (including aesthetic ones), when low-quality and sometimes earth-fed artistic products are actively promoted, replicated and declared almost reference. That is why the implementation of cultural and value approaches to education implies a clear definition of the system of moral and aesthetic values, a meaningful content of each value, which should be the basis of modern youth policy in general and vocational education in particular.

One of the features of modern society is that the nonmaterial sphere has a significant influence on the state of the material sphere, determines the trends of its development. «Degradation of the nonmaterial sphere of society, including the system of values, relations between people, relations between man and society, attitude of a man to culture, in modern conditions very quickly leads to degradation of the sphere of material» (Borytko, N.M., Solovtsova, I.A., 2007).

Modern teachers-researchers agree that in order to form a professional competence of the person it is necessary to rely not on conventional (having utilitarian significance), but primarily on transcendental (spiritual) values. Such values include, first of all, the person himself in all the wealth of his personal, individual and subject characteristics. Love for people is the basis of human existence. According to M.M. Bahtin's deeply humane concept, «only lovingly interested attention can develop a tense enough force to embrace and hold a particular diversity of being without impoverishing or schematizing it» (Bahtin, M.M., 1986, p. 510). According to the scientist, aesthetic view is combined with love for the world and man: «The lack of love, indifference will never develop enough power to slow down the object, fix, and model every smallest particularity and detail of it. Only love can be aesthetically productive» (Bahtin M.M.,

1986, p. 511). M.M. Bakhtin claims that the existence of a person's absolute aesthetic need in another, in seeing, remembering, collecting and unifying the activities of another, which one can create his externally completed personality; that personality will not be unless the other one creates it (Bahtin, M.M., 1986). These ideas of the scientist are fundamental for building a strategy of professional education of the student - a future specialist in the sphere of culture and art on value bases.

For the forming personality of a student of the University of Culture and Arts it is super important to learn to orientate in a complex hierarchy of universal human values, which contributes to its formation not just as a representative of a certain professional, social, religious or any other community, but as a carrier and exponent of the human essence itself, a creator of national and world culture.

It should be taken into consideration that the values of society, which characterize its specificity, have always been among the priorities. Such values can only be found in the culture of a given society. The Russian culture is such a value for us, which is formed from cultures of different ethnicities and peoples.

The prime requirement for the successful implementation of a value approach to education is the profound content of every value. N.M. Borytko and I.A. Solovtsova (Borytko, N.M., Solovtsova, I.A., 2007, p. 22) consider as an example such relevant value for modern society as tolerance. They point out that depending on the methodological prism through which this concept is considered, it can be understood as a respectful attitude towards a «different» - a different culture, a different person, a different way of thinking as an acceptance and a proper understanding of the diversity of the world, as a willingness to help another person different from you. Another understanding of tolerance is tolerant attitude towards people and forms of manifestation of their relations to the world and others; such interpretation of tolerance, according to researchers, contains opportunities to wrench this concept, in particular, to understand tolerance as conformism. There is a third view on the content of the regarded value. According to it, tolerance is the stability of a person's own position, which implies a respectful attitude towards the «other» on the basis of a deliberated and consistently realized life position by a person. Besides secular interpretations of tolerance, there are also religious interpretations.

A similar picture is observed in the interpretation of other values.

The details of the priority values of Russian society allow developing criteria on which to focus while working with young people.

Values are directly related to the meanings. «And here the question of the means by which it is intended to cultivate values among young people arises... Meaning cannot be brought in from the outside. It is produced by man throughout his life and activities - both substantive and spiritual. The values in their turn become a part of individual consciousness thanks to sense-making activities. In order to make the values of Russian society the basis of the life of young people, it is not enough to promote them - it is necessary to create conditions for their appropriation by teenagers and young people; otherwise they will remain something external, unfamiliar to an individual person and society» (Borytko, N.M., Solovtsova, I.A., 2007, p. 23). Activity that is not filled with meanings (own, individual, a person's prejudice in favour of values) turn either into a means only of earning money, or into a way of realizing career ambitions.

The formation of a system of values (axiosphere) of the individual is impossible without artistic and aesthetic education, which in this context is thought of as creation of a special aesthetic and developing environment in an educational institution on the basis of integration of different educational areas and integration of efforts of different social institutions - educational, cultural, religious.

Solving the most difficult tasks of the general cultural and personal development of man by modern pedagogy of art is thought through a polyartistic approach to education.

The founder of this approach is B.P. Yusov, who in his concept of polyartistic education of children is based on «the idea of art and culture as a product of sublime human spirituality» (Yusov, B.P., 2004, p. 43). The novelty of the polyartistic approach to school art education developed by B.P. Yusov (Yusov, B.P., 2004) is that instead of the former vocational-art logic of making the course of each individual type of art, the basis is the sequence of formation of artistic consciousness of the child personality from age to age. «Previously, the child was assigned a rigid professional-artistic logic of knowledge and a skill, adapted, of course, to what is in the forces of the child of one age or another. But the child's personality and body, the development of his vision, hearing, and actions change dramatically with the age. New motives

and needs arise, sometimes public life changes dramatically, the child is involved in new circles of communication and occupation, the nature of his relations with others changes. All this should be accommodated by the system of formation of the culture of children's personality» (Yusov, B.P., 2004, p. 43). The main thing in the polyartistic approach is a variety of artistic creativity which is today relevant not only in the sphere of school, but just as, in university education. The study of famous monuments and works of art classics should pass through the student's own creative efforts: selection of parallel material, search for the literature, realization of independent or collective project and report, models, illustrations, etc. At the same time, a polyartistic integrated approach in the conditions of higher education in sphere of culture and art can be carried out in two directions: In programs of the polyartistic type (analogy of the World Art Culture), integrating all types of art, and in programs of the mono-art type - for classes of separate types of art integrated with other types of artistic activity (which fills the deeper content of the discipline of the aesthetic cycle provided by the Federal State Educational Standards, and creates new opportunities and prospects for the development of additional optional courses).

The most important is the idea of B.P. Yusov (Yusov, B.P., 2004) about the importance of the struggle for spiritual and moral health of the people as a factor of national unity, national selfconsciousness, including ethnoculture, ethnopedagogy, ecology, cultural and economic particularities of life, etc. The scientist's current idea that the fate of the nation depends on the correctly constructed strategy of children's and youth culture.

Thus, it is possible to ensure the formation of cultural and aesthetic competence of a student of the University of Culture and Arts by implementing the unity of cultural, axiological and multi-cultural approaches in the educational process. It is the understanding of this unity as a systemically important methodological base that allows building a strategy and tactics for creating an effective for self-development and self-healing of each student-future specialist in the sphere of culture and arts aesthetic and educational university space. In order to identify the content of professionally oriented aesthetic training and education in modern conditions, it is also necessary to study the ideas of the polyesthetic (expression) approach - one of the most promising approaches in aesthetics to date.

The global ecological, sociocultural and political problems that appeared at the beginning of the twenty-first century determined changes in the subject and content of modern aesthetic science. The deepening of its engagement with various disciplines is aimed, for instance, at finding ways to improve the ecological and aesthetic culture of the individual and society. V. V. Bychkov believes that... «in the essence-metaphysical sense aesthetics is a special form of being-consciousness; some specific spiritual field in which man acquires one of the highest forms of being, feeling and experiencing full and complete involvement in being» (Bychkov V.V., 2006, p.163). The science of aesthetics is only a small and the most simplified area of this field, helping, however, man, to realize more accurately the importance of spiritual substance in his life and in the structure of the Universal as a whole.... If to say briefly... aesthetics is the science of harmony between man and the Universal... (Bychkov V.V., 2006, p.163). The scientist characterizes aesthetics as a science of expression. This approach means the beginning of a new vision of aesthetics for our time in the context of the principle of expression. The expression is always a fusion of two plans - internal and external, idea and substance, form and content, phenomenon and essence, etc. In other words, if we consider internal, we begin to perceive it with senses (sensual eyes, etc.), it means that the studied internal gets its expression. So artistic or natural forms present in them by the artist or architect (man or god) internal meaning to our eyes. In this case, the sensual shell (can be called its shape, substance, phenomenon) serves as an expression of some (insensible) content, merging with it.

The native scientist M.M. Bahtin, comparing the aesthetic and artistic perception of man in reality and in the work of art, wrote that to perceive the body aesthetically means to empathize with his internal states and bodily, and spiritual through external expression (Bakhtin M.M., 1986).

At present, the necessary psychological and pedagogical condition for the success of the aesthetic and educational process is «the orientation of the individual to the objects and criteria not only of aesthetic perfection, beauty, but also of aesthetic and artistic expression, diversity and value of their combination» (Pechko L.P., 2004, p.15). We cannot but agree with L.P. Pechko that «in aesthetic and pedagogical situations of upbringing and education, different manifestations of these two criteria should be involved in the assessment of the objects and phenomena of the surrounding

world and art. Otherwise, aesthetic upbringing and education become unilateral, the experience accumulates and develops schematically, distorted: either in the line of abstract perfectionism, dreamy-illusory character, or in the opposite direction of rejection of classical aesthetic values, negativity to them. In both cases there is a danger of distortion of qualities, taste preferences, narrow aesthetic consciousness, need, activity due to stable and militant limitations of aesthetic-sensual and artistic experience of the person. It is already about poverty, primitivity of personal culture and cultural experience» (Pechko L.P., 2004, p.15). All this actualizes the use in professional education of the student-that university culture and art of the polythetic (expression) approach. Thus, we claim that it is necessary to use integrative approaches - cultural, axiological, personal-activity, polyartistic and expression-aesthetic - in the aesthetic and educational process of the University of Culture and Arts.

Results

The results of the studies carried out during 3 years on the basis of the budgetary institution of higher education of the Chuvash Republic «Chuvash State Institute of Culture and Arts» of the Ministry of Culture, Nationalities and Archival Affairs of the Chuvash Republic make it possible to judge the effectiveness of the implementation in practice of unity of cultural, axiological (value), polyartistic, polyesthetic (expression) approaches. Thus, by the end of the experiment, 35 per cent of performing students had a high level of cultural and aesthetic competence; 48 per cent had an average level; and only 17 per cent of students at the University of Culture and Arts had a level of cultural and aesthetic competence below the average level. Thus, it can be concluded that the philosophical and methodological approaches identified and implemented by us in the practice of the University of Culture and Arts to the formation of cultural and aesthetic competence of students are effective and have great educational potential.

Conclusion

Today, the problem of reforming higher professional education (including the sphere of culture and art) with an aim to improve its effectiveness is particularly acute. The development of the educational system was currently characterized by changes in its various spheres, including the content of education, educational technologies and the system of

organizing the educational process in educational institutions. Special attention was paid to the integration of education and culture (including artistic) and to the development of the axiosphere of each individual on the basis of recognition of its unique value. All this actualizes the necessity of analysis and introduction of ideas of cultural, axiological, polyartistic, polyesthetic (expression) approaches into educational practice. Combining all these approaches the beginning is, in particular, in the concept and ideas of M.M. Bahtin: understanding culture as the dialogue identity of each civilization in its Great Time, which required each individual to engage in a dialogue of cultures; the affirmation of the value of «lovingly interested attention» and the absolute aesthetic need of the individual in the other; in the seeing, remembering, collecting and unifying activity of the other, which one can create his externally completed personality; the rationale for a person achieving the degree of his subjectivity and the realization of freedom only in the state of highest contact (dialogue) with another person; defining such an important science - aesthetics - as «expression science,» because, according to the scientist, to perceive the body aesthetically - means empathize with its internal states, both bodily and mental, through external expression (Bakhtin, M.M., 1986).

On the basis of the study of M.M. Bakhtin's ideas and concepts of N.M. Borytko, I.A. Solovtsova (Borytko, N.M., Solovtsova, I.A., 2007) V.V. Bychkov (Bychkov V.V., 2006), L.P. Pechko (Pechko L.P., 2004), B.P. Yousov (Yusov, B.P., 2004) and others, we concluded that their practical implementation was necessary in the process of formation of cultural and aesthetic competence of the student of the University of Culture and Arts.

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