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# Principles and Pedagogical Conditions of Aesthetic Development of High School Students in the Conditions of a Children's Art School

## Summary

The effectiveness of the aesthetic development of high school students in the conditions of a children's music school directly depends on the application of a certain range of pedagogical principles in the educational process. It was found that pedagogical principles are important guidelines that reflect the general patterns of the process of education and upbringing, determine the requirements for their content, organization and educational methods. They represent a generalized system of requirements that covers all aspects of this process and reflects its results. The article examines the leading principles that are the basis of the process of aesthetic development of high school students in the conditions of a children's music school: the principle of problematic reflects the consequences of logical and cognitive contradictions as the basis of an educational problem and the driving force of learning, determines the interaction between learning and teaching, the creation of problem situations, the setting and solving the problems; the principle of trust in the subject of education is based on the principles of «humane pedagogy», which ensures the organization of the educational process on the basis of a personal approach to the student, with the approval of him as an active, conscious, equal participant in the educational process, in

which he develops on a humane basis personality; when organizing the principle of independent action, it is taken into account that the independent activity of students consists not only in the ability to organize their own mental activity (in which they receive new knowledge), but also in the ability to organize their own behavior, which is connected with the effective organization of their own mental activity; the principle of creativity involves the creation of optimal conditions for realizing the personal potential of schoolchildren; the principle of holistic perception of a musical work helps students understand the essence of each work, find the basic principles of its construction in the musical fabric, and perceive the content of the musical text as a highly organized whole; the principle of dialogue takes into account the following types of dialogic interactions: «author – performer», «teacher (performer) – student (performer)», «listener – performer». It was found that the pedagogical conditions for the aesthetic development of high school students in the conditions of a children's music school are the subject-developmental environment, which we consider as a dialectical unity of spatial-subject and social components, closely related and mutually conditioned among themselves, where each subject of the educational process

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carries out its activity, which contributes to cultural identification, the development of aesthetic consciousness and aesthetic sensitivity, and the development of aesthetic activity. The introduction of person-oriented technology into the educational and educational process of a children's music school is a process of psychological and pedagogical assistance to the child in the formation of his subjectivity, cultural identification, aesthetic consciousness, development of aesthetic sensitivity, development of aesthetic activity.

**Keywords:** principles of aesthetic development, pedagogical conditions of aesthetic development, aesthetic development, children's music school students, musical training

## 1. Introduction

Domestic education in children's music schools at the current stage has significant resources in solving the educational and educational tasks of the growing generation. Currently, research in the field of harmonious, multifaceted personality development, involvement of children and adolescents in traditional values, world cultural heritage is gaining special significance. In this context, children's music schools are designed to provide the most complete individual development, including the aesthetic, free choice of artistic and creative activities by children, the variability of the proposed forms, methods and practices.

The educational, educational and developmental potential of musical art is well-known, its influence aimed at improving the growing personality. That is why the aesthetic aspects of music education are obvious in the educational process of children's music schools. At the same time, the theoretical and practical aspects of the musical and aesthetic development of modern teenagers due to their age characteristics, the specifics of hobbies, remain among the particularly significant for the modern practice of additional musical education. The search for the most effective pedagogical resources for the successful musical and aesthetic development of modern teenagers in children's music schools determines the demand and relevance of this article.

The purpose of the article is to highlight the fundamental principles that underlie the process of aesthetic development of high school students in the conditions of a children's music school.

## 2. Main text

The effectiveness of the aesthetic development of high school students in the conditions of a children's music school directly depends on the application of a certain range of pedagogical principles in the educational process. As you know, the principles of the pedagogical process (lat. principium – basis, beginning) are a system of basic requirements for education and upbringing, compliance with which allows you to effectively solve the problems of comprehensive personality development. According to the Ukrainian Pedagogical Dictionary, pedagogical principles are important regulatory acts that reflect the general regularities of the educational process and set requirements for the content, organization, and methods of educational activities. They represent a generalized system of requirements that covers all aspects of this process and reflects its result (Honcharenko, 1997, p. 187).

In our opinion, the process of aesthetic development of high school students in the conditions of a children's music school provides the following principles: problematic; confidence in the subject of study; independent action; creativity; integral perception of a musical work; dialogue. Let's consider each of them in more detail. The principle of problematic. We see the specificity and difference of this principle from other principles of education in that it not only reflects the action of logical-cognitive contradictions as the basis for the emergence of educational problems and as the driving force for the development of the learning process, but also the determination of ways of interaction of teaching and learning activities, the creation of problem situations, problem statement and its solution (Anosov, 2003).

Implementation of the *principle of problematic* in the process of aesthetic development of high school students in the conditions of a children's music school requires compliance with the following requirements: when setting learning goals, determine the specific goal of mental development of students; when preparing lessons, create the structure of the content of the educational material in accordance with the requirements of the problem principle (determine the degree of combination of inductive and deductive construction of the educational problem, a group of supporting concepts for the students' independent assimilation of new concepts and methods

of action by solving the educational problem, solving the basics of contradiction, etc.); choose teaching methods taking into account the structure of the content of the didactic material and its logic, the existing level of knowledge of the students on the problem under study; create problem situations using interdisciplinary connections; to stimulate students' emotional attitude to the problem, volitional and mental search, to promote the emergence of interest and the need for cognitive independence by using the techniques of mental activity – analysis, synthesis, generalization, etc.

*The principle of trust in the subject of study.* This principle is important because it is based on the principles of “humane pedagogy”, which ensures the organization of the educational process based on a personal approach to the student, ensuring that he is an active, conscious, equal participant in the educational process. The philosophical principle of trust in the subject of learning was developed by the modern philosopher E. Bystrytskyi based on the ideas of M. Bakhtin, which today are considered essential for the methodology of socio-humanistic knowledge (Bystrytskyi, 1992). The principle of trust in the subject of education is a system of forms, methods and conditions for the organization of the educational process, which provides for the subject's acceptance of responsibility for his own education; the ability to set goals and objectives; make decisions based on adequate self-assessment; the formation of a complete personality, which affects its ability to self-development.

*The principle of independent action.* One of the main ideas of modern pedagogical theory is the thesis that it is necessary not only to teach the subject, to provide the student with the necessary amount of knowledge, but above all to learn to learn. In light of the development of the theory of continuous learning, the constant complication of living conditions, the growth of knowledge that a modern person must acquire, the ability to learn is essential. In our opinion, the independent activity of students consists not only in the ability to organize their own mental activity (in which they receive new knowledge), but also in the ability to organize their own behavior, which is related to the effective organization of their activity, their own mental activity.

The principle of creativity. Creativity (from the Latin creation – creation) – creative qualities, abilities

of a person, which can be manifested in thinking, feelings, communication, individual activity, characterize the personality as a whole or its individual aspects. From V. Molyako's point of view, creativity is the ability to think and learn, to find solutions in unusual situations, to focus on discovering new things and to be able to thoroughly understand one's own experience (Molyako, 2007). Common to all definitions is that creativity is distinguished as the ability to create.

The main requirement of this principle in the process of aesthetic development of high school students in the conditions of a children's music school is the creation of optimal conditions for the realization of their creative potential. Therefore, we believe that the pedagogical process should be built as a process of revealing human potential, which is given from birth. The easiest way to develop creative thinking is freedom of choice, because not all students are able to create new, original ideas, but everyone is able to decide independently. In the educational process of the children's music school, freedom of choice is expressed in the independent choice of goals, ways of achieving them, forms of cooperation, the possibility of reflective analysis of the results of this activity, etc. As a result of independent decision-making by students in a situation of free choice, the creative potential of the individual is awakened, developed and strengthened, and his ability to effectively solve problems.

*The principle of holistic perception of a musical work.* The importance of this principle stems from the fact that the lack of consistent work on the development of the ability to perceive a musical piece in practice leads to the inability of a musician to engage in his professional practice, focused only on a limited number of compositions that are part of a musical work according to the curriculum. The implementation of this principle presents students with a number of successive tasks: the formation of musical competences – the mastery of musical literacy, according to which pitch-rhythm connections appear as a kind of organized unit; mastery of musical and analytical competence – to learn to understand the content encoded in the sheet music text of a musical work; to be able to perceive the image of a musical work in accordance with stylistic and genre laws.

The principle of dialogue. The process of aesthetic development of high school students in a children's

music school is quite individual. It is important to note that the special subject of communication in this process is music, that is, a quasi-object hidden in its intonation and artistic character. The meaning and specificity of the teacher's music-pedagogical communication with the students consists in understanding the artistic "I" of the musical work, establishing a spiritual-personal contact and dialogue with it. Dialogue in the process of performing musical activities by students for the purpose of their aesthetic development includes the following types of dialogic interactions: "author-performer", "teacher-performer-student", "listener-performer". These types of communication contribute to the meaningful work of students on a musical piece, which leads to the effective assimilation of knowledge, skills and performance skills, and the development of their aesthetic taste. With the transition from dialogue to polylogue, there is a change in the student's level of self-organization, ways of understanding the musical-interpretive situation, and freedom in solving the problems of interpreting the studied musical piece increases.

It should be noted that the principle of dialogue in the process of aesthetic development of students in the conditions of a children's music school consists not only in the use of a dialogic type of interaction and work of students in the mode of joint productive activity, but is also an effective condition for the creation of emotional experiences when the intellectual task present in the musical text (realize, understand the composer's intention) should be transformed into an emotional task (emotional experience of the composer's intention by the performer, expression of emotional attitude to the artistic image).

Experiencing the figurative content of a musical composition, giving it personal content and significance, renews the experience without causing emotions from the outside, but only thanks to the artist's own creativity. Therefore, for this purpose, it is advisable to use the methods of artistic creation (the method of association, empathy, verbalization). Repeated "experiencing" constantly changing emotional states contributes to the formation in students of a wide and diverse spectrum of emotional experiences, aesthetic feelings and, in general, the need for music, its performance, conveying to listeners not only the composer's idea, but also one's own emotional state.

Thus, for effective musical and aesthetic development of teenagers, it is necessary to apply the principles outlined above, which expand their musical worldview, stimulate creative achievements in educational activities, actualize the knowledge acquired in lessons, form moral, aesthetic and worldview attitudes, and educate the necessary communications.

Taking into account the above, important ways to achieve the goal of the dissertation work are the development and implementation of pedagogical conditions in the educational process of the children's music school. In this context, we consider it appropriate to consider the concept of "pedagogical conditions". According to O. Yezhova, appropriate conditions contribute to the transition of the properties of things from possibility to reality. Conditions reflect the relationship of things to factors without the help of which they cannot exist (Yezhova, 2014, p. 40). Pedagogical conditions are an important component of the set of objects, their interactions and states, which contributes to the functioning of the phenomenon. Pedagogical conditions are an important factor of effectiveness, as they create the necessary circumstances under which the studied phenomena are formed. We agree with E. Khrykov's opinion that pedagogical conditions ensure the purposeful selection, construction and application of various methods, content elements and forms of educational organization to achieve the outlined goals (Khrykov, 2011).

*So, under the pedagogical conditions of the aesthetic development of high school students in the conditions of a children's music school, we mean a set of external, objective circumstances that contribute to the effectiveness of the researched process, and are chosen taking into account the theoretical foundations of understanding the essence and structure of the aesthetic development of teenagers.*

Considering that it is adolescence that is at the center of the problem we have defined, before revealing the pedagogical conditions of the study, we consider it necessary to look at the peculiarities of the development of students of this age category. A comparative analysis of various approaches to the study of the problem of adolescence shows the growing interest in it by representatives of various directions of scientific and pedagogical thought. Thus, characterizing this qualitatively new period in the child's life, V. Yagupov (Yagupov, 2002) notes that the main dif-

ficuity of adolescence is that the teenager begins to realize himself as a person, as an individuality, and therefore the most characteristic features of this age period in the psychological plan there is an increase in personal self-awareness, a conscious manifestation of one's own individuality.

Significant changes are taking place in the adolescent's motivational and need sphere: the leading need is the spiritual and moral need for self-awareness, awareness of one's place in society and self-affirmation in it. In the content of the motives, the motives related to the formation of self-awareness and plans for the future life come to the fore.

Investigating the peculiarities of adolescence, O. Bandurka notes that during this period all the former relationships of the child to the world and to himself are broken and rebuilt, and the processes of self-awareness and self-determination develop, which ultimately lead to the life position from which the schoolboy begins his independent life (Bandurka, 2003, p. 84).

Analyzing adolescence, V. Romanets notes that this age period is characterized by a pronounced process of impoverishment of human artistic creativity. According to scientists, this is due to the teenager's desire to orient himself to some generalized "standard" of adulthood, as well as in connection with the discovery of his "undefined" and vague "I", the desire to get out of this anxious state, imitating the ways of artistic activity of an adult, but despite this, the teenager's need for models and standards makes him psychologically open to mastering the artistic values of society's culture (Romanets, 2001).

The role of the environment in the development of a teenager's personality is emphasized in the studies of L. Prokopenko. Considering adolescence as the most important and difficult period in life, the author emphasizes that the mental formation of a complete personality depends not only on physical maturation, but also on the spiritual and moral atmosphere of the environment where the child lives and develops (Prokopenko, 1981).

Thus, based on the analysis of psychological and pedagogical literature, we can conclude that adolescence is a qualitatively new stage in a child's life and in its aesthetic development. This age period is noted by scientists as difficult, transitional, critical: increased irritability, emotional imbalance, anxiety appear in

the behavior of the teenager. At this age, a change in value orientations, including musical and aesthetic ones, changes in attitudes towards the world and oneself occurs in a teenager.

So, having considered the specific features of the development of adolescent students, against the background of which their aesthetic development takes place, we will proceed to the definition of the pedagogical conditions of the study. Based on the analysis of the scientific literature on the topic under study, we determined the following pedagogical conditions of the research process:

1. Creation of a subject-developmental environment as a factor in the aesthetic development of high school students.
2. Implementation of personally oriented technology in the educational environment of a children's music school.

Thus, the first pedagogical condition of the study is "Creation of a subject-developmental environment as a factor in the aesthetic development of high school students". The concept of the environment as one of the external factors of personality development is studied from different angles in psychology, philosophy, and pedagogy.

In pedagogical psychology, there are concepts that contain the term "environment": educational environment, educational environment, social environment, developmental environment, etc. The dictionary of the Ukrainian language considers the environment as a set of natural or social conditions in which the vital activity of an organism takes place; as a social and domestic environment in which a person's life proceeds; as a set of people connected by a community of social and everyday conditions of existence, a community of professions, occupations (Bilodid, 1970).

N. Kovalevska and A. Pasichnichenko emphasize that the human environment includes a set of natural (physical, chemical, biological) and social factors that can directly or indirectly, instantly or long-term affect people's lives and activities (Kovalevska, Pasichnichenko, 2016). In connection with this approach, the environment is characterized as a system of influences, conditions and opportunities for personality development contained in the social and spatial environment of a person. Accordingly, a change in the conditions of the spatial environment has a signifi-

cant impact on a person: positive changes have a positive effect, creating additional opportunities for development, causing qualitative personal changes; negative ones can slow down its development. Particularly dangerous is the impact on the personality of an unfavorable environment, staying in which can cause irreparable damage to health and personal development, making its progressive development impossible in some cases.

O. Yaroshynska defines a person's environment not simply as his environment, but as the environment he perceives, reacts to, and comes into contact with. The concept of "environment" differs from the concept of "surroundings" precisely by the reaction of a person, the degree of mastering the environment or the degree of its appropriation, and not only by influence. In this regard, the environment is defined as a set of conditions that influence the formation of abilities, needs, interests, human consciousness and its functioning in society, as a subject and human situation of an individual, which allows us to consider an individual as a carrier, a representative of the environment.

V. Akhnovska, defining the model of the educational environment, interprets it as a system of influences and conditions of personality formation, as well as opportunities for self-development contained in its environment (Akhnovska, 2018). The researcher notes that most often when referring to the educational environment, it is about the environment of some educational institution. It is marked as local. It is a spatial association and a certain interaction of the subjects of the educational process.

N. Gevchuk proposes to distinguish the following components as structural units of psychological analysis of the educational environment: physical environment, human factor and training program. Thus, the author understands the physical environment as architecture, features of the layout of premises, if necessary, the ease of their spatial transformation, the degree of openness and closedness of design structures, the possibility and freedom of spatial placement in the building of the subjects of the educational process. The human factor refers to the spatial and social density of the subjects of the educational process, the degree of influence of overcrowding on the social behavior of individuals, the personal characteristics of pupils and their educational activities, the

possibility of changes in personal and interpersonal space, the distribution of statuses and roles, gender and national characteristics students and educators. The training program is an activity structure, teaching style and nature of social and psychological control, cooperative or competitive forms of training, content of training programs (traditionalism, conservatism, innovation, flexibility), etc. (Akhnovska, 2018).

The question of the role of the educational environment in personality development attracts the attention of such specialists as I. Akhnovska, N. Gevchuk, N. Gontarovska and others.

Therefore, in the aspect of our research, *we consider the subject-developmental environment as a dialectical unity of spatial-subject and social components, closely connected and mutually conditioned, where each subject of the educational process carries out its activity, which contributes to cultural identification, the development of aesthetic consciousness and aesthetic receptivity, development of aesthetic activity.*

The second pedagogical condition for the aesthetic development of high school students in the conditions of a children's music school was "Implementation of personally oriented technology in the educational and educational environment of a children's music school". Today, personally oriented technologies place the child's personality at the center of the entire school education system, providing comfortable, conflict-free and safe conditions for his development and realization of natural potentials. As you know, the epicenter of education is the child's personality. According to J. Dewey, "The child is the sun around which all the means of learning revolve. Children are the beginning, middle and end of everything".

Modern requirements for the formation of a personal approach are revealed in the research of such famous psychologists as K. Albulkhanova-Slavska, O. Asmolov, V. Davydov, V. Molyako, V. Stolin, T. Tytarenko, I. Yakimanska, and others. In the 1970s and 1990s, this problem repeatedly appeared in the works of Sh. Amonashvili, I. Kon, O. Leontiev, V. Petrovskyi, K. Rubinshtein, V. Sukhomlynskyi, B. Fedoryshyn, and others, with further research by I. Bech, O. Savchenko, V. Kremenem. In the works of the classics of Ukrainian pedagogy K. Ushinskyi, A. Makarenko, and V. Sukhomlynskyi, most of the advice that can be laid as a basis for modern concepts of

education and personally oriented education has been developed. Without formulating the principles and methods of this approach, without naming the term “personally oriented education and upbringing”, these researchers already dedicated their scientific developments to it.

An important psychological and pedagogical principle should be considered an individual approach, as a methodical tool, which is based on a set of initial conceptual ideas, goals, methodical and diagnostic, as well as psychological and technical means that allow a deeper understanding, to know the personality of the child, and on this basis to implement it development in the conditions of the modern education system. Individually oriented education is increasingly being established as a key psychological and pedagogical principle of the organization of the educational process, on which the effectiveness of reorientation of education to the development of the personality of students depends to a large extent.

Interest in the personal approach in practical pedagogy has grown significantly in recent years. Given the complexity of developing such an approach, scientists consider it expedient to put it on the path of departure from other, more advanced approaches. Therefore, such forms of it as “approach to personal activity” (O. Barabanshchikov and M. Fedenko), “principles of approach to personal activity” (I. Zimnya), “system approach to personal activity” (L. Derkach), “individual – personal approach” (O. Savchenko), etc. However, there is only one way to implement a personal approach to learning – to turn learning into a sphere of personal self-affirmation.

The personally oriented educational system is based on the following starting points:

- the primacy of the individuality, self-esteem and personality of the child as an active bearer of subjective experiences formed long before the influence of specially organized school education;
- designing and implementing the educational process requires the special work of the teacher in order to identify the subjective experiences of the student;
- the development of the student as a personality occurs not only through mastering normative activities, but also through constant enrichment, transformation of subjective experiences

as an important source of personality development; the main effect of training should be the development of cognitive skills through the acquisition of relevant knowledge and skills.

*The goal of introducing a person-oriented technology into the educational process of a children’s music school is the process of psychological and pedagogical assistance to the child in the formation of his subjectivity, cultural identification, aesthetic consciousness, development of aesthetic sensitivity, development of aesthetic activity.*

The main tasks are:

- development of individual cognitive abilities of each child;
- identification, initiation, use and maximum “cultivation” of the individual experience of a growing personality;
- helping the child in self-knowledge, self-determination and self-realization, rather than the formation of predefined features;
- the formation of a culture of life in the individual, which gives the opportunity to build one’s everyday life productively, to correctly define the life line.

When implementing the specified pedagogical condition, we took into account the main requirements for person-oriented technologies:

- educational material should provide for the identification of the content of the student’s subjective experiences, including the experience of his previous education;
- the presentation of knowledge should not only expand its volume, structure, integrate, generalize the content, but also constantly transform the acquired subjective experiences of each pupil;
- in the learning process, it is necessary to constantly reconcile the subjective experiences of students with the content of the acquired knowledge;
- active stimulation of the student for self-evaluation of educational activities, the content and form of which should provide the opportunity for self-education, self-development, self-expression;
- construction and systematization of educational material, which makes it possible to choose its content, type and form during tasks;

- identifying and evaluating methods of educational work that the student uses independently, stably, and productively;
- ensuring control and assessment not only of the result, but primarily of the learning process; the educational process should ensure the construction, implementation and evaluation of learning as a subjective activity.

The simplest link that creates a person-oriented technology is a person-oriented pedagogical situation. This is an educational situation in which the child must find meaning, adapt it to his interests, choose a creative moment and critically evaluate it. Such a task cannot be solved only at the level of knowledge and reproduction. There are no easy solutions, answers and truths. Life and a way out of a certain situation are not the student's past and future, but his present. The same lesson gives different children different cognitive and life experience. That is why, the task of the pedagogical conditions defined by us is the support and formation of the child as a unique personality, the development of his creative potential and readiness for independent cognitive activity.

The traditional method encourages students, first of all, to memorize the educational material and reproduce it. Person-oriented learning is a holistic psychological and pedagogical concept that covers various aspects of the educational process. Summarizing the results of pedagogical theory and practice makes it possible to highlight the main ideas of personally oriented education: – school is part of life;

- learning is of great importance as a process, not a result;
- active involvement of students in solving educational tasks;
- compliance of the methodology with the educational abilities of the child;
- meeting the educational needs of each child in the class;
- pay special attention to forms of group and pair work;
- the dominant form of educational communication is a dialogue between students, students and the teacher.

The development of communication and cooperation skills, teaching schoolchildren to learn requires a radical change in the content of the teacher's work. Its main purpose is to organize a joint solution to the

problem (and not to “show” “deliver” and “explain” to the students). We share the opinion of O. Savchenko, who notes that the main actors in the lesson should be individual children, groups and the class as a whole. The teacher becomes an invisible conductor who listens in time, notices, corrects, supports and involves each of the performers. To learn to focus on the individual is to teach children independent thinking, to be able to defend their opinion, ask questions and act in the surrounding world.

The leading task of person-oriented education in our research is to teach children to think independently, discuss, defend their opinion, ask questions, and be active in acquiring new knowledge. Lessons based on personal interaction allow for an individual approach, stimulate students' cognitive activity, and teach how to acquire reliable knowledge, skills, and abilities. Particular attention should be paid to the fact that when preparing for training using personally oriented technologies, it is important to analyze the content of the training material, determine the types of student activities, prepare tasks taking into account the amount of training material and the degree of difficulty of training.

At the same time, it is necessary to comply with the following requirements:

- clearly formulate cognitive tasks that encourage students to solve problems, encourage activity, creative thinking, search for new knowledge and new ways of doing things;
- focus on the activities of students with a low level of learning outcomes;
- do not create competitions on the speed of completing tasks;
- teach students to practice self-control, self-analysis and self-assessment (Pidmazin, 2001, pp. 29–31).

The main task of the teacher is to provide each student with the opportunity to express himself as a subject of educational and cognitive activity. In person-oriented technologies, great importance is attached to the emotional culture of the teacher, his voice, intonation, speech. Communication and cooperation of students in class is one of the main principles of personality development in a person-oriented education system.

It is personally oriented technologies that put the child's personality at the center of the entire system



of school education, providing comfortable, conflict-free and safe conditions for his development and realization of natural potentials. Accordingly, when choosing the second pedagogical condition, we took into account that:

- the student is always a subject and not an object of learning;
- the main goal of education, in addition to the student's acquisition of the necessary knowledge, skills and abilities, is the development of his personality as a subject of social activities and relationships.

On this basis, we considered the following to be the most important pedagogical techniques for the introduction of personally oriented technology: – reliance on the subjective experience of the learner – constant updating during the learning process of the experience already acquired by the student (I. Yakyman'ska); – training of subject activity – such a structure of learning, when any activity of the student is realized, acquires signs of completeness and completeness (S. Pidmazin).

Thus, in order to ensure personally oriented technology in the process of aesthetic development of high school students in the conditions of a children's music school, it is important to adhere to the dialogic, activity-creative nature of education aimed at supporting the individual development of the student, providing him with the necessary space for independent decision-making, creativity, and choice of method behavior. In such conditions, the personally oriented paradigm plays a positive role in the context of the aesthetic development of children's music school students. The implementation of a personally oriented approach contributes to the formation of a positive attitude to learning in students, develops the ability to work in a group and independently, ensures high activity of the entire team, increases the effectiveness of classes, stimulates cognitive development, which are necessary conditions for the aesthetic development of students.

### 3. Conclusions

So, the article substantiates the expediency of choosing fundamental principles, the implementation of which is aimed at ensuring the effectiveness of the

aesthetic development of high school students in the conditions of a children's music school. Among them: problems, trust in the subject of learning, independent action, creativity, holistic perception of a musical work, dialogue. The conducted research does not exhaust all aspects of the problem of forming the aesthetic development of high school students in the conditions of a children's music school. Such vectors as the provision of a person-oriented approach to the aesthetic development of children's music school students, the development of appropriate scientific and methodological support require further substantiation.

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