

## THE AESTHETIC LOGOSPHERE OF THE SCHOOL AS A FACTOR IN THE ARTISTIC CULTURE FORMING

<sup>a</sup>SVITLANA FEDORENKO, <sup>b</sup>YEVHENIA MYROPOLSKA,  
<sup>c</sup>NATALIA MYROPOLSKA, <sup>d</sup>IRYNA SHKILNA,  
<sup>e</sup>OLEKSANDRA BONDARENKO, <sup>f</sup>KATERYNA ZHURBA

<sup>a</sup>National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute", Kyiv, Ukraine, <sup>b</sup>Cinema and Television University, <sup>c</sup>National Academy of Educational Sciences of Ukraine, Kyiv, Ukraine, <sup>d</sup>National Academy of Educational Sciences of Ukraine, Kyiv, Ukraine, <sup>e</sup>National Technical University of Ukraine "Igor Sikorsky Kyiv Polytechnic Institute", Kyiv, Ukraine, <sup>f</sup>National Academy of Educational Sciences of Ukraine, Kyiv, Ukraine,  
 email: <sup>a</sup>s.fedorenko297@gmail.com,  
<sup>b</sup>evgeniyamiropolskaya@gmail.com,  
<sup>c</sup>nataliamyropolska@gmail.com, <sup>d</sup>anirisha@meta.ua,  
<sup>e</sup>fjot3bondarenko@gmail.com, <sup>f</sup>katjachiginceva@gmail.com

**Abstract:** The socio-cultural situation of the present actualizes the problem of emotional and sensory perception of the world. The formation of aesthetic sense places increased demands on the educational process, and the child-centeredness of pedagogical science is one of the most crucial trends in the development of modern scientific cognition. This article aims to substantiate the pedagogical conditions for the formation of the artistic culture of adolescents within the aesthetic logosphere of the modern school and their experimental testing in practice.

**Keywords:** adolescents, aesthetic logosphere, artistic education, artistic culture, language, pedagogic conditions.

### 1 Introduction

The socio-cultural situation of the present actualizes the problem of emotional and sensory perception of the world. The formation of aesthetic sense places increased demands on the educational process, and the child-centeredness of pedagogical science is one of the most crucial trends in the development of modern scientific cognition. This tendency (in current conditions of society's sustainable development) has become not only a theoretical but also an acute social problem concerning the basics of human life activity because the child "is a potential future" (Jung, 2001). The essence of man in this context can be conceptualized as a result of the interaction of different spheres of human studies: philosophical-anthropological, psychological, pedagogical, and artistic, the art of the word, in particular, the so-called logosphere.

The interdisciplinary concept of "logosphere" is formed based on most of the philosophical and literary studies aimed at studying the processes of knowledge of the world, as well as the features of speech impact on thinking, spirituality, and worldview of an individual or social group (Mikhail'skaya, 1996). Logosphere as a thinking and communicative environment allows us to understand different aspects of society and its culture through the word as an aesthetic phenomenon. The aesthetic logosphere reflects students' emotions and feelings, transforming them into moral and ethical values (Carr, 2016; Stichter, 2018). The key aim of the aesthetic logosphere is to take a person out of the sphere of his inner world into the real world, the world of interaction with other people (Poryadchenko, 2019).

The peculiarity of global cognition (using the word art) lies in the fact that the word fixes not only specific objects of life, which can be perceived but also feelings, moods, etc. Through the word, a person can comprehend the versatility of another person, the complex world of his feelings and emotions. The ascension to the art, especially at school age, is one of the most significant factors necessary to create an atmosphere of mutual understanding, self-knowledge, and self-improvement. However, modern school practice shows that the cultural experience of students consists of many, often contradictory, layers, among which the spectacular synthesis of arts prevails, formed in the developed industry of advertising, mass culture, information technology.

Students are weaned off the artistic and aesthetic code of the word. Their greater trust is in the visual image rather than the literary one. It leads to the destruction of the ability to perceive and create the expressive not only in art but also in life: language replaces its surrogate, the phenomenon of art becomes blurred, making it difficult for a child to separate art from its low-quality imitation. Therefore, it is impossible not to note that today's teenagers in the majority have a low level of linguistic culture, are unable to see and understand beauty, and have a low artistic and aesthetic taste, which is reflected both in their appearance and communication with other people.

### 2 Literature Review

The modern educators (Aprill, 2001; Bastos, 2007; Davenport, 2000; Gibson, & Larson, 2007; Hausman 2009; Hausen, 2001, etc.) consider art as a mediator between different spheres of knowledge, which, in turn, builds aesthetic logosphere of the educational process. Art and aesthetic activities in the educational process provide more confidence in one's abilities and contribute to the free creative expression of each student's identity, forming certain attitudes of life and promoting the realization of their creative potential (Oxtoby, 2012). Different types of art stimulate reflection on the purposefulness of human life, according to Goldblatt (2006). The arts provide cognitive development and aesthetic experiences for students (Eisner, 2002). They are closely related to various activities in society, as well as traditions and values. Simultaneously, during the acquisition of the aesthetic experience, there is a need for a creative expression of the individual (Gadris, 2020; Paris, 2019; Torrance, 1986). Familiarizing students with different types of art ensures the development of the aesthetic literacy-the ability to perceive the aesthetic characteristics of objects, phenomena, and the language of art (Gale, 2005), which serves as a tool for establishing a conscious connection to the world around us (Greene, 2001).

The teaching of different types of art plays a key role in the education of everyone, regardless of age, ability, socio-economic and socio-cultural level. Today's visually-oriented world provides the younger generation with the opportunity to use their creativity and imagination and to build successful relationships with the world around them: the emphasis should be on the development of basic human values and on the awareness of the fact that art covers and ways to solve problems in different spheres of life based on visual thinking (Zimmerman, 2010). Overall, this creates an authentic mental activity for students. It primarily involves the conscious, critical, and creative application of the knowledge gained and the skills formed in practice. Art provides a holistic understanding of culture and its impact on the formation of young people's lives through interdisciplinarity, critical dialogue, culture-making, global discourse, and the development of evaluative judgments based on artistic and aesthetic activities (Hausman, Ploof, Duignan, Hostert & Brown, 2010). In addition, students' performance in mastering various art forms in hands-on activities enhances their artistic expression.

Understanding the communicative images of art and certain cultural images is an important component of modern education. The process of cultural creation through art can be seen as a dialogue. It generates a new understanding of the world as a whole and the individual's place in it, in particular. In this case, the educational process through art is accompanied by internal reward in the form of creation and perception of various aesthetic forms, contributes to a positive transformation of the individual's consciousness, and deepens its understanding of the modern globalizing society. In this way, art integrates the collective experience of culture into one with the educational process (Hausman, Ploof, Duignan, Hostert & Brown, 2010), contributing to a positive emotional attitude toward the world around us, evoking feelings of pleasure and creating space for

hope and possibility (Bastos, 2007; Housen, 2001). Addressing the specificity of art as a means of developing the intellectual capacity of the younger generation, Ohio State University art education professor Efland (2002) notes that works of art are cognitive guides that guide students to apply individually acquired knowledge.

This article aims to substantiate the pedagogical conditions for the formation of the artistic culture of adolescents within the aesthetic logosphere of the modern school and their experimental testing in practice.

### 3 Materials and research methods

In this research was exploited the mixed research design, based on quantitative (experiment) and qualitative methods (analysis and synthesis of the data collected in a statistically valid manner as well as for determining the initial provisions of the work; study and analysis of philosophical, pedagogical, psychological literature with elements of induction and deduction to characterize the state of development of the research problem and determine the pedagogical conditions for the formation of the artistic culture of adolescents; pedagogical observations, analysis of activity products to specify the state of the adolescents' artistic culture; monographic method – to interpret the results obtained in a coherent logical way). The results of the ascertaining experiment were calculated and processed using the methods of mathematical statistics.

Participants. The experimental study covered 1,300 adolescents. It includes 450 middle school students and 860 high school students from Kyiv, Lviv, Lutsk, Poltava, Rivne. The participants gave their voluntary informed consent for their participation in the research.

### 4 Results

In-depth work on the word as an expressive means of artistic culture, the study of elements of poetics contribute to the organization of learning and cognitive activities of students, accompanied by emotional tension. A balance of emotional and intellectual spheres will help the student feeling and experiencing the word, not just fix it as external information, using the old passive language techniques in response.

The basis of the process of formation of students' artistic culture should be the aesthetic logosphere of the school, where the word functions as an aesthetic phenomenon, based on the representation of the three genera of literature and provides dialogic (polylogical) contact of students with the phenomena of the art of the word. The aesthetic logosphere appeals to the personal experiences of students. It is transforming the norms and values of not only poetics but also the highest human ideals in children's lives. Its purpose is to bring the child into the outside world, in which an encounter with other people will take place.

The aesthetic logosphere of the school counts on the interaction of man with the linguistic environment, which helps her move from sensual perception of the world to intellectual' creative activity and recognizes the cultural value of language through the prospect of unlimited disclosure of the meanings of the word, which each of the perceivers comprehends individually. After all, the art of the word is not a passive product of social development; it is an active beginning aimed at dynamizing the world. Therefore, the aesthetic logosphere is a phenomenon of the pedagogical process, in which word exists as an aesthetic phenomenon, enters into object-subject relations with culture, based on full representation of three types of literature: epic, lyric, drama and their use both in literature lessons and in other classes – language, history, ethics, aesthetics, etc., as well as in out-of-class work.

The aesthetic logosphere has many planes in which students communicate. It assumes and relatively "stationary" static form (lessons in the basic subjects) and "moving" of which there are many both in the basic classes and in extracurricular time: the literary studio, school drama theater, the circle of the art word, etc.

The linguistic conditions of the school: the speech of textbooks, manuals, the students' environment, the teachers' speech, everything that the student can see and hear should aim at transforming the individual from the "lower" level to the "upper" one. At the center of such a pedagogical process phenomenon should be the creative *individuality and personality* of the student because there are no two identical people.

The performance criteria of such a process cover four groups: content, emotional-value, creative and humanitarian.

Content group provides normative knowledge, skills, and abilities in the sphere of word art; students' ability to express their opinions; students' erudition in the sphere of word art is also taken into account.

Indicators: linguistic literacy (mastering of norms of pronunciation, spelling, lexical, syntactic, stylistic categories) possession of the system of literary-theoretical knowledge, concepts, terms; linguocultural competence; possession of speech behavior and speech etiquette; understanding of syntagmatic (cine) and paradigmatics (infinity) of artistic texts; adequate perception of the artistic work (its poetics).

Emotional value group refers to the development of students' emotional and sensory sphere; reflects the depth of students' penetration into the aesthetic essence of works, understanding themselves in the context of artistic culture, readiness to understand and accept the experiences of another.

Indicators: ability to understand and use norms of linguistic literacy to express emotional state; imagery, the emotional coloring of own statements; a sense of surprise, curiosity; ability to aesthetic experience (empathy) awareness of the uniqueness of the singular in general and, in particular, of own self (perception of the other as an aesthetic value).

Creative group provides for the individual activity of the individual, which is associated with quality work in the field of art and turns out to be in search, finding, and responsibility for his/her word and its consequences.

Indicators: ability to independently set and solve creative tasks; originality, unpredictability, and uncommonness of their performance; appropriateness of text interpretation; the desire to express their worldview, their view of the world; readiness for self-education; joy as a sign of artistic and generally spiritual creativity; ability to conclude independently.

Humanitarian groups allows you to determine the extent to which the inheritance of mankind's cultural experience, transmitted in the process of training and education, as well as consider the person as a complex personality, capable of active action based on established universal values. It is most closely associated with the idea of responsibility for the real, and not just desired consequences of one's actions. Being focused on the intellect, the ability of students to apply knowledge and implement logical and artistic constructions aimed at obtaining a new spiritual experience of being, its accumulation, and translation.

Indicators: apparent possession of the strategy of using the acquired knowledge, abilities, and skills; development of axiological thinking; awareness of the dialogic nature of art; development of cognitive skills; ability to use knowledge from related fields; developed level of reflection, associated with the qualitative transformation of consciousness; formed worldview (not just as a simple stay in the world, and the fundamental self-determination in it); humanistic orientation of the individual (tolerance of other views) understanding and recognition of the dignity of every person and his/her ability to be different.

The specified criteria are interconnected, have prognostic character, they are reference points of humanitarian direction, which are subject to modification. On their basis, they are stable for all age groups of students because the motivation of creative behavior consists of early

childhood, only its quality changes, which depends on the dynamic functional structure of the personality.

Qualitative and quantitative analysis of the students' artistic culture formation through word art at the beginning of the experiment showed a generally low level. It was mainly due to the lack of a systematic approach to solving the problems of the students' artistic culture formation through the word art. Most of the completed creative works and tests, in essence, are not artistically independent, they have poorly realized possession of the strategy of using the acquired knowledge, skills and abilities, and awareness of the dialogic nature of art partially traced such a sign of the established artistic culture as a humanistic orientation of the individual.

The conducted lessons, interviews, surveys allowed us to conclude that the most formed in younger students is the creative criterion of readiness to perceive the poetics of literary works.

Adolescents also have a rather high value of the indicators of the creative group, which allows us to conclude that the use of only the traditional system of pedagogical influence, which focuses primarily on the development of the rational and reproductive type of thinking, is ineffective for students of this age.

We have developed principles of organization and functioning of the school aesthetic logosphere which order a variety of linguistic planes and are united by different types of connection, the purpose of which is to transmit to students organized and aesthetically directed speech information, the basis of which is the factor of word poetics. These are the principles of linguoculturology; aesthetic actualization of linguistic units; polylingualism; children's linguistic creativity.

The principle of linguoculturology covers a special type of interrelation of language and culture, manifested both in the sphere of language and culture. The junction of linguistic and cultural studies passes through the text.

The principle of aesthetic actualization of language units is based on the consideration of the fact that grammar emerged in the course of cultural and cognitive intensions, which were instilled by the epoch of Humanism and Renaissance. The human being, in a certain sense, is identical to the language she speaks. Therefore, this principle provides for the study of grammatical structures on the examples of fiction, awareness of their meaning, focusing students' attention on the phonetic, morphological, syntactic, orthoepic analysis of texts, will help not only to correctly express their opinion but also to adequately perceive the other's statements.

The principle of multilingualism promotes students' understanding of themselves as part of the universal community through knowledge of several languages and, consequently, several cultures. For the language to appear before students as a cultural phenomenon, it is necessary to read literary classic works in the original language, introducing them correctly in the course of classes; to improve the skills of expressive reading, through which students understand not only the plot but also the meaning of the text; to develop skills of working with the dictionary; to focus students' attention on the properties of words related to their expressiveness. Students will understand the value of otherness and will be able to identify and appreciate their generic origin, moving consistently from culture to culture, from language to language.

The principle of organizing children's language creativity in the development of artistic and aesthetic thinking of schoolchildren, encouraging them to be active. Taking into account that speech creativity is differentiated and grows with the child's development, we have developed a set of creative exercises, which also become more complicated gradually, coming into contact with the existing experience of students.

The tasks take into account the criteria of formation of artistic culture, based on the above principles and provide for the fact that their rhythm and nature should be similar to the nature and

rhythm of life of the students themselves – not boringly monotonous, but changeable, syncopated, where short texts alternate with long ones, prose with poems, purely national with international, serious with funny, etc. (Forms of engaging students in creativity – competition and game assignments, creative exercises, school theater, correspondence weeks, literary quiz days, etc.). The program-methodological support prepared by the authors included the study of the word as a phenomenon of artistic culture, which contributed to the avoidance of dogmatism and stereotypical thinking, the search for their unique voice, the formation of a highly educated personality.

The pedagogical conditions for the students' artistic culture formation are the organization of aesthetic contemplation; creating situations of aesthetic experience, the depth of which can only be assumed; aesthetic practice aimed at developing the emotional-sensory sphere and acquiring aesthetic experience. As for the aesthetic experience, it provides the development of the ability to pose relevant questions, make aesthetic judgments, to compare and interpret certain phenomena.

The first condition was the organization of aesthetic contemplation, whose tasks include: enriching their perceptions with sensory and figurative information; sharpening emotional receptivity of students; forming skills of aesthetic evaluation; awakening intuition, refinement of perception of the art of speech; preparing the child for empathic entry into the world of art. The developed cycles of creative tasks "Word and Nature"; "I Look and Feel"; "I Sing about the Object World" are aimed at forming the ability to penetrate the meaning of things, both ordinary and artistic, noticing their unique beauty.

The second condition is the creation of situations of aesthetic experience, providing the formation of empathy skills with the heroes of artistic works and the development of the ability to respond to the aesthetic manifestations of the objective world. The most important prerequisite for success here is the conscious perception formation of the best examples of highly artistic works by young students. The aesthetic experience is inevitably associated with empathy for the heroes of works, and through them, for real people.

The third pedagogical condition is the organization of aesthetic practice of adolescents, whose task is: the involvement of students in the artistic and aesthetic activities, development of essential forces of students, through which they not only transform the external but also develop themselves.

To this end, we have prepared and tested the methodological support of the experiment. In particular, a workbook with a printed basis "Poetry of grammar", where we tried to vividly realize the principle of aesthetic actualization of linguistic units, which in this case is dominant. The textbook of the basic subject "Art" and methodological recommendations to it. Its content, which is based on "decentralization", says that all cultural regions of the world are given credit, without the primacy of one over the other, recognizing their equality based on differences, and providing a "minimal" that includes information and tasks on the masterpieces of art.

Examples of written creative work show the students' conscious use of figurative statements, dialogues; oral responses, conversations are characterized by emotionality, improvisation, revealing such dialogue tendencies as principled equality of partners, waiting for and anticipating an answer, and so forth. Pupils showed their ability to operate with new knowledge, to use figurative expressions in creative tasks (written and oral), to depict landscapes, portraits, and to compose dialogues, fairy tales, and poems. And the main thing – the children understood that every word is a diverse world. Pupils understood that words help to represent individual features of people, to present those pictures which literary works tell about more vividly. Performing the proposed tasks, the younger students came to understand that words can express shades of feelings, moods, it helps to get closer to understanding the nature of human feelings

(the control group worked with the traditional methodology, Table 1).

Table 1 – The general level of artistic culture formation of elementary school pupils through the word's art

The general level of artistic culture formation of elementary school pupils	Levels %					
	Experimental group			Control group		
	high	medium	low	high	medium	low
At the beginning of the experiment	2,2	34,5	63,5	2,8	37,2	59,9
After the formation experiment	46,9	50,6	2,5	6,1	44,6	49,3

(Author's source)

Compared to the pre-study experiment, the vocabulary has significantly expanded, and the language barrier in expressing students' judgments has decreased using the rich vocabulary of the works they have read.

The primary school students (Table 2) increased their interest in learning about the history of both distant civilizations and their people, and they became aware that the context of "here and now" imprints the vision of "there and then." In this case, the artistic text fulfilled the most important of its functions – it actualized certain aspects of the individual, who, referring to himself, begins to search for his place in the world, determines and chooses his values.

According to the data of the transcripts of the lessons, interviewing teachers, methodologists, who monitored the formative stage of the study, the students of the experimental classes were ready to meet with other people, is the cultural beginning of human existence, a step toward dialogue, in which individuals create each other, and without losing individuality and dignity, treat another person not as an object, but as their companion in the course of life.

Table 2 – General level of adolescent's artistic culture formation through the speech art

General level of adolescent's artistic culture formation	Levels %		
	high	medium	low
At the beginning of the experiment	23,00%	52,00%	25,00%
After the formation experiment	35,00%	54,00%	11,00%

(Author's source)

## 5 Discussion

This study is a modest contribution to the ongoing discussions about the efficiency of different aspects of art in forming the artistic culture of adolescents. Our results are in good agreement with other studies (Carr, 2018; Gadris, 2020; Mahgoub, 2016; Paris, 2019; Simecek & Ellis, 2017; Sotiropoulou-Zormpala & Mouriki, 2019) have shown that aesthetic logosphere in the conditions of modern school can substantially improve the quality and efficiency of the educational process in the direction of forming adolescents' artistic culture.

The enrichment of the modern school's logosphere through aesthetics and art shows that this integration contributes to children's necessary learning and life experiences through the use of various multimodal learning and cognitive situations (Sotiropoulou-Zormpala & Mouriki, 2019). What is necessary to do is to form the students' capacity for self-knowledge and self-

improvement, which in general implies an inner need to work with one's self as a great aesthetic idea of humanity (Gadris, 2020). And it is the desire to satisfy such a requirement that drives one to become human.

The aesthetic logosphere provides knowledge that is acquired by the senses and appeals to the emotions of the individual, contributing to his or her self-improvement (Paris, 2019). It can open up unrealized knowledge and lead to unexpected personal growth. Poetry occupies an important place in shaping the school's aesthetic logosphere. However, despite the obvious cultural and aesthetic value of poetry, the question of how this should be reflected in the curriculum in schools remains unresolved. As a consequence, the aesthetic value of poetry gives way to a focus on its instrumental exploration in schools (Simecek & Ellis, 2017).

Overall, the aesthetic logosphere, relating to the ability to emotionally perceive the world and develop aesthetic consciousness (Mahgoub, 2016), provides a holistic intellectual, social, emotional, and spiritual development of the individual (Rendón, 2008).

## 6 Conclusion

The study examines the educational potential of the aesthetic logosphere of the school as a system of pedagogical conditions that ensure the formation of the artistic culture of adolescents. Thanks to the educational logosphere, enriching and improving it, each teenager finds the highest spiritual aesthetic values, develops the ability and the need to comprehend the beautiful in real life. The effectiveness of the teenager's artistic culture formation in the aesthetic logosphere depends to a large extent on the degree of manifestation of creative self-realization of the personality. With full creative freedom and stimulation of children's self-expression, today's educators must nurture rich artistic creativity, integrating art into life and thereby educating each child's personality through art.

Thanks to the sound principles and conditions of functioning of the aesthetic logosphere, schoolchildren are forming an aesthetic position, which directs their creativity in all spheres of social practice, involves the ability to be involved with others, stimulates moral and ethical actions. Analysis of the theory and practice of the problem under study allowed us to conclude that relevant at the present stage is the theoretical justification of pedagogical conditions for the formation of students' artistic culture. Among these conditions are: the organization of aesthetic contemplation; creating situations of aesthetic experience, the depth of which can only be assumed; aesthetic practice aimed at developing the emotional and sensitive sphere and acquisition of aesthetic experience. In general, one of the key skills is the ability of students to art-interpretation activity, which ensures the effective formation of their artistic culture and also contributes to the implementation of the main educational objectives of the general education system by taking into account the socio-cultural status of art, through artistic images and words influences the inner world of adolescents.

The practical value of the findings consists in the development and implementation of a set of educational activities based on traditional and innovative forms and methods of art and aesthetic education aimed at shaping the artistic culture of adolescents in the aesthetic logosphere of the modern school.

The results of the study can be used in the practice of art and aesthetic education of adolescents, as well as in the creation of methodological materials for teachers, in the training of future teachers, and the system of postgraduate teacher education.

As a promising direction for further research in this area, we see the study of content and organizational features of the aesthetic logosphere of the modern school in the formation of spiritual and moral values of adolescents.

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**Primary Paper Section: A****Secondary Paper Section: AM**