

HOW TO DEVELOP THE AESTHETIC CULTURE OF LANGUAGE TEACHERS IN POST-INDUSTRIAL SETTINGS

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Abstract: The purpose of article was to reveal the postmodernist peculiarities of education in general and language teaching in particular, within the framework of aesthetic culture and appropriate competence of language teachers. Based on thorough theoretical analysis and consideration of teaching approaches and practices characteristic of various regions of the world (on the example of Australia, Germany, China, and Turkey), it was demonstrated that aesthetic culture is more and more becoming an integral element of language teaching, which implies shifting paradigm in education of language teachers both in higher education and at the workplace.

Keywords: aesthetic culture; language teachers; glocalization; culture-oriented paradigm of education.

1 Introduction

The current post-industrial civilization has reached a level of development at which society can no longer be characterized in traditional terms of economic, political, and spiritual freedoms. The newly discovered possibilities of man and society must be matched by completely different cultural sources, thanks to which these potentials are implemented [9]. Among such sources or forces of cultural existence, there is aesthetic culture. The latter, acting as a manifestation of the creative potential of man and society, determines the development of the entire culture as a whole. The term "aesthetic" itself is an integrative concept. It reflects what is common to the beautiful and the ugly, the harmonious and the chaotic, the sublime and the base, the tragic and the comic, etc. The aesthetic is found everywhere in nature, in man, in tools, in social processes, in art.

Aesthetic taste, which, in our opinion, forms the core of aesthetic culture, stimulates social practice. At the same time, aesthetic taste, on the one hand, carries out an innovative search and recognition of viable innovations, and on the other hand, protects people from dubious innovations in the sphere of production, everyday life and culture, until they have received due public recognition. So, a person with a developed aesthetic culture earlier than others positively evaluates and critically masters the new things that are introduced into public life. The emergence of culture (including artistic culture) as an economic good has strengthened its identification with goods - crafts, music, tourism, books, films, etc. On the one hand, the dissemination of ideas and visual products enriches the world, but on the other hand, there is a risk of reducing concern for culture to the protection of what is sold and bought. As a result, customs and traditions are forgotten. Along with the creation of new technologies, the global market for cultural products is becoming increasingly monopolized. Faced with this threat, many countries have begun to argue for non-extension of free trade agreements to cultural products. All this convincingly testifies to the awakening of aesthetic culture of many peoples and societies. Only such an awakening can protect the entire world from one-dimensionality, as evidenced by the phenomenon of globalization.

To extrapolate glocalization into the purely linguistic sphere, it seems necessary, based on the definition of globalization, to consider the dichotomy "homogenization - hybridization." Namely they (along with competition and indifference) are the fundamental principles of interaction between cultures, according to the classification of globalization theorist D. Held

[4]. In the context of globalization, homogenization and hybridization, as multidirectional characteristics of linguocultural evolution, express the aspirations, respectively, of the pragmatic, assimilatory function of the domain language and the objectively realized function of cognition, which the language of intercultural communication is designed to fulfill. The studies show that the processes of homogenization, which presupposes averageness, monotony and stereotyping, are triggered by the national, predominantly American version of English, which, fulfilling the function of ethnocultural representation, thus transmits the Anglo-Saxon mentality. Homogenization, metaphorically identified with McDonaldization as "rational" standardization, in the linguocultural dimension manifests itself in globally distributed brands and logos of "English-speaking" cultural products through advertising projects in the media [39]. This action contributes to the flooding of ethnic languages with Anglo-Americanisms and is philosophically unfounded. The processes of hybridization represent "a compilation of cultural, sometimes artificial, spontaneously arising and disintegrating, previously incompatible components" and occur in the communicative zones of transcultural space, a priori devoid of ideological background [4]. These processes are launched in different spheres of communication by the global lingua franca, a specific variant of English, formed on the basis of its national counterpart. Representing a "new sociocultural reality", a kind of mentally neutral entity, it performs the function of cognitive communication. Penetrating into other cultures in this capacity, it does not affect their deep archetypes. This means that coexisting in the complex system of human languages, global English cannot claim to assimilate ethnic languages, but, on the contrary, complements and enriches them.

In the conditions of transculture, the basis for objective glocalization can only be the principle of complementarity, which is precisely the fusion of multidirectional functions between global and local languages. The local, as national, at the same time acquires a transnational form, while the global, in turn, is localized, acquiring an aesthetic flavor.

Thus, a characteristic feature of the post-industrial era in which we live is a radical change in the linguistic and cultural situation in society.

In modern Western aesthetics, along with the justification of the status, nature, and standards of aesthetic culture, the problems of future aesthetic education are discussed, intensely debated between representatives of two schools - scientific and antiscientific [42]. Significant one in this regard is the appearance of the first experiments in philosophical analysis of the phenomena of aesthetic culture, carried out at the intersection of aesthetics and cultural theory. Recently, many authors have also paid some attention to the issues of methodology for studying aesthetic culture, both at the philosophical and sociological levels [1; 32; 33; 44]. So, over the years of intensive work, extensive research material has been accumulated on the theoretical and applied aspects of the study of aesthetic culture and related problems of aesthetic education.

At the same time, it is evident that, despite the existing diversity of approaches, the attempt to develop a holistic, multidimensional vision of aesthetic culture still remains unrealized. The reason for this phenomenon is insufficient attention to the aesthetic aspect of work activity itself, associated with the development of the creative potential of the individual, with the subjective experience of creativity as a special spiritual state in the unity of its purely intellectual and practical-spiritual aspects, as well as to the understanding of the existential foundations of society and the potentialities of the existence of the individual, with deterministic specific laws of beauty [6]. All these aspects, taken in unity, determine the necessary content (one might even say, the paradigm) of the aesthetic culture of a modern person, both as an individual and as a specialist in the

labor market. Accordingly, one of the key functions of teachers in the education system is the formation of such a culture among students. This function can be most fully implemented in teaching the language as an expression of the culture of each people. The anthropocentric orientation of modern pedagogy in general and language teaching methods in particular has stimulated interest in the linguistic personality of the student.

Meanwhile, not all teachers successfully use their discipline in the formation of students' aesthetic culture. Individual and differentiated approach to the formation of aesthetic culture is not always successfully used. Insufficient attention is drawn to the successful use of the cognitive, motivational, activity, communicative, emotional component in the formation of aesthetic culture by university teachers. In addition, in the practice of language teaching, there is still a clear priority of intellectual development over emotional development to the detriment of the latter and, ultimately, to the detriment of the development of the individual as a whole.

At the same time, aesthetic education should be aimed at the formation of a holistic creative personality, also covering its intellectual and value-oriented aspects. It permeates all spheres of human life: the depth of his thinking, and the subtlety of feelings, and the nature of selectivity, and attitudes. Only the teacher, who himself is such a holistic creative person, is able to successfully form the necessary level of students' aesthetic culture. Accordingly, this determines the urgent need for the development of aesthetic culture of language teachers, taking into account the postmodern landscape of both education and the functioning of society in general.

Education in the era of postmodernism is distinguished by multiple characteristics. These include the following parameters [20]:

- 1) Decentration as the absence of a structural center in favor of deconstruction, pluralism, in the philosophical sense called "rhizome"; "rhizome" is directly opposed to structure as a systemic and hierarchically ordered organization
- 2) Connectivity and heterogeneity as the absence of clear boundaries and hierarchy; at the same time, "areas that, it would seem, cannot be connected" turn out to be connected [20]; in this sense, the rhizomatic system implies uncertainty, and this is a feature that cannot be inherent in education in its traditional sense.
- 3) Multiplicity as the presence of many nodes, connections, intersections; the system is reduced not to a single, but to a plurality; as a consequence, "the result of learning is measured not by quantitative indicators "how many (units of knowledge, person, etc.)" and "in what time frame", but using the models "I can" and "I realize" [20]
- 4) Discreteness as a discontinuous division of the structure, "branching of the rhizome" in its astructural essence
- 5) Cartography as a mismatch of the structural model, the presence of an unforeseen direction of movement/development in an effort to create, but not to destroy
- 6) Event-based construction of reality as a set of different artifacts, including those subjectively conditioned (personal ideas, personal experience, own conclusions, etc.); the result of learning is the student's ability to give his own meanings to the things he studies. The task of the teacher is to provide an environment in which students can become familiar with different cultural perspectives and values; at the same time, each student individually constructs educational meanings
- 7) The rejection of binarism "as a principle that gives reality structure, hierarchy", which implies the rejection of the subject-object relationship of the teacher and the student, when the latter is subjected to a kind of violence and oppression (psychological); postmodern concepts absolutize the role of the subject of knowledge, his ability to interpret the world; the student becomes an equal subject of narrative interaction in the projection "teacher -

educational material – student", carrying out the process of cognition together with the teacher;

- 8) Subjectivity as "a reflection of the specific circumstances and conditions in which the educational process takes place, adapted to the reality and experience of the student.

Proponents of postmodernism emphasize the uniqueness of both each student who needs special forms of education and individual curricula, and each employee of an educational institution who brings their own talents and skills to their work. In a broad sense, the Man himself, his moral position, multifaceted nature-conforming activity, his culture, education, and professional competence are proclaimed to be the basis of development [6].

With this approach, the mission of education is the creation of opportunities, conditions, and prerequisites for the personal self-development of the individual, the implementation of his needs, creative abilities, and aesthetic culture.

In addition, transformations at the level of theory and methodology of teaching foreign languages are predetermined by new formats and parameters of foreign language communication, as well as the importance of the ability to communicate in a foreign language in the post-industrial information society and globalization processes. There is a growing need for interethnic integration, cooperative projects, and the rapid comprehension of new information about the surrounding space. As a result, foreign language becomes a vital means of mutual understanding. At the same time, the language itself is changing, moving into the format of Internet communication, the interaction of people through a foreign language is perceived and studied exclusively through the prism of discursive practices, and therefore, taking into account multiple and unpredictable extralinguistic factors.

All these circumstances necessitate a revision (and not a one-time, single one, but systematic, regular and operational) of a system of teaching foreign languages from the point of view of postmodernism as a modern post-methodology. At the same time, it is important to take into account that the postmodernist reformatting of education and language education requires the preservation of systemic features. Accordingly, the content and parameters of the competence of language teachers are changing, including in terms of their aesthetic culture.

The postmodern projection of the goal of teaching foreign languages focuses on the development of the student's linguistic personality, which, through comprehension of the language, penetrates into the culture, mentality, and national character of the native speakers of the country(ies) of the language being studied. Comprehending the originality of his potential partners in intercultural communication, the student is able to comprehend his own worldview, understand the features of his national mentality, identify similarities and differences between himself and a native speaker. Thus, the goal of language education is shifted from mastering knowledge and acquiring a set of skills, abilities, and competencies given from outside to providing conditions for students to create their own ideas (from the standpoint of postmodernism - "constructions") to realize their national identity. At the same time, the use of culturally compatible approaches (especially intercultural one) is extremely advisable: they create the conditions, the environment for the self-development of a linguistic personality. The value of the aesthetic culture of a language teacher in such conditions can hardly be overestimated.

The cultural and historical activity of people is simply impossible outside the formation of a "cultural language". The literary language reflects those features of the socio-cultural process that are inherent in the general cultural, and then the artistic development of different peoples, nations, and social strata. Therefore, language by its very nature has an aesthetic function.

The aesthetic function of language is most noticeable in literary texts, but the scope of its functioning is much wider. An

aesthetic attitude to language is possible in colloquial speech, friendly letters, publicistic, oratorical, popular scientific speech to the extent that for speakers, speech ceases to be only a formal shell of content and acquires an independent aesthetic value.

In addition, an important didactic aspect of culture-oriented learning is the consideration of the language as an organic part of the culture of each people. At the heart of linguistic structures, there are socio-cultural structures. This means that in order to actively use the language as a means of communication, it is not enough to know the meanings of words and the rules of grammar, here, a deep knowledge of the world of the language being studied is required. The picture of the world surrounding native speakers is not only reflected in the language, but forms the language and its native speaker. Without knowledge of the world of the language being studied (in different scientific schools this phenomenon is called differently: background knowledge, vertical context, etc.), it is impossible to study the language as a means of communication, because a living language lives in the world of its speakers, and studying it without knowing this world turns a living language into a dead one, i.e., deprives the learner of the opportunity to use this language as a means of communication. The study of the world of native speakers is aimed at understanding additional semantic loads, political, cultural, historical, and other connotations of units of language and speech.

The formation of the aesthetic culture of future language teachers is possible under the condition of the implementation of its components, defined as value-motivational, cognitive-linguistic-cultural, activity-creative, personal-developmental, which, in turn, include value attitudes for the development of motives and needs, increasing intellectual and aesthetic reflections, provide for the development of aesthetic views, creativity, critical thinking, empathy, mastery of aesthetic categories, development of a personal life position, orientation towards self-education, self-identification in the process of practical aesthetic activity of teachers.

The essence of the modern culture-oriented paradigm of teaching a foreign language lies in the fact that the role of cultural component in mastering a foreign language is characterized by the synthesis of linguistic and aesthetic knowledge and knowledge about the country of the language being studied, which is the main task of language acquisition in the cognitive aspect [37]. This helps to assimilate the image of the world inherent in the linguistic society through the prism of the national culture of native speaker, expressed by various verbal and non-verbal means (speech, literature, painting, architecture, music) and puts the process of mastering a foreign language on a qualitatively different level, turning it into an effective mechanism of aesthetic education.

The ultimate goal of aesthetic education is the formation of an aesthetically, harmoniously developed personality that has the ability to perceive and evaluate the phenomena of national culture and art. From this point of view, culture and language should be considered as a means of aesthetic education of the individual, for which it is advisable to consider the experience of various countries in different regions of the world regarding the development of the aesthetic culture of language teachers in the conditions of post-industrial realities described above.

2 Method

The nature of the study required the involvement of both general scientific approaches (analytical, comparative, historical and cultural, etc.) and philosophical methods. Among them, there are: sociocultural, axiological approaches to the study of ethnocultural/linguistic identity, the principle of objectivity in the study of language functions, the method of typology, modeling, systematization. Methods of empirical analysis of specific areas of culture were also used: linguistic, linguo-cultural, sociological.

The following methods were employed: analysis of philosophical, pedagogical, psychological, methodical, aesthetic,

art history literature on the problem under study; study and generalization of pedagogical experience; outlining modeling of the process of education.

In particular, the methodological basis of the study was: the socio-philosophical foundations of the language as an element and factor in the formation of the spiritual culture of the individual; theory of aesthetic education in higher educational institutions; socio-philosophical concept of activity, interaction of objective conditions and subjective factors in the process of practical implementation of the aesthetic function of language in higher educational institutions and in corporate adult education.

3 Results and Discussion

The aesthetic categories present the entire historical experience of the aesthetic attitude to reality and the aesthetic characteristics of the world of culture. Aesthetic categories change and develop historically, reflecting the stages of development of aesthetic experience and knowledge. The entire educational process, where personality formation takes place, should be based on universal human values, touch national and regional culture, aesthetic traditions that have developed historically in a certain society.

The transcultural or transnational model of globalization, considered from the perspective of the concepts of transcultural space (M. Waters, R. Robertson, etc.), is a relevant environment for the interpenetration of languages and cultures. Attention is drawn to the transformation of the traditional space, "turning" into the timeless one, devoid of locus. Transculture as a "continuous cultural environment" (M. Epstein) turns out to be a culture of virtual reality (M. Castells). This eliminates the ideological component, the possibility of engagement and presence in this context of the language-domain, which allows seeing in the global language the potential for the objective implementation of linguo-cultural communication. Transculture, revealing itself in terms of "space-flows" (M. Featherstone), "global cities" (E. King, S. Sassen), "global village" (M. McLuhan) and in equivalent creative class "new professional designers" (E. King), states the processes of objective hybridization, internationalization, and integration.

In general, the progressive process of development of industrial and post-industrial society, but leading to the global spread of Western-style mass artistic culture, is not always adequate to the national scale of artistic values in other countries. There is a danger of the denationalizing influence of the commercial mass industry, which is crowding out folk culture and folklore. Many peoples have a negative attitude towards mass culture as a threat to the existence of their own national culture, and reactions of its rejection are often manifested.

The problem of national self-consciousness has always existed in every nation as one of the impulses of the "folk spirit" and its constructive and creative role. The main source in this process has always been folklore and other components of folk culture. Often, the ideas of "national renaissance", the comprehension of the original national character, the processes associated with the development of national art schools, etc., come to the fore. Of course, the artistic culture of every nation undergoes changes under the influence of social progress. But we note the relative independence of the stability of the components of folk culture: traditions, customs, beliefs, folklore, which consolidate the ethnos as an immanent element of culture and, accordingly, both instrument and environment of the formation of the aesthetic culture of a linguistic personality. It is obvious that the mastery of aesthetic categories through understanding the deep layers of folklore and art should be at the heart of the artistic culture of future language teachers.

Interestingly, participating in, responding to, and creating a variety of imaginative texts, such as stories, songs, theater, and music are all applied in universities in Australia. Students respond to and produce inventive works that highlight the aesthetic aspects of language use, individual creativity, and the chance to compare aesthetic ideals between cultures (see Table 1).

Table 1: The vision of aesthetic dimensions of language use in Australian universities [39, p. 36]

Concepts	
imagination (fact, fiction, inner/private world, social/public world)	freedom (expression, liberty, activism, opportunity)
emotion (romance, love/affection, suffering, fear, pain)	morality
beauty (admiration, people, places, ideas)	character
power (law, rules, opposition, reform)	experience (sequence; life-world)
journey (challenge, struggle, adventure)	journey (challenge, struggle, adventure)
Text-types	
song/rap	stories
rhymes	dramatic representations
poetry	narratives
film	descriptions
literature	recounts
cartoons	
Processes	
listening, speaking, reading and writing	experimenting
creating	interpreting
performing	clarifying
expressing	participating in shared reading
describing	re-creating
recounting	responding
captioning	elaborating
labeling	connecting/relating
responding	teaching

Students acquire the skills necessary to 'move across' languages and the meaning systems they create. This involves 'encoding' and 'decoding' as well as literal translation and interpretation. Moving between languages also involves more difficult interpretation and meaning-making techniques, such as "reading between the lines" for indications of values, attitudes, and presumptions, and then communicating these concepts to others in a clear, compassionate manner.

Language learners can interact, analyze how language and culture affect learning, and reflect on their learning through participating in learning activities rather than 'completing tasks'. Here, the focus is purposefully placed on the idea of experience as opposed to "task". An experience is something that individuals do and "live", as opposed to a task, which they only "do".

It is now well established in the United States, Canada, and Europe, including the United Kingdom, that students who learn with an emphasis on the arts (often referred to as "high arts students" in American literature) perform better academically, score higher on tests overall, are less likely to quit early, rarely complain about being bored, and have a more positive self-concept than students who do not have access to the arts. Interestingly, they are also more inclined to participate in community service (volunteer work) [45].

The Washington-based Arts Education Partnership has released two significant reports: *Champions of Change: The Impact of the Arts on Learning* [13] and *Critical Links: Learning in the Arts and Student Academic and Social Achievement* [7]. They offer compelling evidence of the existence of a substantial positive association between engagement in the arts and benefits for individual learners of an academic, social, and behavioral type, and hence broader social benefits, as well as a remarkable degree of agreement on this subject.

In contemporary society, learning, comprehension, and enabling all depend on aesthetic knowledge. While orthodox schooling, and particularly assessment systems, focus on those cognitive

aspects of knowledge that can be made explicit and learned propositionally, just in words or numbers, providing aesthetic knowledge is difficult for schools and teachers because it is an experience that engages the brain, body, and emotions all at once in a range of symbolic languages and forms. Research must be prioritized in order to address these problems responsibly, and it must also be shared with practitioners and decision-makers. Research is a natural activity for scientists, but it is less of a natural activity for arts educators, who have historically been more focused on arts practice and practical pedagogy, as well as on maintaining and advancing their right to work in schools. While it is important to keep in mind that participating in arts programs and processes fosters enjoyment and encourages imaginative and creative activities, it is also true that by participating in the arts, one gains a greater understanding of the full range of human experience. Life paths and learning perspectives are broadened. It is important to recognize and celebrate the role that the arts may collectively play in altering students' learning in general.

The arts are clearly positioned to support transformation in educational systems and institutions in Australia. All academic fields and disciplines need to incorporate artistic and cultural components in order to support this inclusion. To make this possible, there will need to be active collaborations between governments, community organizations, artists, and schools. All children must be exposed to the arts at a young age, and all early childhood learning environments must include opportunities for enriching artistic experiences. When young people think about the future, arts education should be focused on the broad spectrum of societal and cultural concerns that are currently being debated. The environment, migration, sustainable development, global citizenship, and the desire for peace are some of their concerns. Results from a variety of research and practitioner sources show that, while not a fix-all, the arts do have the ability to assist in addressing many of the ingrained problems that are consistently present in today's educational institutions and in the community at large [17].

The development of imagination and creativity would need to take precedence over other goals or 'add-ons'. Interdisciplinary encounters, such as those involving digital and other developing art forms, must be valued rather than dismissed. It is true that teachers and schools would first face additional challenges if there was a trend toward greater cross-curricular work involving the arts and other (non-arts) topic areas working together on creative and/or cultural themes. Such advancements will need to be put into practice, and this will require both enough financial assistance and leadership at the policy level. Policymakers and those in charge of creating the new national curriculum must give the arguments and supporting data considerable consideration [12].

In Germany, Schiller's ideas of humanizing people are closely connected to German philosophy. Important points of reference include Immanuel Kant's theory of aesthetic judgment and Alexander Baumgarten's book *Aesthetica* (1750), which declares sensorial perception as a special way of cognition and thus refers to the original meaning of the Greek word "*aesthesis*" in terms of perception through the senses. Schiller finds particularly fascinating Kant's notion of aesthetic judgment as the unrestrained interaction of reason, emotion, and imagination. It provides a way of expressing what is unique about experiencing art. According to Schiller, aesthetic education aims to balance people's inner motivations, notably their feelings and intellect, through the use of the arts [23].

German aesthetic education and educational philosophy have been greatly influenced by Schiller's views, particularly in regard to the German concept of '*Bildung*'. Although there is no English word that describes '*bildung*' in terms of cultivation or formation, it has grown in popularity in recent years in international education [30]. It speaks about the development of self-reliant, mature individuals via education and self-cultivation who discover their own skills and learn to act in society's best interests. It describes the development of self-reliant, mature

individuals via education and self-cultivation who discover their own skills and learn to act in society's best interests. '*Bildung*' encompasses more than merely education - it also refers to a person's moral and ethical growth.

The discussion of aesthetic education in Germany has extended recently. Contemporary aesthetic experience now includes popular music. In terms of democratic education and involvement for social justice, aesthetic education now refers much more to society and the state than it does to the persons and their development. The idea of *Heimat* (homeland), which denotes the continual search for cultural identity and protection, is increasingly connected to aesthetic education.

According to Greene (2001) [15], art and aesthetics can not only improve students' aesthetic talents but also positively influence their intellectual and emotional growth. Greene argues that the value of aesthetics is crucial throughout the teaching and learning process. Additionally, from the standpoint of education development, education is a manifestation of aesthetics. All educational activities are truly infused with the value of aesthetics since education is a type of aesthetic education and a reflection of the value of aesthetics. The utilitarian nature of education is opposed by the aesthetics of education, which promotes a high level of compassion for individuals. The study of educational aesthetics, which aims to apply aesthetic theory to investigate the aesthetic phenomena that exist in the field of education and the science of its development rules, has progressively emerged as a new discipline as a result of the expansion and development of aesthetics and its influence on other fields of study. The idea of educational aesthetics is not merely a theoretical construct, but it also serves real-world needs. The discipline of educational aesthetics has developed as a distinct subfield from aesthetics, philosophy of value theory, and philosophy of education. It has resisted the utilitarian, instrumental, meaningless, and spiritless pursuit of education and has used the spirit of aesthetics and aesthetic value to awaken the ultimate care of education for people. "It has rejected the traditional aesthetic view of packaging and embellishing education with beauty in the common sense" [23].

In China, the modern theory of aesthetic education is being developed within two directions - traditional and innovative. Within the traditional direction, aesthetic education is considered as one of the components of education, and the emphasis is made on transferring knowledge to students about various cultural phenomena. Within the framework of the innovative direction, aesthetic education is understood as a phenomenon that ensures the holistic development of a person. The innovative direction combines two approaches: humanistic, whose representatives consider the main task of aesthetic education to be the development of the student's personality through the means of art; humanitarian, in which the ideas of Confucianism are integrated and whose representatives emphasize the value nature of aesthetic education, link it with the ability of students, especially future teachers, to see, understand and create beauty in life and art, to comprehend and appropriate the values that underlie human existence. The main direction in the development of education in the PRC is to overcome the focus solely on the "knowledge" approach and on the narrow professional training of specialists. In the theory and practice of education, the provisions of the personal approach are affirmed, orienting teachers to the importance of solving educational and developmental problems in the process of education and professional training of specialists [47]. Such provisions are reflected, in particular, in the Strategy for the Modernization of Education in the PRC until 2035.

According to supporters of the innovative approach, the goal of aesthetic education is to improve the quality of human life, increase his creative potential, improve human nature, demonstrate its beautiful and noble side and remove from a person's life everything that is designated in aesthetics by the category "ugly." "Aesthetic education should lead people to achieve the perfection of human nature... The comprehensive development of man corresponds to the fundamental nature of

aesthetic education" [26]. According to Cai Yuanpei, "the purpose of aesthetic education is to 'create' a living and creative spirit and develop a noble and pure personality" [47]. Aesthetic education is intended not only to ennoble a person, but also to contribute to the harmonization of relations between people and thereby to the improvement of society. An important task of aesthetic education is considered to be the formation in a person of the ability to work on himself, cultivating the beautiful and eradicating the ugly in his own spiritual world [2].

Modern Turkish culture is characterized as the one "between traditionalism and modernity" [28]. Within this landscape, visual culture and critical pedagogy can both be seen as countermovements to and responses to authoritarian institutional structures, positivistic ideologies, and conservative formations. In all of its forms, critical pedagogy opposes technocratic educational approaches that rely on depoliticized curricula and purportedly objective classroom procedures. Critical pedagogy seeks to offer an alternative to conventional ideas of education, authority, and knowledge formation in this way [3].

Since Turkey is a developing country that absorbs Western principles for the sake of westernization while being influenced by Islamic norms, evaluating what visual culture means there may be complicated. This produces distinctive aesthetic shapes that combine elements of the West and the East, the Christian and the Islamic, or the ancient and the new.

Further research is needed to understand how Western symbols are blended with traditional symbols in Turkey to create unusual forms. A great illustration of the juxtaposition of the local and the global, or the term "glocalization", as used in the Introduction section, would be an exhibition that the Coca-Cola Company organized in Istanbul in 2002. The show featured intriguing Coca-Cola bottles, one of which had "Nazar Boncuğu" (traditional good luck charm, Evil-Eye beads) beads wrapped around it. This is not unusual in Turkish culture, where every piece of furniture, including kitchen cabinets, dining tables, coffee tables, dressers, chairs, and even glasses and plates, are adorned with embroidery and other needlework [22]. The floors are covered in carpets with floral patterns, and the interiors are adorned in a variety of ways. That specific Coca Cola bottle symbolizes that characteristic.

Meanwhile, it is considered that the effectiveness of including visual culture in teacher preparation might provide Turkish students new perspectives on recontextualizing themselves and critically appreciating what influences them. Visual culture can thus inspire a critical pedagogy that gives students the power to decide how they will renew themselves in the future. Students' knowledge of their social surroundings may increase when they make conscious decisions. In order to comprehend power dynamics and take action to address injustices, visual culture retains a goal of social reconstruction.

According to Turkish researcher Salim Pilav [35], the relevant specific purposes established in Turkish Language Teaching Programs are meant to help students achieve the following goals:

1. Adopt a habit and pleasure of reading; helping them to develop their aesthetic taste.
2. Memorize favorite poems and prose.
3. Develop the practice of selecting poems and participating in word choirs to give these poems life.
4. Develop the practice and enjoyment of compiling a collection of chosen poems.
5. Develop oratory and poem reading abilities in verbal art activities, if they do not already exist.
6. Develop the ability to narrate, introduce a setting, an event, a person, or a living object, as well as to communicate thoughts and feelings about these people or things. This is done by developing a strong sense of satisfaction and emotional control by establishing the habit of deliberating and reflecting on linguistic concerns.
7. Recognize the quality of national culture's knowledge, taste, and beliefs; by doing so, educate and control own emotions.

8. Change their focus to what is “the good and the beautiful, hence enabling them to get stronger through joy of living, self-confidence and good habits” [34].

The key sources for fulfilling the aforementioned objectives are the materials (texts) found in Turkish textbooks. With this aim, the texts must be chosen with the utmost care from the best representations of each genre. When selecting these examples, it is vital to adhere to particular aesthetic standards. Pilav identifies the following requirements after taking into account the typical traits of such aesthetic texts [34]:

- Using metaphors, personification, similes, hyperbole, and other figurative language devices.
- Creating the connotation of infinity
- Idioms
- Aesthetic components of the subject matter - terms that invoke the idea of aesthetics (using the terms “beautiful” and “the beauty” in texts demonstrates the aesthetic value)
- Creating fictitious texts (transposing a text into a story format makes it more aesthetically pleasing and increases reader enjoyment; this might be a gauge of aesthetic worth).
- Cultural base. All of a society's values, both material and spiritual, are included in its culture. Giving cultural components some room in the texts could help the readers develop a sense of aesthetics. Thus, establishing a cultural foundation would demonstrate an aesthetic worth. It might be possible to raise or teach people who have a highly developed sense of aesthetics if books with the aforementioned components are chosen.

The interest in the connection between education and aesthetics has significantly grown over the past few years, both in theory and in actual practice. One may even claim that there has been somewhat of an “aesthetic turn” in the way educational methods are thought upon.

The idea of aesthetics is frequently related to artistic processes. We are interested in that specific orientation. But we prefer to think of aesthetics in a more general way. Thus, Nikolas Kompridis's (2014) [25] definition of “aesthetic” or “aesthetics” as “much more than a specialized inquiry into the nature of art, artworks, or beauty, grounded in a sensuous, typically non-cognitive, mode of perception” serves as our inspiration. According to him, the definition of aesthetics is far broader: “it is about what we are able to see and hear and what we are unable to see and hear” [25, p. XVIII]. Jacques Rancière, who defines aesthetics as the “distribution of the sensible”, has a major influence on this approach. According to him, aesthetics is the study of the “order of the sensible”, which is the “specific distribution of space and time, of the visible and invisible, that create specific forms of “commonsense”, regardless of the particular message such-and-such an act intends” [36, p. 141].

Paul Mecheril (2015) [29] makes the more specific claim that “cultural-aesthetic education” cannot be limited to the knowledge of artworks, concerts, and plays, nor to the attributes of perception capacities. Instead, it has to do with how aesthetic experiences relate to the larger contexts in which we live, such as the question of what is worthwhile to strive for. John Dewey, who studied the role of art in human behavior, is another source of inspiration for such a broad approach to aesthetics. Dewey places more emphasis on the broad sensory experiences that draw people's attention than on the results of creative practices. [8].

Recent research on education in general and adult education in particular reflects these broad understandings of “aesthetics”. The limitations of a cognitivist approach of educational methods are indicated by a number of authors. They assert that education and learning encompass all senses, such as seeing, feeling, tasting, and touching, and not just thinking, memorization, and comprehending [5].

Other authors underline the crucial role of aesthetic education, especially those who write on adult education. Anne Harris

(2014) [19] examines how modern economy and industry use creativity as a tool to increase profits. She responds by making a case for a fresh “aesthetic imaginary” in various educational contexts and artistic practices. Other writers, such as Ana Zarella and Elizabeth Tisdell [46], envision aesthetic education as a vehicle to convey the ethical component of critical public pedagogy.

An analysis of socio-philosophical views on the aesthetic role of language in the process of communication shows that language is not only a product and indicator of the culture of peoples, but also an active means of developing culture itself and the cultural and aesthetic formation of a person. Along with the development of culture on the paths of social progress, there was a constant enrichment and improvement of the culture of the language - strengthening its harmony, deepening the semantic content and significance, expanding and enriching the terminological lexicon, complicating the linguistic and symbolic forms of reflection of objective reality.

The further development of civilization and scientific and technological progress led to the emergence in the 20th century of a symbolic direction in cultural studies, whose representatives not only highly appreciate the role of language in the formation and functioning of culture, but at the same time exaggerate the role of language and other symbols in the content of culture, reducing the entire culture of man and society to a set of sign-symbolic forms.

There is an internal and natural relationship between the language and the aesthetic culture of society and the individual. The socio-philosophical model of this relationship is a system of interaction between objective, internal, essential properties of the content of the language and subjective, external forms of speech communication, which manifest themselves at the following levels: logical (harmony, identity, consistency, persuasiveness, evidence); phonetic (sonority, tempo, pitch, timbre, intonation); semantic (semantic significance, direction, completeness, figurativeness); phenomenological (clarity, emotionality, expressiveness), and hermeneutic (accessibility, receptivity, understanding, penetration).

The aesthetic content of language, as a connecting element between language and aesthetic culture, is presented at various levels of its structure, in particular, at the logical, semantic, phonetic, phenomenological, and hermeneutic levels. These levels act as links between the language and the aesthetic culture of society and the individual.

At the logical level, the perfection of the language and the beauty of speech are determined by the laws and requirements of formal logical thinking - the correct use of concepts, the accuracy of expressing thoughts in judgments, the observance of the order and rules of inference, the validity and argumentation of conclusions and put forward provisions. It is impossible, for example, to violate the known laws of logic in the use of language and speech. There are also rules for operating with concepts, judgments, and drawing conclusions. Their observance in speech communication determines the beauty and perfection of human thinking, its effectiveness and productivity, persuasiveness and evidence, consistency and flexibility, i.e., “iron logic” of thought, as it is commonly called.

At the phonetic level, the beauty and sonority of speech are predetermined by the norms of a particular language, which dictate how sounds should be pronounced, in what order, what is the meaning of various combinations of sounds. The range of sounds is wide and varied. Expressive, sound speech, a clearly pronounced word, correctly placed stress, a sense of the tempo of speech, its melodic sound, the ability to convey a variety of feelings with intonation testify to the aesthetic development of the language. In live speech, as in a mirror, a person is reflected, his culture and attitude to what he says. With the help of intonation, a person gives speech melody and musicality. Facial expressions and gestures expand the semantic capacity of the sounding word and make speech more expressive, emotional, and understandable.

At the semantic level, let us first of all point out the connection between the beauty of an utterance and the accuracy and completeness of the expression of thought in it. At the same time, one must bear in mind the importance of the form of expression, the ability to clothe a thought in a living phrase that is born before the eyes of the listener and therefore has attractiveness and persuasiveness. This is what the spoken word is about. However, another important form of linguistic communication, along with oral speech, is "written" speech. Conveying the semantic richness of the world, written speech faces certain difficulties. Words are the form of existence of the concept. But there are much fewer words in the language than there are concepts that people have. If there were a separate word for each concept, the vocabulary of a natural language would become so large that it would be impossible to learn it, language and communication would be difficult. Therefore, most words have many meanings. One word has the ability to serve as a material shell for several concepts. The ability to evoke the desired association is a special aesthetic effect. This technique is especially often used by "artists of the word" [14].

The introduction of a person to the objects of artistic culture largely depends on the person himself, his aesthetic culture or aesthetic potential. The latter, in turn, sets the ability to create, cognize, evaluate, and communicate. Namely this integrative potency forms the basis of aesthetic culture.

In particular, under the formation of the aesthetic competence of a future language teacher by means of ethnology, we mean a complex integrated process that provides for the possession of knowledge, skills, the formation of aesthetic judgments, feelings, values, ideals, behavior, certain creative experience and allows a student to successfully use the means of ethnology in the formation aesthetic competence of his future students. The teacher cannot carry out the process of forming the aesthetic competence of students by means of ethnology, if the level of his aesthetic knowledge, culture, values is low, so this process must be purposeful and permeate all areas of activity.

Aesthetic competence is closely related to the concepts of "creativity", "creative activity". The driving force of creative activity is the desire of the individual for self-actualization, for the realization of one's potential. Creativity also originates in feelings that manifest themselves in the aesthetic sphere. Creative activity is "an activity to create a new, original" [31]. Implementation of creative efforts and self-realization of the individual are the goal of creative activity. Students acquire their personal experience of aesthetic experiences, aesthetic feelings in educational activities, and in the future this experience will be useful in professional activities.

One cannot but agree with the statement of N. Rogers that "living" the creative process is "the path to self-disclosure, self-respect, self-confidence" [38]. The development of the aesthetic competence of a person involves the development of such components as creative imagination, creative activity, artistic and aesthetic perception of the world, emotional and sensory reactions in the field of artistic and aesthetic, cultural and aesthetic attitudes.

The aesthetic principle is laid down in the forms of student education. Let us consider how the tasks of developing the aesthetic competence of students are solved at the lecture "Communicative qualities of speech", conducted by a teacher of the department "Modern French" of one of the universities of Paris. The lecturer set the following goals: 1) to acquaint students with the history of the development of the doctrine of the qualities of speech from antiquity to the present day; 2) to develop students' skills of aesthetically expressive speech; 3) to instill in students a taste for aesthetically expressive speech. The lecture begins with a short historical digression. Historically, a different set of speech qualities has been distinguished. This lecture organically entered the system of lectures on the "Culture of Speech". The aesthetic development of students by means of a lecture was one of the goals set by the teacher. Aesthetically expressive content was chosen. The lecturer noted the importance of the doctrine of communicative qualities of speech

in the language education of speakers, in instilling the skills of speech culture. According to the lecturer, it is necessary to highlight the following communicative qualities of speech: correctness (compliance with speech norms), accuracy, consistency, purity, clarity, brevity, relevance, vocabulary richness, expressiveness. Correctness implies the observance of socially fixed norms of the language. Accuracy realizes the connection between language and thinking; subject and conceptual accuracy. Purity is determined by the linguistic taste of the speaker, the absence of dialectisms, colloquial words. Clarity requires the absence of ambiguity. Brevity eliminates unnecessary jumble of phrases. Relevance is associated with the stylistic differentiation of language means; style, goals, and tasks should be taken into account. The richness of the vocabulary is determined by the speaker's active vocabulary. Expressiveness consists in the choice of lexical means, intonation and logical design. The lecture was presented logically and consistently. The lecturer skillfully created a positive emotional background, an atmosphere of trust. Of particular note is the teacher's speech culture, which meets all the requirements of the lecture. The lecture was positively assessed by the majority of students, contributed to the development of students' aesthetic competence, gave new knowledge about speech, instilled a taste for competent, aesthetically expressive speech [6].

The formation of an aesthetic attitude to language among university students should, accordingly, take into account the dialectical unity of aesthetic norms common to the language and their modifications in different spheres of human activity. The level of implementation of the aesthetic function of language in the educational process can be studied using several methods: test analysis of the perception of the meaning of a speech message or written text; using a semantic differential to assess the nature of the emotional-figurative perception of a speech or text message; statistical generalization of the frequency of phonetic information and the search for links between their rational, visual and auditory perception.

The process of implementing the aesthetic content of the language in the course of teaching and educating students at a university through conscious activity presupposes the existence of ideal psychological forms of their expression, various ways of understanding them by subjects and objects. These are: firstly, knowledge of the patterns, objective conditions and prerequisites of this process; secondly, the social assessment of the aesthetic content of language, turning it into strong beliefs, views, and motives for the behavior of students; thirdly, goal-setting, development of specific programs and action plans.

Currently, the method of projects is actively used in universities, and language teaching is not an exception here. The method of projects, along with project activities, is a component of project-based learning. Project activity is used as one of the forms of educational cooperation at the university, including with the aim of developing the aesthetic competence of students.

The application of the project method in the context of academic disciplines allows the teacher to organize training taking into account the individual characteristics of students, including consideration of the levels of development of aesthetic perception, imagination, aesthetic needs, tastes, ideals, interests.

We understand project activity as a human activity aimed at a phased solution of the problem and the practical implementation of the project, taking into account the goal of developing the student's aesthetic competence. The project method allows combining linguistic and aesthetic components.

The project methodology is characterized by high communicativeness and involves students expressing their own opinions, feelings, active involvement in real activities, taking personal responsibility for progress in learning [16].

It should be noted that the topic of project should not only be included in the general context of language learning, but also be interesting enough for students. The choice of the topic of project work is very important, often namely the topic of the

project can ultimately determine the success and effectiveness of the project work as a whole. Topics can be related to both the country of the language being studied and the country of residence; students are focused on comparing events, phenomena, facts from the history and life of people from different countries, specific cultural patterns and established aesthetic standards. The problem offered to students is formulated in such a way as to orient them to 'extract' facts from related fields of knowledge and various sources of information. It is necessary to involve all students in the work, offering each one a task, taking into account the level of his language training. The main goals of introducing the project method into practice are: to reveal the skills of an individual student or a group of students; to help students use the research experience acquired at the university; to let students realize and implement own interest in the subject of research, increase knowledge about it; enabling students to demonstrate the level of knowledge of a foreign language, rise to a higher level of education, development, social maturity. The project methodology uses a very fruitful idea. Along with verbal means of expression, students also widely use other means: drawings, collages, pictures, plans, maps, diagrams, questionnaires, graphs and charts. The soundtracks of the course use onomatopoeia and sound effects. Thus, the development of communication skills is reliably supported by a variety of means that convey particular information. This teaching system widely uses involuntary memorization of lexical means and grammatical structures in the course of solving project problems, and stimulates the development of creative thinking and imagination. Conditions are created for freedom of expression of thought and comprehension of what is perceived.

In developing interest in a subject, one cannot rely only on the content of the material being studied. If students are not actively involved, then any meaningful material will arouse in them only a contemplative interest in the subject, which will not be a cognitive interest. In order to awaken active activity in students, they need to be offered an interesting and significant problem. The project method allows students to move from mastering ready-made knowledge to their conscious acquisition. The essence of the approach is that students are given the opportunity to construct the content of communication themselves, starting from the first lesson on the project. Thus, the project method provides excellent opportunities for the formation of aesthetic culture, and also ensures adherence to the best andragogical practices - the best paradigm for both university education and advanced training for existing language teachers, and their on-the-job training. The use of andragogical methods of training future language teachers will ensure continuity of life-long learning of language teachers, in particular, through the creation of corporate universities for teachers within their educational institutions.

During the project activity, the student is given the opportunity to express his own opinions, feelings, and share experiences. This is especially important in the context that, as noted above, the postmodern era involves providing an educational environment that allows students to create new knowledge based on their own experience, and not through the transfer of universal academic information from the outside.

Within the framework of andragogy as a postmodern paradigm of higher education, in comparison with the classical pedagogy of the modern era, changes are taking place at the level of content of language education - the content focuses on the personal experience of the student, and not on external educational goals. The postmodern vision of education is based on what J. Kincheloe and S.R. Steinberg calls "post-formal thinking", the main feature of which is the "production of one's own knowledge" [24]. Postmodernists put forward the personal experience of the student as a source of educational content. The educational process should provide him with the opportunity to:

- Rather not to reproduce someone's knowledge, but to produce one's own "constructions";
- Interpret moments of own life in connection with new acquired information;

- Discover own potential for activity, as well as opportunities and abilities;
- Establish connections between unrelated, sometimes opposing things and events;
- Consider facts not as isolated and abstracted from reality, but as part of the general, associated with practical activities;
- Emotionally "experience" new facts and events;
- Contextualize the proposed training content;
- Reveal cause-and-effect relationships between facts and phenomena;
- Perceive the world around in the form of a "text" that needs to be understood and interpreted.

As one can conclude, for adherents of postmodernism, the content of education cannot fit into the format of a certain standard matrix. For them, it is something undefined, aesthetic, emotional, autobiographical, intuitive, eclectic. "The content of education for them is a constantly (up to each lesson) renewed, emerging, and changing phenomenon" [43]. The content of education is "born" directly in the classroom, in the educational process in connection with the proposed educational material, which is not so much an object of mastery but rather a stimulus for personal, individual "constructions".

Speaking about specific methods of implementing the andragogical paradigm in the development of aesthetic culture of language teachers, a number of general principles should be noted:

1. Providing practice in mastering new skills, allowing seeing immediately the results and feasibility of training. The use of a complex of visual materials and interactive technologies.
2. Using the inductive method in presenting the material, constructing an explanation based on particular practical problems to general theoretical principles.
3. Taking into account the problems associated with the implementation of the educational process of an adult: psychological, social nature. Creation of acceptable study and self-study formats.
4. Using tutors, creating a "smart learning environment" with the ability to support an individual educational route.
5. Experiencing core values in the process of learning. Ensuring this provision involves modeling educational situations that provide a motivated adult with conditions for 'living' (experiencing) specific values. Such experiences are associated with deep understanding and emotional reflection of the personal significance of the profession, fulfillment of duty, participation in socially significant activities, living a civic position, etc. In order to enrich the palette of activities of the subject of education, it is necessary to live a new experience and connect it with his past valuable life practice.
6. Reflection on the educational process on the part of students and their adoption of an active position.

Due to the fact that adults have the ability for consistent self-learning, the center of gravity in the educational process shifts from teaching to the activities of the student. Hence a new understanding of education as a process of creating favorable conditions for self-directed learning, as well as a reevaluation of the role of the teacher, who in the new paradigm is called upon to promote self-directed learning and serve as a source of training for self-directed students. In the context of the need to form an aesthetic culture, which for a language teacher is at the intersection of hard skills and soft skills, this is especially important.

On the background of above-mentioned, let us note Iser's view - that the unique quality of any literary text is that it contains voids or places of ambiguity that can only be filled by the reader. The learner eventually has a more enjoyable learning experience when required to contribute his or her own vision and creativity to the reading event. Iser argues that "the indeterminate sections or gaps, of literary texts" are in no way to be considered a flaw;

rather, they “are a basic element for aesthetic response” [21]. Because “indeterminacy is the fundamental precondition for reader participation” [21], texts and teachings that are works of art are open-ended and attract participation. The learner will be less engaged if the lesson is more explicitly stated and provides fewer blanks for the reader to fill in. “Teaching which is less explicit and more aesthetic invites participation on the part of the learner because (like the work of art rather than the diagram) gaps are left that only learners can fill” [31].

Interestingly, Schon, whose perspective on teaching as artistry is well-known, uses exactly the same terminology as Iser to highlight the fact that teaching necessitates engaging in “messy, indeterminate situations” in order to explain why the rational-technical view of teaching provides an entirely inadequate and insufficient account of teachers’ activities [41]. Teaching is an art in that teachers, like painters, composers, actresses, and dancers, make judgments largely based on qualities that emerge during the course of action. As such, instilling expectations that learning need not be messy and indeterminate and can be effectively sanitized to make the learning experience clear-cut and straightforward is profoundly misguided [11].

Encouraging students to reflect upon their own perspective, as they bring themselves before the work of art, has been observed to have profound effects because “knowing how we see and read helps us to see and read things differently” [18].

This is expressed in the fact that students develop and implement an individual learning path on their own. For this purpose, not only the recommendations of the teacher are used, but also personal experience, which is introduced into the content of education. In this case, only one parameter of the educational process remains fixed - the result, which coincides with the goals and objectives of training.

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Primary Paper Section: A

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