

Importance of Teaching the Subjects of “Aesthetic Cycle” in the Education System for Upbringing of a Harmoniously Developed Person

Nodar Mirazanashvili
Gori State Teaching University, Gori, Georgia

Abstract

Upbringing plays a central role in development of a human being. Whatever big influence of the social environment on development of a person is, society cannot trust the spontaneous flow of this process. The general scope of upbringing is to develop a harmonious person. Thus, the purpose of aesthetic upbringing is to assist the process of formation of a person within its scope, as well as to systematize and manage it. ‘Harmony’ implies optimal correlation and co-existence of different traits, characteristics and other aspects of a person. Unquestionably, ‘harmony’ in case of a human being does not mean that a person can be considered as a mechanical unit, or sum of characteristics or peculiarities. The basic means of development of harmony in teenagers through the art is the correct systematization of the theoretical work, the practical work playing a certain role in it. However, the leading role is theoretical relation of a teenager with the examples of artistic works. In the course of this process, aesthetic vision of a teenager gets widely developed, knowledge accumulated, emotional and aesthetic world enhanced through analysis and assessment of the art works. Successful upbringing of teenagers through different fields of art is possible only via a sustainable and complex way. Without interdisciplinary approach the effect of artistic upbringing decreases, the process of development of aesthetic characteristics slows down which, as a result, hinders purposeful development of a harmonious person.

1. Introduction

The scientific-technical progress demands upbringing of a new person, formation of the person who will on the one hand reflect progressive science and technology and, on the other hand, hasten the progress.

Upbringing plays a central role in development of a human being. Whatever big influence of the social environment on development of a person is, society cannot trust the spontaneous flow of this

process. The goal of upbringing is to affect person, especially young generation, to lead the process of formation in compliance with its objectives. A human being is formed as a person within the society. At the same time, a human is not a fruit of the society but a creator of the society and an active force of its development. A problem of comprehensive upbringing was generated long time ago by requests arisen from life. Development and upbringing of a person is closely connected to organization of the society.

Currently, it is well known in pedagogy that the general scope of upbringing is to develop a harmonious person. Thus, the purpose of teaching the subjects of “Aesthetic Cycle” is to assist the process of formation of a person within this scope, as well as to systematize and manage it. The mentioned thesis is not arguable, however, not complete to shape a full picture of the scope, the peculiarities and general functional content of aesthetic upbringing. Therefore, it is important to separate and concretize the aesthetic upbringing from the general education.

2. Literature Review

The specialized scientific literature gives variety of opinions on diverse development of a person and general regulations on its formation. Some researchers claim that ‘harmony’ implies optimal correlation and co-existence of different traits, characteristics and other aspects of a person. Unquestionably, ‘harmony’ in case of a human being does not mean that a person can be considered as a mechanical unit, or sum of characteristics or peculiarities. The observation proves that a certain complex of characteristics is leading in a human, however, this does not create the effect of bias since intellectual, spiritual and moral cultures together with the other necessary elements still co-exist.

It is worth to note that the concepts “diverse” and “harmonious” absolutely include aesthetic elements. Harmony cannot be considered without moderation, heterogeneous orderliness, formal or principal

moderateness. This feature is a necessary attribute of beauty and loveliness, and in particular, aesthetics. It is impossible to percept a person as a harmonious person unless he/she together with the mental characteristics possesses high spiritual culture. Even more, these mentioned two sides should be evenly represented in a person.

According to V. Sukhomlinski, harmoniously developed person educated by school is ultimately unity of intelligence and emotionality. As intelligence and intellectual activity take bigger part in a life of a human being a need to regulate emotional culture becomes even more essential. For the educated person lack of emotional culture is the same defect as intellectual retardation [1].

Therefore, one of the main objectives of the school should be development of the emotional culture. Accomplishment of the mentioned objective, alongside with creation of the theoretical-methodological basis and identification of the ways of practical realization are the immediate goals of pedagogical science and school.

An introduction of the concept of “Aesthetic education” in pedagogy and esthetics is linked with the name of Friedrich Schiller. The concept is mentioned in his pivotal work “Letters Upon the Aesthetic Education of Man”. In his work Schiller puts forth an idea that the conflict between man’s intellectual and sensuous nature can be best resolved by means of art [2].

Art, as a form of social consciousness, reflecting and showing the world in its unity, has a profound effect on a man, it imprints deeply on his consciousness as well as the sensual-emotional world. Proceeding from this, the power of the educational influence of art is very considerable. It increases and moulds human abilities, gives a certain direction to the process of formation of personal characteristics.

High purpose and educational power of art was noticed by thinkers long ago. Already ancient Greeks were perfectly knowledgeable that the emotional world of art contains great opportunities of influencing man.

Plato was always highlighting that art should create the load which would overweight the physical or other characteristics gained from other activities, through this a human being will become harmonious and better.

Aristotle considered that education of a human through art is the best means of purifying a person from viciousness.

Greek philosophers created a number of treatises

in which the role of art (including poetry, music and painting) in influencing human beings, ennoblement of the society and establishment of better ideals is stressed.

The attitude to art is special in the period of Renaissance and the age of Enlightenment, when a man again returned to the Classical ideals of harmony and beauty. At that time art became the necessary condition for the perfection of a person, his harmonious development. Since then people began to care for creation of certain pedagogical systems, which found its continuation in subsequent centuries and continues to the present day.

Analysis of the past historical experience reveals that despite of the recognition of importance of upbringing a human being through usage of artistic and aesthetic methods and in general art, mankind still could not find the universal measures to raise a harmonious person.

Therefore, on each historical stage mankind gets satisfied with striving for maximum realization of opportunities. At the same time, it tries to preserve everlasting indicators that have always been aspiration objects. One of the mentioned objects is an artistic taste, a personal feature of a human, formation of which is achievable via art.

In the history of philosophy, a problem of directing a person taste towards the aesthetic values was comparatively fully discussed by I. Kant. Initially, he considered that taste is the sphere of individual expression. According to him, there are as many tastes as human beings; therefore, it is impossible to elaborate a scientific vision about the infinite private modifications.

According to I. Kant, science will never be able to explain why a person likes or dislikes any artistic work. However, I. Kant changed his position soon and created philosophical- systemic vision about taste stating that though science might not be able to explain why we like or dislike an artistic work, it can explain what is beautiful and what we should like. This kind of scientific vision was well defined by I. Kant in his work “Critique of the Power of Judgment” where he also discusses his favorite and well known expression “Genius without taste and taste without genius”. I. Kant believes that a genius can only give wide material for beauty art; however, its formulation requires talent raised by the school. In order to give a certain form to an artistic work there is a great necessity of taste, which after being trained and developed will be adopted to the work [3].

Definitely, we have neither opportunity nor

necessity to fundamentally analyze a difficult philosophical concept of I. Kant on taste. We just state that according to I.Kant, taste is human ability that should be trained and exercised from school even in case of geniuses.

3. Research Rationale and Findings

Fine and applied arts are one of the basic disciplines of the school subjects of the “aesthetic cycle” playing a great role in the formation of the personal qualities of teenagers.

Thus, its correct teaching has tremendous importance. Pupils in school and outside school often encounter specimens of fine arts. The press, journals, illustrated books, albums, exhibitions, museums, reflecting the work of painters separate monuments of culture provide certain aesthetic information to teenagers, at the same time affecting their views, perception, taste, and the system of aesthetic relations, in general. This process of encountering fine arts is not of course organized. For this reason, accumulation of artistic information by teenagers often has the spontaneous character, which leaves a peculiar imprint on the artistic-aesthetic development of pupils.

The ability of perception and evaluation of a work of art fails to be developed purposefully, which in its turn hampers the process of building harmony in pupils. As a result of this, pupils do not become aware and do not understand the social-aesthetic function of art, the unity of form and content of separate works, the peculiarities of composition and style.

According to A. Burov “Aesthetic relationship cannot exist without the aesthetic object. The latter is the necessary condition of its existence” [4].

The same can be said about the subject of the aesthetic relationship, in the conditions of the existence of a man, the structures of his consciousness, the aesthetic relationship would have even been out of the question. Therefore, the aesthetic relationship, as the development of the general form of man’s emotional-aesthetic orientation to reality, definitely needs the development of aesthetic consciousness. The latter has a complex content structure and represents one of the component elements of social consciousness.

The philosophical sciences assign aesthetic relations to the sphere of the dialectical relation of the personality of a human being to the phenomena of the

surrounding world, the expression of the active emotional evaluative reactions toward it.

It is widely believed that the aesthetic relationship of a man to reality takes shape on the basis of the social- historical practice, due to which, it may be considered as the result of the historical process of the development of the world. This circumstance gives grounds to conclude that the aesthetic relationship is a human phenomenon, as it is characteristic only of a man, that has the concrete-historical content and obeys the dialectical process of development and/or perfection. With its perfect form the aesthetic relationship is revealed in the sphere of art, where the full coincidence of the emotional and the rational, the sense and reason activity occurs.

Upbringing of a harmonious person with the perfect aesthetic awareness, which is the high purpose of the aesthetic upbringing, is carried out basically via the school subjects of the “aesthetic cycle” (literature (music, art) and outside the class or the school work.

The work outside the school implies also encountering perfection in nature and public relations. The purpose of encountering the mentioned relations coincides with the goals of the basic disciplines of the school subjects. Namely, pupils should build a certain knowledge-perception of relations between reality and art, and in this process they should find a place for a person; and identify a form of art as well as its historical development.

At the same time, we consider that it is important a teenager to elaborate a certain orientation of aesthetic values on what he/she reads, sees or listens to. The final purpose of this type of work is building genuine aesthetic attitude towards the truth.

Thus, encountering the art, teenagers should feel aesthetic pleasure, gain certain artistic education, refine sensual world and master some skills of beauty creation.

Therefore, we welcome inclusion of the disciplines like “The Course of Aesthetic Education” or “Subjects of Aesthetic Cycle” and advise to do so if those are not considered in the curriculum in different countries. Fortunately, the National Curriculum of Georgia for 2011-2016 includes the very subjects [5].

As already mentioned above, it is widely known that the separate fields of art have developing and educational influence. According to the applied trend, in order to attain the desired level of education pupils at schools are given knowledge about different fields of art with the purpose to elaborate in them a strive towards aesthetic values.

Thus, the way seems to be optimal and natural. The school devotedly follows it; however, even the superficial observation makes it clear that the rightness of the way does not mean much unless its application process, the content and methodology comply with the nature of the approach. This is proved by the fact that even a scrupulous knowledge of both theoretical and practical material of the school program does not give a basis for aesthetic upbringing. Even more, sometimes while teaching art the specific nature of the letter is neglected.

Therefore, aesthetic education condenses the rational, cognitive, philosophic and the most important, aesthetic and sensual-emotional characteristics of a person. Development of all above-mentioned characteristics depends on the correct provision of a student with art considering the specific nature of the art fields and age or individual abilities of a pupil.

The process of teaching art logically connects with the objectives of upbringing when i) it precedes the development, more specifically, is oriented on “the immediate zone of development” and ii) upbringing and development are considered as two sides of one process where a pupil develops in the process of teaching and upbringing.

Traditionally, pedagogy starts the teaching process mostly with the activities from the rational, cognitive sphere, striving to meet the educational objectives. However, it is not excluded that emotional sphere might overtake before the cognitive one neither from theoretical nor practical point of view. In this respect, V. Sukhomlinski claims that: “Not only successful but even normal teaching is not possible without the emotional seasoning”[6].

Observation over the practical system of aesthetic upbringing proves that each field of art does not evenly influence the teenager’s mind. In this respect, the belles-lettres (literature) is prioritized by the schools. Belles-lettres as a sample of verbal art with its diversity and multi-capacity immensely influences a teenager emotionally and develops skills of aesthetic perception, assessment and judgment. A true aesthetic perception is developed only from the age of twelve and thirteen. As a rule, at earlier age, strive towards the true art is overtaken by the thematic interest towards a phenomenon. Capability of observing aesthetic directions of a fiction increases in teenagers together with their ages.

Nowadays, the school program for the Literature in Georgia sets the following key aesthetic objectives to achieve:

1. Artistic-aesthetic education of students;
2. Development of artistic interests, requirements and taste;
3. Formation of skill of aesthetic perception;
4. Development of skill of aesthetic judgment.

Obviously, development of the mentioned personal characteristics does not happen separately but jointly in a sustainable manner. However, there is a need to accentuate the certain pedagogical directions and carry out purposeful work.

According to Taboridze, realization of principles of aesthetic upbringing implies gaining wide knowledge on arts by the students and at the same time developing aesthetic interest towards the different directions of art. The shortest way to achieve the above mentioned objectives is a complex introduction to arts, that is gaining some information on music, fine and applied arts, architecture, theatre and films.

“There are two ways of complex influence of art: the first is music created on the motives of literary work and the second is an influence of painting and its inclusion in the process of teaching the literature. It is important also to consider art of the epoch instead of only monographic teaching of an author” [7].

While presenting a specific author’s creative work to the students a teacher should also introduce the cultural heritage of the epoch, the piece of art (painting, music, architecture) created in the same period. A teacher should also discuss with the students developments in the theatre or cinematography of that time.

As a result, a student can easily see the inner and causative links existed between the social-political events and the rules of artistic-aesthetic thinking of the epoch. It is undoubtful that this type of teaching priming an introduction of the epochal works in literature, generally, advances artistic and aesthetic knowledge of the students.

The above described comprehensive approach is especially important while teaching the artistic work; since the process is carried out under the continuous emotive influence which intensifies a student’s interest and increases skills of taste and cognition.

From the subjects of the aesthetic cycle music takes a special place as it can immensely influence a person. By means of music emotional condition of a person enriches. An approach towards various values like kindness and beauty is developed in a person. The emotional influence of music is so evident that the other functions of it are covered.

As the recent scientific researches show, music has a cognitive nature and study of it significantly impacts academic achievements of the students. During the music lessons a pupil gets accustomed to music. The most important is awaking of interest and source of creativity among the students to make relation with music which is pleasant for the students. Of course the school does not aim at teaching all the skills needed for a musician; especially considering the fact that all students are different with their music abilities.

The integrated/interdisciplinary teaching shall support awaking of an interest among the students toward the subjects of aesthetic cycle. It is possible to do integration with the following:

- i) the visual art (the portrait of the composer or painting the impressions gained after listening to the music by the students);
- ii) performance art (études, music performance);
- iii) dance (expression of emotions provoked by the music through the body movements, teaching some dance steps movements);
- iv) poetry, literature (the first literary source of the music work, the texts of lyrics);
- v) history (the epoch, the historical events);
- vi) mathematics (the principle of symmetry);
- vii) physics (a sound as a vibration of audible wave, the peculiarities of music instruments from the stand point of acoustics).

The teenagers find it easy to comprehend the stylistic nuances of the epoch. Therefore, it is good to provide the students some fragments from the best works of the famous composers of different epochs highlighting the differentiating stylistic features among them. Though, this type of work should be systematic.

An independent relation with music increases at the teen age since the teenagers more listen to music in the radio, television or computer, attend the gatherings or concerts. Thus, the low quality and noisy piece of music having less artistic value intervene into the lives of teenagers influencing their artistic taste. The problem should also be faced by the school and support the students to identify valuable piece of art.

A good way of musical- aesthetic upbringing of the students is an introduction of the national musical culture alongside with the classic heritage. It is also good to organize a group attendance at the concerts with the famous musicians, composers and singers followed by the discussions and analysis of what has been listened or seen.

A good source of aesthetic-artistic upbringing and education of teenagers is the fine arts. Drawing, graphics, sculpture, architecture and examples of the applied arts immensely influence aesthetic conscious, perception and sensor activities of teenagers.

The possibilities of the Fine Arts is not, unfortunately, thoroughly used in Georgia since the teachers are mostly only busy with the practical exercise like drawing or painting, paying less attention to the conversation about art, its objectives, or aesthetic comparisons of different pieces of art or other relevant discussions. If at the elementary level the problem can be tolerated, at the secondary level it is a must to carry out purposeful exercises for development of the aesthetic perception among the students.

For the comprehensive realization of the educational possibilities of the Fine Art it is important to carry out brief, though, emotionally attractive and informatively intensive discussions about the topics like “what the Fine Arts is”, “expressive means in the fine arts”, “composition”, “colour and art of us of colour”, “architecture as the art”, “plastics in sculpture”, “epoch and style, etc.

5. Conclusions

Thus, all above mentioned allows to conclude as follow:

1. Successful upbringing of teenagers through different fields of art is possible only via a sustainable and complex way. Without interdisciplinary approach the effect of artistic upbringing decreases, the process of development of aesthetic characteristics slows down which, as a result, purposeful development of a harmonious person is hindered.
2. A problem of harmonious development of a person should be considered within the joint system of aesthetic upbringing. An approach towards the problem should be complex where all the substantial parameters are considered;
3. The basic means of achieving harmony in teenagers through the art is the correct systematization of the theoretical work, the practical work playing a certain role in it. However, the leading role is theoretical relation of a teenager with the examples of artistic works. In the course of this process, aesthetic vision of a teenager gets widely developed, knowledge accumulated, emotional and aesthetic world

enhanced through analysis and assessment of the art works.

4. The essential precondition of harmonious development of a person is creating an awareness of their approach towards the art work. Change of the already established systems of their vision, through introduction of the systems to the awareness zone where the new values ought to overtake.

6. References

- [1] Sukhomlinski, V. "*Public Education*", Moscow, 1962.
- [2] Schiller, F. "*Letters Upon the Aesthetic Education of Man*". <http://www.fordham.edu/halsall/mod/schiller-education.asp>
- [3] Kant I. "*Critique of the Power of Judgment*", Moscow, 1965, Vol. IV p.325
- [4] Burov, A. *Aesthetics: Problems and Judgment*. Moscow, 1975, p. 50.
- [5] The Ministry of Education and Science of Georgia *The National Curriculum*, Tbilisi, 2011-2016.
- [6] Sukhomlinski, V. "*Birth of Citizen*", Moscow, 1971, p. 247.
- [7] Taboridze, A. "*The Problems of Aesthetic Upbringing in Teaching Literature*", Tbilisi, 1985, p. 42