

Универзитет „Св. Кирил и Методиј“  
Педагошки факултет „Св. Климент Охридски“ – Скопје  
Република Македонија

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Ss. Cyril and Methodius University  
Faculty of Pedagogy “St. Kliment Ohridski” – Skopje  
Republic of Macedonia

**VI меѓународен балкански конгрес за образование и наука:  
СОВРЕМЕНОТО ОПШТЕСТВО И ОБРАЗОВАНИЕТО**

(Охрид, 29. IX - 1. X 2011г.)  
*Зборник на трудови*

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THE MODERN SOCIETY AND EDUCATION**

(Ohrid, 29. IX - 1. X 2011.)  
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## **THE METHOD OF AESTHETIC COMMUNICATION, A BASIS FOR THE COMMUNICATION: STUDENT - LITERARY WORK – TEACHER**

### **Abstract**

The modern teacher has been described as a teacher 'tailored to the student' for a long time. This means that the teacher's efforts as an individual as well as an important cell in the overall educational curriculum are directed towards discovering appropriate approaches for: 1. communication with the student – subject of the educational process; 2. communication with the student – subject of the upbringing process, and 3. communication between the student and the literary work – object of educational research. The method of esthetic communication is analyzed in all three segments, as one of the key methods for finding the way to 'the mind and the heart' of the student.

**Key words:** *esthetic communication, teacher, student, education, upbringing, literature.*

The educational curriculum, understood in the broadest sense, is part of the wheel of human life, or the so-called curriculum vitae. Especially today, when we are witnesses and actors of the general globalization of the world, where somehow the borders and differences are erased, when there is increased "depersonalisation" of what was once called individual cultural heritage and a distinctive mark of the culture of a nation and becomes a common trait of humanity, it is necessary to seek new teaching contents which have to build the image, more precisely to reflect, to "mirror" the real situation in which we live, to "keep" our student in the classroom. Our experience tells us that today's student, as never before gives resistance to clichés, openly shows indifference and nonchalance to his lack of knowledge and whether he will acquire the necessary knowledge for his future. Even campaigns highlighting the motto 'knowledge is power' do not help, quite the reverse – they are only used as a slogan. The weight of these words does not lie in the fact that they seem like criticism of today's student, on the contrary! At this moment, while I am writing I am aware that the red light that was long ago lit for us as adults, especially for us as creators of this educational curriculum, warns us of the consequences that we, not our children, have to bear because of our inertia, and it is high time to begin addressing the crucial issue not only of education but also (especially) the upbringing. When we mention the word upbringing, we usually think about students from lower grades, which is completely wrong! Because

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upbringing does not mean only acquiring good habits of relating to others, but that through the educational process, pupils, and even older students acquire ethical relationship to oneself, to work, to others, and it is particularly important that they learn that through aesthetic communication with educational contents they become more mature and better equipped for aesthetic communication with others around them. I know that in the last decade a series of steps have been taken and attempts have been made to improve the curricula in primary and secondary education, that there have been many projects and teacher training seminars organised by educational authorities for the purpose of modernization of education through the introduction of relatively new methods and techniques that should lead to creating individuals with specific competencies, rather than people who have more knowledge of 'what', but less knowledge of 'how'. This is actually the stumbling block between the teacher and the student who, as a young person, consciously or unconsciously seeks new challenges, which will create the need to prove himself as someone who thinks, researches, makes conclusions. So, not only do we have to make essential and not just formal changes to the part of the curriculum that refers to the literary education, but we also have to adjust to the requirements imposed on us by the culture of the 21st century as a historical paradigm of the existence of mankind. This means that as "residents" of the 21st century we can not close our eyes to globalization in economic, political and cultural spheres of life, that is to say in the sphere of education, as part of the whole human life. As Borev (2008, p. 502) points out:

*Cultural globalization, understood as human globalization, in which American influence is equal with the Japanese, Indian, French, Chinese, Russian, Arab, Spanish, is a necessary and natural process of uniting artistic trends, joining the rivers into the single ocean of the artistic culture of humanity. By extrapolating these trends into the future we can predict: in the 21st century there will be general human literature whose works shall not lose their national characteristics and traditions, but will acquire a new level of communal spirit.*

Where is and what is the role of the teacher of literature, who, as part of the teaching of Macedonian language and literature, is the backbone of upbringing in the system of education?

The modern teacher has been described as a teacher "tailored to the student" for a long time. It also means that all efforts of the teacher as an individual and as an important cell and part of the overall educational curriculum are aimed at finding appropriate procedures for: 1. communication with the student - subject of the educational process, 2. communication with the student - subject of the upbringing process and 3. the communication between the student and the literary work - object of educational research. The method of aesthetic communication is examined in all three segments listed separately, as one of the key methods for finding a way to "the mind and the heart" of the student.

**Aesthetics of communication** - terminological definition: it is obvious that this is a phrase composed of two words which taken separately have a different meaning than what we ascribe as a phrase. Namely, the word *aesthetics* is related to the **sensory** experiences (Greek *aistesis*) of various objects which with their material basis address our senses of hearing, sight, touch, while the word

*communication* means communication or transmission of information, establishing and maintaining contacts with someone, as well as someone's involvement in certain social circles, in an organization or work, becoming part of the community in general, which is primarily the domain of **the rational**. The term "aesthetics of communication" began to be used during the eighties of the last century, and referred primarily to artistic phenomena, which in their production and diffusion used new technical developments (photography, digital imaging, telematic networks, etc.) With this expression, Fred Forrest wanted to highlight the spread of the field of sensory perception and the facts derived from the exact sciences and technological innovations (Ž. Kon, 2001, p. 8)

We live in a time when the aesthetic phenomenon is not reflected only in the arts, but it applies to many other areas and activities of human experience:

*Advertisements, education, entertainment and public relations have transmitted their ability to the artistic experience to influence our perception, to condition our imagination, to move our feelings and our affective relationship.* (Ž. Kon, 2001, p. 6)

Thus we come to a contradictory expression, as the expression *sensory/noticing mind*, which according to Back Jean is a kind of understanding (comprehension) of the phenomena that the mind uses within the framework of broader understanding instead of segmentation of processes (Kon, 2001, p. 6). The so-called *sensory* or *noticing mind* relies more on the attraction rather than the argumentation and is more in than out, that is it is turned more towards participation in the events rather than towards a critical distance. So we come to a very important element of our hypothesis about the relationship teacher-student, and that is *the emotional intelligence* (EQ), which is even more important, according to its promoters, than the IQ.

### **1. About the aesthetic communication: teacher vs. student, subject of the educational process**

The aesthetics of communication as a method for achieving educational goals in teaching literature, which have to be guided by the teacher, greatly depends on his emotional intelligence. He should be aware and should not forget that he works with people / students, as creatures who are not guided by logic but by emotion, therefore, should first be able to listen so that students can speak, and then to speak so that students can listen. In order to achieve a genuine aesthetic communication in the relationship teacher-student, the teacher is primarily the one who needs to possess certain subject-specific competencies, from which we can mention the following:

- Ability to motivate students for aesthetic communication and reception of literary works;
- Enabling students for critical and creative appreciation of literature and their individualization and interaction;
- Enabling students for socialization and enculturation;
- Ability for interactive teaching of literature.

Literature, as part of the art has several functions, and therefore, it really allows us to realize more goals in the teaching of literary upbringing and education. For the teacher vs. student relationship as a subject of the teaching process, and for

achieving educational goals, especially important is its *cognition-heuristic function* or *art as knowledge and education* (J. Borev, 2008, p. 185). Engels said that the works of Honore de Balzac are a source of knowledge about the French society and that he learned more from them than all the works of historians, economists and statisticians from that period. Or for example, the chemical formula of gold is Au (Aurum). We learn about its characteristics from chemistry. But the phenomenon is richer than the formula and its chemical properties. They can not capture its beautiful but lethal brilliance, its strong influence on man. Many of its properties are outside the scope of scientific study. In *Nine Kerubin Centuries* by Slavko Janevski, the following is written on the preliminary page of the novel: *Gold (AURUM). Noble metal under the ordinal number 79. It can be found in quartz, ores and river sand. **In treasures. It is yellow and soft. It kills*** (Janevski, 1989/90). Or further below, on the same page: *Gold melts at 1063° and melts in royal water. **It supports dreams and the sky. It elevates kingdoms. It burns them with magical fire.*** The parts of the quotation in bold suggest that literature is a means of enlightenment (the transfer of experiences and facts) and education (transmission of opinions and habits and the systems of views). It acts as a "textbook of life" which is read even by those who do not like textbooks. The ability of teachers to motivate students for aesthetic communication and reception of literary texts helps the student to build his independence in making their own opinions and conclusions regarding not only the literary work, but in terms of life in general.

## **2. About the communication with the student - subject of the upbringing process**

We have mentioned that upbringing is a particularly important component of the overall education system. The emphasis here is on subjects in this process, in which we have an interaction between the two core subjects - teacher and student. The question is: How to achieve balance, or if you want, an equal relationship between the teacher and the student in terms of interpretation of literary works, prescribed by the curriculum. Again we return to the problem of conceptualization of curricula and especially the selection of literary works in the literature curriculum. In order to be a subject of the educational process, the student should only have a desire to "enter" the work of art and to be able to accept / reject the experience of the attitude towards the world that the literary work reflects. Yuri Borev, in his book *Aesthetics* talks about the educational function (art as catharsis) and says that the literary work completely affects the mind and the heart, and that art shapes the whole person. Aristotle, introducing the category of catharsis in his *Poetics*, presents art as a means of purifying the human, by "similar affects" (emotions). Indeed catharsis as a general aesthetic category reflects the educational function of art. (Borev, p. 191) The influence of literature in education has nothing in common with the didactic lessons, but rather acts through an aesthetic ideal, which is expressed in positive and negative characters. It can be said that *Art 'doubles' pedagogy and pedagogical work.* (Borev, p. 192) The influence of literature in general and in the teaching of literature is directed towards the socialization of the personality of the student and thus determines the significance of its own values.



### **3. About the communication between the student and the literary work - an object of educational research**

Literary texts can be a topic of conversation among family members, friends, scholars, and of course between students and teachers. In order for a dialogue associated with the literary work to be successful, pragmatic abilities of the participants in the dialogue are essential. This includes the basic skills of communication, for cognitive and effective discussion, tolerating other people's opinions, listening and involvement of other participants in the dialogue. Part of literature for children and young people is deliberately written to build and develop their aesthetic taste. The student who is motivated for aesthetic communication and reception of the literary text in modern teaching of literature should develop his power of perception, abstraction, generalization, analysis and synthesis, and to possess skills for critical and creative assessment, by independently solving tasks and problems arising from the interpretation of literary works. And finally instead conclusion:

#### **Why the method of aesthetic communication?**

1. Because the aesthetics of communication draws its interpretive possibilities from the field of general aesthetics, semiotics, communicology, mediology, linguistics, sociology of art, as well as cultural studies: marketing, visual communications, interpersonal relations, the field of individual development and so on.;
2. Because it stimulates the reception of the work as an act of communication with literature as art, respects literary-historical, social, psychological and cultural influences at the creation of literary art, which is in line with today's modern lifestyles, and
3. Because this method is in a way a synthesis of the already familiar methods which give equal attention to the basic subjects of the educational process of literature: the student, the literary work, the teacher.

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