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AESTHESIS OF PERSONALITY AS A PROFESSIONAL QUALITY OF MUSIC TEACHER

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Abstract. *The article deals with the problem of personality's aesthetic development. The result of aesthetic development of personality formation represents the maturity of sensation, perception, understanding and evaluation of the aesthetic in its various manifestations, the ability to respond to the given mental processes and include them into the activity plan. The aesthetization of mind and senses is anthropological, and at the same time, socio-cultural phenomenon that affects the aesthetic qualities of the individual, his aesthesis. Based on the analysis of scientific concepts there is revealed the essence of characteristic features of the phenomenon of aesthesis, among which mentality, multimodality, activity-based character are distinguished.*

The core that forms it is a search of artistic meaning, the idea of the work and its interpretation. In this creative process cross and focus the most important for the theory and practice of personality's aesthetic development phenomena: understanding a work of art, the adequacy of its meaning experience. As a result, the transformational changes in personality traits occur: focus artistic and aesthetic priorities, taste; his emotional experience is enriched, improved his moral qualities are imperfed.

The aesthesis of music teacher personality as an integrated professional quality consists of two block components: the reflexive-sensory and mental-ideological. They include both mental processes caused by personality's individual traits, and sociocultural, value, caused by objective factors: national values, traditions and ethnic identity of the individual and others as well.

Keywords: *aesthetic development, aesthetic abilities, aesthetic experience, aesthesis of personality, music teacher.*

Aesthetic development of personality is one of the most important functions of art in the educational environment. In the broadest and generally accepted meaning, aesthetic development is the process and the result of the individual's ability to see, to perceive, to feel and experience the beauty in the surrounding reality, nature, life and human relations. Herewith, aesthetic development is more often viewed as a process of dynamic changes of this ability. At the same time, there arises a question of phenomenological aspect – if aesthetic development is a process, what is the result of this process. The result of the aesthetic development of the person can be considered maturity of sensations, perceptions, understanding and evaluation of the aesthetic in its various forms, the ability to respond appropriately to these mental processes and include them

in the action plan. Can this ability be viewed as the aesthetic ability? In terms of aesthetics, this ability is a scientific concept (A. Beliaev, A. Basova, M. Kagan, P. Yakobson et al.). Meanwhile, there is another concept, which represents a higher level of development of such capabilities, causing the personality traits changes associated with the sphere of spirituality. We are talking about the concept of *aesthesis*. It is known that this concept was first justified in the theory of German philosopher Alexander Baumgarten in 18th century. In the field of the thinker's view there is the phenomenon of the interaction between reasonable (aesthetization of a mind) and sensual nature of a person, causing his poetry [5]. The aesthetization of mind and senses is anthropological, and at the same time, socio-cultural phenomenon that affects the aesthetic qualities of the individual, his aesthesis. The aesthetization of a person occurs in different ways, depending on the objective and subjective factors: the aesthetic experience of the individual, the conditions for its formation and accumulation of ethnogenetic features and well-established social values and traditions regarding the aesthetic view of the world. In the field of art pedagogy aesthesis is a quality, which is professional for a teacher, as his mission is to involve students to the aesthetics of the world, the formation of their aesthetic experience by means of art.

O. Otich rightly argues that artistic and aesthetic development of the personality is becoming a factor of professional work success. In its turn, the effectiveness of artistic and aesthetic development of the personality in the system of vocational education is not possible without understanding its essence and identifying the characteristics of its implementation in the relevant field of activity. [6]

In light of this, there arises a necessity of comprehending *personality aesthesis* as a professional quality of the music teacher, which is the result of aesthetic development, on the one hand, and on the other hand, it is naturally carried out personality changes the, in particular in the sphere of his spirituality, as a result of the accumulation of his artistic and aesthetic experience in terms of education. With respect to the music teacher, these processes take place in a special educational artistic and aesthetic space, in which a leading regulatory value is given to the leading to creative artistic and aesthetic activity.

The scientific literature mainly presents researches on the formation of aesthetic culture (including artistic and aesthetic), both in the field of the philosophy of culture (T.Abolina, N.Butenko, A.Kanarsky, L.Kondratiuk, O.Krivtsun, V.Lipsky, M.Mamardashvili, N.Mankovskaia, G.Mednikova, I.Fadeeva, V.Tsvirkun) and in education (O.Guk, I.Zyazyun, T.Lyurina, N.Miropolskaya, O.Rudnitskaya, L.Pechko) and aesthetic development (A.Galizova, M.Leschenko, O.Otich, S.Yakimenko, et al.), aesthetic education (L.Mosol, D.Dzhola, A.Scherbo, et al.). Particular attention we pay to work on the problems of formation/accumulation of aesthetic experience (L.Levchuk,

E.Skorovarova, O.Oleksiuk, V.Suhantseva, I.Fadeeva). The concept of aesthesis of the person as his quality is not sufficiently represented in the literature. In the philosophical studies it is used in the context of polyculture, in particular, the musical art in the dissertation O.Kapichina [7], in the anthropological dimension (A.Griakalov), in pedagogical studies in philology (K.Kozachuk, N.Miropolskaya). The concept of aesthesis is often used in educational researches, in particular, in works of V.Voevodina, O.Oleksiuk, M.Tkach.

The aim of the article to justify and reveal the essence of the concept of the personality aesthesis in the context of professional activity of music teacher.

After scientific considerations of Hegel, Herder, Goethe, Kant, Lessing, Winckelmann Schelling, Schiller regarding the phenomenon of aesthetic and aesthetics as a scientific discipline, in the postneoclassical philosophy the concept of aesthesis is a bit differently oriented. The origin of the concept *aesthesis* (from Eng. Aesthesis, French. Esthesis (from the Greek. – a feeling, a sense) is the term introduced by M. Maffesoli, for describing specific preconscious world and self-awareness, it owes its origin to the practice of hippie lifestyle, artistic underground and other philosophical marginalized religious communities [10]. I.Fadeeva draws attention to the collective and unconscious in interpretation of aesthesis by Maffesoli. Such a context is caused by the ability of aesthesis to optimize "religious syncretism", providing cognitive mechanisms of this process. Aesthesis, from this point of view of cognitive processes, according to I.Fadeeva, represents one of the facets of the collective unconscious, regulating affective behavior and spontaneous reactions of the mass consciousness. The symbolic nature of aesthesis is due to its duality: aesthesis space is between the unconscious and pronounced, pre-representative and representation [8, p. 35]. In this respect aesthesis seems to be mental phenomenon that can enhance the artistic and the centrifugal force of art in uniting people, groups, ethnic groups by the crystallization of their values, their realization and the realization of common sensitive spontaneous reactions in their comprehension.

The mentality of the nations and nationalities, manifesting in the field of aesthetic, strengthens national identity. For example, in Confucianism the main aesthetic function of music is the goodwill improvement in the person. Hence, the music has to be appropriate, it should reveal feelings good and be light, "sing without sorrow" [2].

Another facet of aesthesis is its multimodality. I.Fadeeva writes that interpretation of aesthesis in modern methodologies allows us to speak not only about devisualization of this concept, but about its phenomenology. Aesthesis is collective and unconscious, sensuous and bodily facet of symbolic consciousness, where visual and verbal, sensual and rational, meaningful and meaningless are fused into a single world of practical actions and spontaneous reactions [8, p.42].

E. Husserl considered *aesthesis* as an *activity*. The operants of such activities are sensible data, marked by the thinker as "aesthema." Sensory data on aesthesis Heidegger associates mostly with vision, visual perception, which is not enough and does not reflect the idea of the aesthesis holistic character as the collective unconscious. In the process of scientific discussions and discussions about the concepts of Husserl and Heidegger the scholars M. Mayatsky, S.Zimovets, V.Glazychev arose the question about the phenomenon of aesthesis [1]. During the "round table" there were made some judgments slightly shedding light on the facets of aesthesis as personality trait. In particular, M.Mayatsky believes that "because of the numerous cultural formalized exercise in sensuality, we were able to not only ask "why?" but "what sensuality is?". The author metaphorically states that aesthesis can no longer be considered "as a speaking for himself trump in the game with rational. it not only non-unique, unlike the specified rational, it found in itself a complexly organized and sophisticated volume, that the rational entered it, became an image of aesthesis [1, p. 684]". The author reminds the models of aesthesis, primarily visual and auditory, that occur in the concept of Heidegger. Thus, one of the facets of the personality aesthesis can be considered synthesized multimodal complex of aesthetic sensations, including both emotional and rational side of perception of the environment aesthetics. This rationalism paves the way for the reflection of the professional aspect of aesthesis, and mental reactions to the phenomenon of the aesthetic rather corresponds to the anthropological paradigm of personality development.

Let's give some explanations to the above mentioned judgment. Mental aspects of aesthesis are connected to the processes of perception (perceptive processes), cognition (cognitive processes) and the assessment of reality (identificatory and axiological aspects of the person's judgments). According to P. Sobolev, such mental processes are targeting us to the actualization of the anthropological approach to aesthesis. This approach, in the author's opinion, provides multichannel character of personality aesthesis, in terms of its ability to perceive and understand the aesthetics of the environment. Aesthesis includes sensual multichannel perception of the enviroing phenomena, which is projected "to the screen of the mind" through directly-classifying attitude in the act of perception, intuitive cognition and assessment, the experience and the effect of "psychic wave", rising from the level of emotional reactions to the level of the response of feeling [7, pp. 273-274].

In some way to the anthropologism of personality aesthesis correspond such substructures of personality as an aesthetic experience and aesthetic abilities. The conscious or intuitive sense of the aesthetic, causing spontaneous reactions to the beauty of the world, to the other manifestations of the aesthetic, is based on both the natural human ability to perceive beauty, harmony, consonance, etc., and the communicative experience and the experience of comprehending the aesthetic in nature, art, human relations and behavior in

certain conditions. In the first case, we are talking about natural, lower level of human response to the phenomenon of the aesthetic. Meanwhile, this level is the most natural and even mental, because it is based on the perception of the ethnic characteristics of the picture of the world, on traditions and formed values that are deeply rooted in a particular culture and passed down from generation to generation at the genetic level. Intuitive spontaneous reactions, and even conscious evaluations and judgments can be a manifestation of the natural aesthetic abilities.

Aesthetic abilities is only a factor of the development of personal qualities that define his spiritual world and creativity. In the context of post-neoclassical aesthetics the aesthetic phenomenon has been considered through the category of human experience [11]: the subject of aesthetics belongs to the universals of human life and culture, and does not depend on the will of those who try to ignore it, to eliminate or, on the contrary, once rigidly normalize it. The inner purpose of aesthetic experience seems to be intention (conscious, intuitive, spontaneous) to harmony with the universe. Based on the foregoing, personality aesthesis is a quality, based on the natural abilities of perceiving the aesthetic in the Universe that defines the personality striving to harmonization with the aesthetics of the environment (cultural, artistic, natural, creative, virtual). Thus, the aesthetic experience is also oriented to the processes of perception, feelings, evaluations, judgments about the manifestations of the harmony between a man and the world through the prism of aesthetic categories, but only at a higher level, including a professional level. The aesthetic experience enables intuitive assessments, judgments that occur at a subconscious level, based on acquired knowledge, skills, cultivated forms of activity in the field of the aesthetic. It is formed in a latent way, but influenced by certain events and facts that have brightly colored aesthetic background. These bursts of consciousness, reflection of the beautiful are concentrated in the person's aesthetic experience.

G. Schedrina draws attention to the fact that in the second half of the twentieth century comprehension of culture as an endless process of creative development, as a disclosure of human existence senses implies recognizing the universality of the aesthetic in culture in general, forms a new perspective in the interpretation of fundamental concepts: form, integrity, creativity, image [9]. The author further concretizes: the task of nowadays is to overcome the gap between the two streams of modern culture: science and the humanities, science and art. This rapprochement is possible on the ways of finest of the regulation of the very creative process, holistic enrichment of human sensuality.

In the process of training the music teacher the aesthetic phenomenon is mastered specifically through the establishment of artistic and aesthetic experience: through the perception and the art study in the process of creative activity, in acquiring the technique of formation of student's personality aesthetic culture. The main regulatory component of such goal-orientation in the formation of the aesthetic experience is the search for the artistic sense, the idea,

the image of the work and its interpretation. In this regard, cross and concentrate the most important for the theory and practice of personality aesthetic development events: understanding of art work, the adequacy of its sense experience. It results in transformational changes in the personality: artistic and aesthetic priorities, taste concentrate; his emotional experience is enriched, his moral character is improved.

The idea of the connection of morality and personality aesthetics is not a new thing in science. Thinkers of the past (Hegel, Kant), modern scientists (P.Gurevich I.Ziaziun, O.Krivtsun, S.Krymsky) believed and believe that the establishment and cultivation of moral qualities in the aesthetic as a reflection of a human and being, a human and nature interrelationship, happens especially through the art. L.Kondratiuk and V.Tsvirkun even introduce the concept of "human ethos and aesthesis emergency" [4]. In particular, the scientists give such an explanation: "The human ethos is that, living in a community of their own kind, and in more formalized structures of society, a man is called to do good, while adequately realizing the essence of its counterpart – the evil. Human aesthesis assumes orientation on ideals and the ability to create with one's own hand choosing them as a basis (norm example) beautiful, perfect objects and himself as a likeness of God " [4].

At the same time, teacher's personality as his qualitative trait includes not only the sensual-reflective components, but pertaining to the worldview ones as well. According to G.Shchedrina, aesthesis is a profound base and integral structure of the *world experiencing, world understanding* (italics added) and, obviously, the required pulse of creativity". Further, in the author's explanation arises the idea of educational, artistic and philosophical context of aesthesis through the creative process: "Building up, cultivation of aesthesis is bringing up the "positive and understanding" (M.Bakhtin) attitude to the world, "the sense of style"(A. Whitehead) manifesting itself in all kinds of human activity. Of high value is, in our opinion, the author's reference to the school practice, in particular to understanding the child personality not as a set of his characteristics, but in the establishing, as a fan of potential trajectories of his life, that haven't yet been established, but are being established. In this process of personality formation aesthesis appears as both a means and the purpose of education, which introduces the child into the created world of culture and allows him to become the creator of his own world, having carried out the act of choice [9]. And his assistant on this path, "his aesthetic curator" can and should be a teacher of art, particularly music.

Thus, through the enrichment of aesthetic experience in terms of professional training, a music teacher passes a stage of his life cycle of "ethos and aesthesis emergency". We agree with the opinion of scientists that ethos and aesthesis formation of a man in the world is detailed with that fact, that the phenomenon of the aesthetic is performed as one in which the human sensuality gets its completeness at the level of worldview [4; 7]. On this basis, we say that

the aesthesis of a music teacher personality is a professional quality occurring at a certain stage of completion of the aesthetic experience accumulation and the formation of the artistic worldview through communication with art, characterized by rational and reflexive attitude to the field of the aesthetic and its multimodal and sensitive perception and the production in performing and pedagogical music and creative activities.

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PROFESSIONALLY ORIENTED MEDIA EDUCATION IN UKRAINE

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Abstract. *The purpose of this paper is to investigate new educational technology for higher education such as using media educational technologies in general or at least media resources. The latest researches of Ukrainian scientists in the area of professionally oriented media education give reason to distinguish the general and special purposes of using media educational technologies in university environment. Introduction of media education in the learning process should be the means of improving the effectiveness of training future specialists. The active use of media educational technologies in the learning process will help future specialists to acquire a steady habit of appropriate using the professionally oriented media resources in their future roles.*

Keywords: *educational technology for higher education, professionally oriented media education, media educational technologies, media resources, lawyers professional training.*

Building a democratic state, the development of civil society in Ukraine coincides in time with the process of forming the information-oriented society. Modern scientists urge the necessity of developing media and information literacy in a knowledge society. This situation causes fundamentally new requirements for the training specialists in different spheres.

The opinions that dominate in high school pedagogy assert that the complexity of the goals and objectives of professional education demand the fundamental changes in the process of students training to bring all of its components to the new conditions of professional activity.

Researches undertaken in recent years suggest that media education as a method of preparing young people for successful functioning in the information society attracts the attention of educators. Analysis of the research shows that the most widespread practice in the Ukrainian education is using materials of mass media with the aim of learning a foreign language, teacher training, as well as an educational tool in secondary school. The media resources specially