

AESTHETIC EDUCATION AND THE HUMANIZATION OF HIGHER EDUCATION

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Since the 60s, when the first systemic book on the topic was published (Urban, 1961), more attention has been devoted to aesthetic education at universities and colleges by the Czech and Slovak specialists in the field. Since then occasional articles, studies and contributions¹ on partial problems in aesthetic education at universities and colleges have been published. Some more complex works on aesthetic education have also been published with a few brief surveys on the above mentioned problem (See Kuklinková- Zágoršková-Fischerová, 1980, p. 346-349). The interest in the role of aesthetic education in higher education has increased recently. It has become part of new syllabuses in many universities and colleges. We can see an increased number of options offered in the field of the history of art and education via art. It is valid not only at Philosophical Faculties and Faculties of Pedagogy, but also at other universities and colleges. But the theory of aesthetic education in higher education has not offered any new serious approach. This is not the purpose of this article either. The author of the present paper tries to investigate the present situation, point to current possibilities and the substance of the aesthetic education and its close connection with the humanization process.

The Starting Points of the Theory of Aesthetic Education in Higher Education

B. S. Urban's book, published in 1961, offers the first systematic definition of aesthetic education within higher education. The author gives a survey of the theory of aesthetic education, its position in the system of higher education pedagogy, and the analysis of art as a key subject in the aesthetic education at the university. A special part of the book has been devoted to the ways the aesthetic education at university can be applied by. The research in this field has not been neglected either.

Urban's book has covered the topic completely and has become a good initial material for further study and research. It offers several interesting ideas among which the idea of the introduction of aesthetic education into the higher education curriculum is the most significant. It emphasizes the fact that aesthetic education "contributes a lot to the successful development of a young man's personality" (Urban, 1961, p. 63).

Urban is convinced that the content of aesthetic education in higher education "is dependent on the character of the university or college and its specialization" (Ibid). Aesthetic education is considered to be "an integral part of the teaching-learning process" except the branches where it is included in their curriculum (Ibid, p. 64). Its forms also include students' artistic creativity development in various interest groups organized at the university or college and in various clubs, institutions, etc. Urban also points out that "the content of the aesthetic education in higher education should be considered from the viewpoint of the psycho-physical structure of a young man and with regard to the fact that his/her cultural expectations and interests undergo a significant change during their studies" (Ibid). Urban considers art the most significant, but he also appreciates aesthetic qualities of the environment, human relations and activities, etc. He is convinced that the aesthetic education should become "an integral part of the educational activities at all universities and colleges" (Ibid, p. 65).

One chapter in the book is devoted to the formation and development of the aesthetic education conception at the Philosophical Faculty of Charles University in Prague, as well as to the initial research which has resulted in his theory of aesthetic education in higher education. An extensive investigation of aesthetic education done by the Department of Pedagogy of Charles University at 10 Technical Universities in Bohemia, Moravia and Slovakia in the years 1958-1959² is being described. There are following results published:

1. We cannot say - even though it is often the general belief - that university students are not interested in art; they are, but usually in one artistic area only. Very few students are interested in more than one field of art.

2. Majority of students are interested in film; there is less interest in literature and music, and very few students are interested in fine arts.

3. The unbalanced or poor preparation at secondary schools is probably the reason (Urban, 1961, p. 148-151).

B. S. Urban's book also presents a warning against the cultural standard of university students (See Bardoš, 1957, p. 279+; Urban, 1959; p. 85, as well as Matoušek-Přihoda, 1935).

There are other interesting results in that research which could be compared with the present situation because the research results have proved that "most students at technical universities have shown little interest in fine arts, except those studying architecture" (Urban, 1961, p. 151-155). The author presents examples from particular universities and colleges. He pays attention to teaching aids from the aesthetic viewpoint and to the education activities of particular schools within the artistic culture development. He also offers information about the cultural work done by universities and colleges, about the methods and techniques applied together with the character of events organized in order to develop the aesthetic education practice, because it is "at its start" (Ibid, p. 155-165). The author concludes with the activities of the students and teachers done in folk art interest groups, he describes the activities of particular ensembles and he analyses the reasons for unbalanced interest on the side of students (Ibid, p. 165-169).

The description of the amount of problems we have in aesthetic education at universities and colleges and the effort to create a system represent Urban's significant

contribution to the theory and practice of the aesthetic education as a part of higher education. This should be considered by any investigator in the field.

Studies on the Aesthetic Education at Universities and Colleges

Urban's contribution has been followed by several papers in magazines, but they have dealt with partial problems of aesthetic education in higher education only.

Having studied the issues of the magazine *Vysoká škola* (Higher Education) and other resources³, we have considered the following articles worth mentioning:

Z. Kuchyňka (1962/1963, p. 184-187) emphasizes the fact that a university participates in the formation of a young man's personality in the cognitive and emotional areas, as well as in the habit formation of the aesthetic perception of works of art, nature, social life and human activities. He states that aesthetic education is being done mostly outside schools because there is no subject included in the curriculum to deal with aesthetic education. The students approach to the works of art individually; they select various forms and kinds of art by themselves. Z. Kuchyňka presents results of a small research to document how students spend their free time. He has got responses from 122 3rd year students from one of the faculties which have proved that films are the most favourite events to go for; more than 50% of students have never attended a concert and there is little interest in poetry, literature and fine arts. The frequency of visits to the National Theatre, National Gallery and Collections of Modern Art in Prague has been also investigated. The negative results have made them to establish an Advisory Board for Culture which helped to organize lectures delivered by famous personalities in order to motivate the students. But there are still some further possibilities, for example to introduce technical aesthetics into the school curriculum, to respect the aesthetic principles in the environment and the aesthetic qualities of human relations.

Klement Šoler (1966) from the Institute for Technical University Studies at Czech Technical University has written an article "Humanization of Technical Education" in which he points to the need for humanization of education of technicians as their future career requires not only their professional knowledge, but also good communication and work with other people. Therefore he considers psychology studies an inevitable prerequisite. The author analyses conferences which have dealt with those problems and comes to a conclusion that courses on pedagogy are also a prerequisite for a successful work with people. But it is remarkable that the article does not deal with aesthetic education at all.

Josef Karola's article on "World Viewpoint and Art" (1967, p. 367-370) is interesting because it requires a respect for "students' mentality and many-sided character of their interests in teaching and learning humanities, especially philosophy". This statement is based on the research results of the students' interests among which cultural- artistic interests have priority. The research has been done with 608 students of the third year at all faculties of Agricultural University in Brno where J. Karola teaches. 37% respondents consider interest in art the first priority (fiction, theatre performances, concerts, exhibitions, cinema performances, practicing fine arts, playing a music instrument, writing literature). Detective stories, criminal novels and classical

literature rank among the most favourite. The author also presents other cultural interests of the students at other Agricultural Universities in Brno, Prague and Nitra (Tupý, 1968, p. 320; and Šilhanová, 1967, p. 299) which prove the interest of young people in the above mentioned kinds of art. The results prove that the interest in art and culture can be used effectively in teaching philosophy and other humanities because "art is concentrated on man's world and makes him understand the substance of the time he lives through and in such a way it becomes a cultural phenomenon (quite a neglected one) of philosophical depth". The author calls for "a close direct connection of teaching philosophy and problems of art and literature, i.e. works of art, their evaluation and observers' responses". Such a teaching curriculum can "intensify humanistic factors in the preparation of highly qualified specialists" (Karola, 1967, p. 370).

P. Ondrejko (1968, p. 118-120) approaches the problem from another aspect. He analyses the significance of the work of ensembles, orchestras, interest groups and other artistic bodies at universities in Slovakia. He points to their wide spectrum of genres (folklore, pop music, jazz, theatre, pantomime, dance, drama, poetry, prose, etc. up to fine arts). He analyses the questions: "What is the function of such a culture work at universities", "What are its sources", "What is it connected with" and "What are the prerequisites of its further development". The artistic activities of students are considered the most important factor in the general trend against the standardization and unification of culture, in the growth of conformity of its consumer. He appreciates the Slovak Ministry's support of the organization of annual - since 1966 - fine art competitions of young people in Prešov (East Slovakia) very much. He also appeals to the participation of university professors in the organization of such events.

Following chronological events in the development of the recognition of the significance and content of aesthetic education, we can record a temporal success in aesthetic education and its support by the institutions at the end of the 60s.

Those trends and efforts have also resulted in the establishment of Aesthetic Department at the Philosophical Faculty of Comenius University in Bratislava. Before analyzing the situation at the department, let us deal with some other articles in magazines published in 70's and 80's.

In her article on Probe into the University Students' Interests Nemčeková (1972) presents further results from a research done in this area. The research has been done at the Economy College in Bratislava. At the beginning of the school year 1971/72 specific features, intentions and content of interests and hobbies of students entering the college in the first year were investigated. The staff questioned 738 students, 22.5% of which proved that they spent their free time reading books and magazines, 20.3% of students's hobbies was collecting, especially stamp collecting. Very small number of respondents - 15.28 % - went in for sports. 24.57% spent their holidays on voluntary work. But 68.84 % students would like to go in for sport during their studies. A great number of students would like to become members of various interest groups (photography, car driving, fine arts). Majority of students learn foreign languages, especially English and German, in their free time. Taking into consideration their future career, 50% showed interest in learning foreign languages and mathematics. Following these results, the workers at the Department of Research and Documentation

have proposed several measures which would enable students to "make an effective use of their free time". But they are not mentioned in the article.

The above mentioned article is followed by Ladislav Votruba's research (1975) in which the author presents a time model of the students' schedule in the summer terms of the first and fourth years. The research has proved that culture occupies 5.4 hours of the week in the schedule of the first year's students and 2.9 hours of the week in the schedule of the fourth year's students. These findings concerning the students of Czech Technical University in Prague have proved potential possibilities for the application of aesthetic education or other activities.

In his article *The Programme of Environmental Education* J. Kočí (1975) deals with some special problems. Using the international programmes of UNESCO-UNEP (Environmental Education Programme and United National Environment Programme), he describes them together with the materials which have been related to the work at universities. The second part of his contribution has been devoted to higher education where the problem appears in three fields one of which is man's relation to his environment. This requires knowledge of man's relation to nature, hygiene and the knowledge from Aesthetics besides the knowledge from Biology and nature. The aesthetic education dimension has been dealt with in this article from a different aspect.

The relation of theory and practice of aesthetic education in higher education has been of some interest in Iva Macková-Holečková's study (1984). The author investigates aesthetic education as a social-psychological process and defines it as a social-psychological process integrated into the whole socio-cultural formative process which influences the individual. This process has been applied in the interaction between one individual and another individual, between an individual and a group and groups with the content of the conveyed message closely connected with the aesthetic reality. She analyses intentional and non-intentional aesthetic education with the participation of social and psychological aspect in both. The intentional aesthetic education represents, however, institutionalized forms of aesthetic education, that is school education, guided utilization of free time with aesthetic educational aims under the supervision of a pedagogue and aesthetic educational programmes in mass media. The aims of intentional aesthetic education follow the aims of the society as a whole and so it is a process managed by the society. The author uses her analysis for the definition of suitable methods of work. The psychological, clinical- psychological and creative methods have been analyzed in detail. We are also interested in them. "Being developed into a creative and active personality, an individual can apply an active and creative approach to the aesthetic reality, its active and creative evaluation. In the acquisition of the aesthetic values a creative individual applies an autonomous type of the acquisition of these values - he/she is autonomous in his/her perception and decoding that result in the interiorization of aesthetic values. The emphasis on the development of creative participation of an individual results in the formation of new aesthetic values as well. In order to use creative methods effectively one needs suitable social conditions which would guarantee stability of values and aims and the protection of creative work" (Ibid, p. 170).⁴ The author states that these problems have been dealt with at the Institute for Culture Research in Prague.

When compared with Urban's work, the studies dealt with here, as well as some others⁵, are only of a partial character. But in spite of that they offer interesting impulses for the deliberation of the role of aesthetic education in higher education. They are brief documents of the interest devoted to these problems, as well as the fact that at some departments of Universities and Colleges (Czech Technical University, Economy College in Bratislava, Agriculture University in Brno, etc.) the staff is interested in the problems connected with aesthetic education and they have tried to find solutions.

**Specialized Aesthetic Education Institution at the University level:
Contribution of the Department of Aesthetics at Comenius University in
Bratislava to the Development of Aesthetic Education in Higher Education**

The long-term efforts of university teachers, workers at the Ministry of Education and Pedagogical Research Institute in Bratislava and of many other artists and experts resulted at the end of the 60's in the new syllabuses and curricula at secondary schools and specialized Slovak "gymnazia" (secondary grammar school or comprehensive schools) which included aesthetic education as one of the teaching subjects.⁶ Therefore, the Department of Aesthetics and Aesthetic Education has been established at the Philosophical Faculty of Comenius University in Bratislava in order to train qualified teachers for secondary schools. Since the academic year 1968/69, the aesthetic teacher-training course for the aesthetic education has been run. The curriculum for the course of aesthetic education in combination with the Slovak language and literature has been written under the supervision of Prof. Mikuláš Bakoš. Aesthetics and aesthetic education as the academic subjects have become the domain of the Philosophical Faculty of Comenius University in Bratislava.

During one decade of its existence the particular conceptions of the following profile subjects have been written: Aesthetics, History of Aesthetics, History and Theory of Aesthetics, Methods of Teaching Aesthetics, History and Theory of particular kinds of Art with respect for their application in the aesthetic-educational process, etc. The staff of the department has participated in the preparation and application of the syllabuses and their variants for secondary schools⁷. At that time the model of aesthetic education in Slovakia was elaborated. It was and still is different from that elaborated in the Czech Republic. The Czech model is based on music and fine arts and therefore the teachers for those subjects are trained at the Faculties of Pedagogy. In Slovakia we have accepted the model of integrated aesthetic education in which the knowledge from Aesthetics is closely and equally connected with the knowledge and perception of art. Integrated aesthetic education is of a receptive character emphasizing the emotional perception, intellectual and visual memory. The knowledge from Aesthetics is intensified by the emotions resulting from the perception of works of art of various kinds in their historical perspective. The explanation of art has been accompanied by a brief survey on aesthetic values outside the arts⁸.

When elaborating the conception of the theory and history of aesthetic education for the higher education needs, we followed the works and conceptions of many Czech, Polish, Russian, Ukrainian, English and French theoreticians. Writing the theory of

aesthetic education has been influenced by the works of J. A. Comenius, O. Hostinský, as well as B. S. Urban, S. Kučerová, V. Jůva, F. Holešovský, M. Jůzl, I. Wojnarová, H. Read, V. Lovenfeld, and others. Our conception of the history of aesthetic education has followed the works by B. S. Urban, V. P. Šestakov, I. Wojnarová, miscellanies including the studies on contemporary world wide views on aesthetic education. We have developed a close cooperation with our colleagues from the Philosophical Faculty in Prague, Brno, and Olomouc and many other institutions and research institutes.

After ten active years (1968-1978) the school reform in Slovakia, according to which the subject aesthetic education was omitted from the secondary school curriculum, resulted in the abolition of aesthetic education specialization at the university.

But in spite of the administrative interference, the subject of aesthetic education has remained in the academic curricula for Aesthetics and Culture Studies. Aesthetic education has also been included in the adult education curricula. We have been successful in the introduction of the aesthetic education course for the students of Comenius university in their final academic year⁹. Various books have been published for students on Aesthetics, History of Aesthetics, Aesthetic Education, History of Aesthetic Education, as well as a number of articles and studies in various magazines¹⁰.

After the reduction of aesthetic education at secondary schools in 1975, many members of the Department of Aesthetics at the Philosophical Faculty have undertaken a long-term struggle for the re-installment of the aesthetic education in the study plans and curricula at secondary schools. Being active as lecturers and researchers, study writers, they tried to persuade the authorities about the necessity of the re-installment of this aesthetic subject education into the secondary school curricula¹¹.

In order to increase the interest in the re-installment of aesthetic education into the secondary schools, the Department of Aesthetics in close cooperation with the Section for Aesthetic Education at Culture Centre in Bratislava has organized the meeting of all the university graduates¹². The mapping of these graduates' activities was prior to the above mentioned meeting¹³ and therefore the department knew whom to invite in order to exchange ideas and experience from various institutions and types of schools. The participants not only appreciated the department's work but were also critical about it (Fischerová, 1989). It was a very good meeting aiming at the improvement of the work at the Department and making conclusions in favour of writing more study texts, books, alternative literature, and methodology papers and preparing teaching aids for individual types of schools¹⁴. The need of organizing post-graduate courses for teachers and university graduates and the introduction of aesthetic education subject into the curricula for students studying pedagogy has been emphasized too¹⁵.

After 1989 many changes in content and arrangement have also been introduced in teaching aesthetic education at the Department of Aesthetics at the Philosophical Faculty. First of all the students have been offered two streams to choose from in the second year of their studies: scientific branch and teacher training. The scientific branch curriculum includes such options as aesthetic education and its history; the teacher training course curriculum includes those subjects as compulsory, as well as pedagogy and teaching practice in secondary schools, too. The department has also

been supervising the three-year retraining course for teachers of Russian, or for non-qualified secondary school teachers who have been teaching Aesthetics at gymnazia since the school year 1989/1990. The study plan, collection of lectures and seminars, consultations, final written work and final exams will enable them to become fully qualified (See also Fischerová, 1991).

Humanization in Higher Education and the Possibilities of Aesthetic Education

Having taken the above mentioned into consideration, it is obvious that the conception of the aesthetic education in higher education has not been elaborated sufficiently with regard to its many-sided character and possibilities. It has been well accepted that aesthetic education has its significant role in the humanization and cultivation of young people and many forms and techniques applied in teaching it. In many cases the aesthetic criteria of the environment and human relations have been taken into consideration. There are but some priority branches, such as artistic interest groups in schools and in other institutions, cultural activities in hostels, interest clubs and circles, ensembles, etc. But all this should be considered with regard to its role and mission in the system of higher education taking into account the requirements of humanization too. Therefore we will consider the system of aesthetic education in higher education in several levels. We shall start from the requirements of the humanization of education in higher education reflected in the theory of pedagogy and define their connections with the functions of aesthetic education. We shall propose model of possibilities used in the application of other aesthetic aspects of every day life and the artistic activities at school and in other institutions. But even a brief survey of the efforts in the formation of the conception of aesthetic education in higher education can only be successful within an inter-disciplinary approach¹⁶ because it is this approach that will help us to cover all such many-sided problems.

This paper can be considered one of many contributions into the larger pedagogic research¹⁷.

The current development of education in the world has been oriented to the development of personality with respect to the democratization process and openness, and more variability in the selection of study branches and subjects. Therefore universities and colleges not only up-date their curricula and teaching plans, but also offer new possibilities for the students and develop humanistic orientation in their studies.

One of the priorities in general higher education could be searched for in the development of spiritual culture and culture standard of students which is closely connected with appropriate content of education. This problem has been dealt with by Štefan Švec. He has proposed a context for the humanization of the content and process of education; he has defined humanity, humanities, humanology and special sciences including Cultural Geography and History, Futuristics or Futurology, Cultural Anthropology, Ethnography, Folkloristics, Pedagogy, Linguistics, Philosophy as well as related disciplines, such as: for example Ethics and Aesthetics, Theory of Literature and other branches of art (Švec, 1991).

The humanization of education is closely connected with total cultivation of man and the search for his/her identity. E. Walterová (1991) deals with this problem. She deals with various dimensions of humanization and points to the fact that the share of educated subjects in the project formation of their education, curricula formation (contact school plans), selection and the choice of content, differentiation, individual projects of learning, etc. (Ibid, p. 330) has increased. But she emphasizes, however, that the introduction of new topics, the intensification of the so called humanity component in the content of education are not more than a partial formal solution. But the substance of all changes should be seen in the fact "that self-acknowledgement, the acknowledgement of culture, art, technology, nature, living environment, society, religion, universe will be based on the integrative approach; that education should contribute to the cultivation of man, it should enable the sensitiveness and utilization of one's own life experience, it should support the desire for knowledge, ask questions, search for answers, learn how to learn, how to get information and how achieve deep sensitiveness. At the same time the possibilities and limits of the given level of maturity, previous knowledge and social experience and individual characteristic features should be taken into consideration. The content should respect all levels: the environment, national and ethnic specific features, state dimensions and dimensions of other communities (for example European dimension), transcultural and international dimensions, global and universal dimensions. Communication, information-networking, problem-solving, self-understanding and appreciation, respect for other people, nature awareness, and self-development should be in the focus of the content of education because they are unseparable from the human life and existence" (Ibid, p. 331-32).

Š. Švec's (1993) classification of humanistic education criteria also includes the following: stimulation of the purposefulness of students as individuals, individual self-creators, special representatives of human rights, responsibilities, needs and values; the support of students' self-consciousness, self-realization, self-interpretation; the help in the development of positive self-consciousness, self-determination; the tolerance for other people's standpoints, views, ideas, attitudes, life philosophy, their cultural style; priority of positive (feedback) evaluation of students by the teacher, by the fellow students and by students themselves; moral socialization and the development of cultural behaviour and pro-social students' activities; the formation of a favourable social climate and stimulating educational environment.

In this part of this study we have dealt with the studies considering the changes in the content of education and principles of pedagogic work with regard to the humanization tendencies in modern pedagogy. In the next part we would like to deal with the aesthetic theoretical studies which consider the possibilities of aesthetic education in its relation to the humanizing influence upon the students's personality. We think that the possibilities of aesthetic education have been most explicitly expressed through the functions of aesthetic education and functions of art. They reflect all potential possibilities of aesthetic education, as well as Art and Aesthetics. Before dealing with this problem, we would like to present the results of one sociological research of value orientation in our youth in comparison with the European trends. We think they will be in favour of our proposals.

While the European context documents the priority of individualism among young people, their personal development and self-realization, the Slovak young people show their priority values in the dependence on their families and state paternalism, tolerance and solidarity to the detriment of their orientation towards the output (Macháček, 1993). For example in Austria they have recorded the following sequencing of values: stability at work, good education, a good partner; in Slovakia: good behaviour and manners, to have a nice flat and good meals. According to the recent research results the labour and education market have entered the foreground of our young people's orientation.

Humanization of education has become a subject of many discussions and research projects (See also: Formation 1993) and has its pedagogic, philosophical and psychological aspects (Khun, 1993).

We have documented some aspects of the present problems of humanization of education shown in recent pedagogic research results. We have pointed to those which we are crucial for further development of ideas on aesthetic education at universities and colleges.

Impulses from the Theory of Aesthetic Education and Aesthetics

According to us aesthetic education represents the teaching-learning process in which the man's aesthetical relation to his environment is being formed and developed; it is the process in which the person's orientation in the world of aesthetic phenomena and values is being formed and developed together with his ability of aesthetic perception and creativity; the man's taste is formed too (See also Pedagogická encyklopédia Slovenska I. Bratislava 1984, p. 224-25). The functions and the role of aesthetic education has been put into the foreground. The following functions have their priority: humanizing, value formation, creative, compensational, relaxational and others (On the problems of the functions see also Fischerová, 1990). In the Aesthetics the similar problems are connected with the functions of art. We think that these views can also be applied and spread on to the needs of aesthetic education in higher education.

We can speak about the humanizing function of aesthetic education because it helps to form and develop aesthetic relation of a man towards the world, to perceive it in an aesthetic way, get its many-sided picture, evaluate the world and change it. Aesthetic education develops the spiritual world and spiritual property of a man according to the humanistic aims and ideals. This function belongs to all aesthetic and educational efforts which have been developed through the centuries¹⁸. It is closely connected with aesthetic education and approaches it.

The value forming function of aesthetic education is very close to its humanizing function. It is important in the personal dimension : it helps the individual, the student to find his/her way among the values of the world, life and art, it helps to discover one's own goal of life. It develops the abilities of phenomena evaluation and creative thinking. It offers the recipient real aesthetic problems found in art which are used for comparison and inner dialogue, and in such a way the process contributes to recipient's individualization and formation of his/her own personality.

The creative function is one of the most important functions of aesthetic education. It develops creativity and its individual features (creative thinking, convergent or especially divergent thinking: it develops creative perception, vision of the world and environment and problems, phantasy, imagination, visual thinking, intuition, it increases elaborative ability - the ability to form and propose ideas and solutions, up to creative problem solving), it helps to develop the basic processes of creative thinking and their prerequisites (sensitivity, fluency, flexibility, originality, etc.), those are the important missions and possibilities of aesthetic education. (See Zelina and Zelinová, 1990; Hlavsa, 1985, etc. With regard to the students' future perspectives, the development of creative function has its significant role in present education. György Poszler (1988, and Fischerová, 1988 b) has pointed to the transfer of creativity from one field of human creativity to another and to the possibility of its formation by means of aesthetic education.

Compensational function belongs among the functions of the aesthetic education too. It has been mentioned with regard to the present one-sidedness of modern technical civilization, technicistic education in which aesthetic education can equalize, compensate and suppress negative influences in the mental sphere (one-sided intellectual development to the detriment of emotional and moral development, psychic loading, stress, etc.) and replace them by other positive phenomena, by the development and improvement of aesthetic activities. Relaxational function is closely connected with the compensational function, especially with regard to the cultural use of leisure, regeneration of mental and physical strength. We can mention also therapeutical function especially with regard to its specific use within its humanization mission.

Aesthetic education has its priority because it can apply the above mentioned theoretically separated functions in a process or in the teaching-learning process, as an integrated complex, either of them being separated but closely connected. Their mutual position and hierarchy can be changed according to the intentions, aims, means used, age category, etc.

The possibilities of aesthetic education in the process of humanization can be identified also through the functions of art. J. Kulka's (1990) conception of the functions of art fully correspond with our needs because we consider it to be complex and clear. J. Kulka has divided the functions of art with regard to its relation to man into several life circles and functional layers from which we have chosen the biological, psychological, economic and cultural areas.

The biological functions of art have been manifested in stimulation function (impulses for senses and various mental and physical processes), in physiological relaxation or the tension, in influencing various physiological functions (biorhythms, blood circulation system, digestive tract, etc.). The author considers psychological functions the most abundant. They include cognitive functions, expressive functions, formative and educational functions, abreactive functions, emotional and motivational functions, psychotherapeutical and others. Social functions include especially interhuman communication, the needs of social identification of man (his need to identify himself with a group, institution, nation), coordination of social activities (dancing, marching, work, sport, etc). Social functions of art are often transferred into

psychological functions and vice versa. There are other social functions worth mentioning, especially ideological function, representative function and world outlook.

The economic function of art has to be taken into consideration when it becomes an element of commerce. Cultural functions of art have been transferred into religious systems and into magic-cultural activities, mysticism, in presentation of basic behavioural patterns in certain cultural circles, as well as in the adaptation of living environment, etc. Individual functions can be combined, supported and merged. Two functions must not be omitted in any work of art: the aesthetic function (principles of depiction and aesthetic arrangement) and the communicative function (principles of expression and utterance)¹⁹.

I think the above mentioned demonstrates a harmony between the requirements of pedagogy upon the humanization of education and the possibilities offered by aesthetic education and art. The studies analyzing significant aesthetic, philosophical, psychological and pedagogic works of the 20th century prove and develop new approaches to the significance, mission and possibilities of aesthetic education. For example analyzing philosophical and aesthetic initiatives of John Dewey for the aesthetic thought of the 20th century, Z. Kalnická points to his analysis of experience, aesthetic and artistic experience (1987). Z. Kalnická, as well as Dewey, considers aesthetic experience an important aesthetic category because "in the aesthetic education there are dominant features which make the experience to become complex and complete through its own self. The object becomes an aesthetic one when the elements which make the experience real " are shown because of their own values". Kalnická concludes that according to Dewey the aesthetic experience unifies the process of experience creation with the process of its perception (emotional character of aesthetic experience) and with the reflection of form (complexity) and content (fullness) of such an experience as a separate object or result of reflection (Ibid, p. 53).

The category of aesthetic experience has not been dealt with either in Czech or Slovak aesthetic theory and theory of aesthetic education. But I think that it is an impulsive phenomenon as it corresponds more with the practice of aesthetic education and can be used for bridging the present dualism of aesthetic activity and aesthetic consciousness.

I. Wojnarová (1980) has also pointed to the impulsion of the aesthetic education phenomenon. She has stated that aesthetic experience is the base for man's new and totally fresh relation to the world and other people. Dewey has been interested not only in the function of experience, but also in its internal content, namely the harmony, unity of senses, needs, reflections and activities, immediate connection with imagination which becomes "adventure" of the brain-world meeting.

I. Wojnarová has also noticed the fact that J. Dewey has brought about the new approach to aesthetic education and he thinks that it is only possible because art is the intensified immediate experience and it is only art which is able to express the substance and significance of experience. "Aesthetic education enables an intensive sensitivity of other people's experience. It is such an educational means which plays the role of aesthetic phenomena in the organization of man's relation not only to art, but social reality, to the world of values, to everyday human existence. The aesthetic experience, defined as an aesthetic experience, has been connected with the man's

position in the world, it mobilizes his mental strength, creative energy, it emphasizes the qualities of the individual and social life (Ibid, p. 158-179).

The goal of aesthetic education, which we recommend and propose together with Wojnarová and Dewey, is to become inspired by the aesthetic experience as simultaneous impulse for perception (the state of expectation and restlessness), perception and imagination, intellectual abilities, preparation for creative response and the state of mental mobility. The diversity of aesthetic experience is its substance and this is dependent on various aesthetic phenomena and many-sided character of human existence which art responds to" (Ibid, p. 179).

Dealing with the functions of aesthetic education, functions of art and aesthetic experience, we have tried to point to the variability and many-sided possibilities which "have been offered" to the humanization of the teaching-learning process from aesthetics and aesthetic education. In this connection we would like to mention catharsis which has been mentioned in connection with Aesthetics by G. Poszler. He considers it pedagogically the most powerful element together with aesthetic experience. Cathartic experience of a work of art, which is the aim of aesthetic education, localizes aesthetic education into the cross-section of emotional, mental and ethic education and aesthetic education becomes their synthesis (1988). Even Z. Kalnická has pointed to the impulsive character of catharsis (1993). Dealing with the above mentioned problems we have tried to draw the potential and real connections between the humanization of education, aesthetic education and art. In the next part we present their application.

Positive Changes in the Aesthetic Education in Higher Education

During the re-organization and re-construction of the higher education system after 1989, the following years have witnessed various gradual changes in the introduction of aesthetic education in teaching plans of individual schools. Particular universities and colleges have been quite active. At the universities, especially the faculties of education, there have been established departments of social sciences or the departments of humanities and their curricula included aesthetic education. In most cases their supervisors were the former students of Aesthetics or Aesthetic Education, scholars of fine art or the artistic education graduates²⁰. The original intention to increase the preparation of the experts at other faculties has been gradually applied: at the Arts Faculty of P. J. Šafárik University in Prešov (East Slovakia) and faculties of education. The faculties have selected their own specific aims. For example Faculty of Education in Nitra prefers receptive aesthetics, the aesthetic character of new artistic genres and mass media; Philosophical Faculty in Prešov gives priority to interdisciplinary matters and concentration on drama as a means of aesthetic education, etc.

The introduction of aesthetic education into teacher training courses, which enables it to have its share in the humanization of education, can be considered a very significant achievement. Aesthetic education has been also included among the general basic subjects at many universities and colleges, or it belongs among various options the students can choose from. And the students are interested in this subject very much²¹. It

is worth mentioning that aesthetic education has been included into the curricula of Andragogy, Pedagogy, Sociology, etc. There are some signals of teaching humanities at technical universities (Lajda, 1991) which include for example world history, culture, Czech and Slovak literature, world literature, art and its psychological, sociological and philosophical aspects, music, philosophy, history of architecture, stylistics, rhetorics, etc.

Besides the increased interest in aesthetic education and its subjects, sociological research and investigations into the given problems have been recorded. For example Eva Bolfíková has investigated the social dimension of the relationship of students at Eastern Slovakia's universities and colleges to aesthetic phenomena²². The results have proved highly positive students' relation to aesthetic reality with the following sequence of groups: students studying art branches can be highly qualified, as well as the students of humanities, natural sciences and medicine; students at technical universities showed an average or negative approach. The author has investigated the research samples according to other indicators too. Following the inclination towards aesthetically significant activities, she has found out that the students are very active in the areas which are significant for the development of their interests: in their own writing attempts and in increasing their knowledge. The empirical data have shown that first the students appreciate filling information gaps with new items, second the development of their own creative activity, third developing the abilities for the evaluation of the environment, fourth the skills development and finally passing their knowledge and experience onto the others. The results have been in favour of the standard of students' knowledge of literature and film. They have shown little knowledge of the fine arts. The students appreciated the significant role of art for the personal development of man, its positive influence on emotional development and relaxation in our free time. The students have represented a special social group aiming at receiving new knowledge from Aesthetics, aesthetics of everyday life and art and concentrating on relaxatory and emotionally rich activities in their leisure.

L. Albert (1991) has done an investigation on creative outputs and motivational and evaluation personal characteristics of students. He has found out that in the case of students studying fine arts originality and creativity cognitive output prevails and it interferes partially with the students' experience.

We have to conclude with the definition of content and forms of aesthetic education at universities and colleges.

Matrix of Possible and Recommended Features of Aesthetic Education

From the viewpoint of aesthetic education we can distinguish three kinds of activities in higher education. The first group includes all kinds of education, the second group includes all kinds of activities and care of the environment and their aesthetic aspects which belong to the unbalanced aesthetic education at universities and colleges. The third group includes students' artistic activities which are supervised and sponsored by the given university. Students' life, life style and cultivation have been closely connected with their after-school activities, their own interests and activities at

hostels, etc. not forgetting their aesthetic aspects. We consider these problems to be marginal because they are out of university reach.

According to the types of universities and colleges, study branches at the departments and students' individual interests, the aesthetic-educational activities can be divided into compulsory, optional and selective. They can include chapters from the history of music, drama, Slovak literature, world literature, modern literature, the chapters form the history of architecture, selected personalities of world art, chapters from the history and theory of culture, from the history of science, etc.²³. With regard to the content, we mentioned only the names of the subjects which have been specified in cooperation with the students according to their interests, study branch and previous preparation at secondary schools. This can be done in a lecture or seminar. But even other techniques and methods can be applied in order to make the teaching more student centred. We have been successful in working with concrete works of art, analyzing them in order to find out more about the author, period and history. Discussion clubs with the participation of outstanding artists who can speak about their work and experience with comments on their own work can be another possibility. The students have appreciated meetings with outstanding musicians, pianists, violinists, as well as with repertoire advisers of orchestras and ensembles, theatres, visits to studios of all kinds, lectures and seminars organized in galleries, museums, exhibitions, etc.

These new forms initiate new methods of education²⁴. Therefore lectures and seminars can be combined with various types of discussion methods: group discussion, discussion based on the thesis, talk, participation methods, activation methods, alternative methods, etc. in order to integrate cultivation, perception, experience and develop communication, help problem-solving and self-understanding and student's self-development.

To speak about the aesthetic criteria of the environment and school environment, individual behaviour and appearance, the way of communication and expression within university settings seem ridiculous, but we can see deviations from the norm both in every-day life and at the university. And so we have to admit that all these activities have their aesthetic aspects and dimension (See also Fischerová 1989). We can learn about them through technical aesthetics, especially in the solution of aesthetic aspects of the living environment, as well as through the aesthetic aspect of communication rhetorics. We can find both of them at the universities. Technical aesthetics is more frequent at technical universities, rhetorics is more frequent at faculties of humanities. It is unseparable from the studies at Law faculty or Religious faculties.

The students' artistic activity forms a special branch of the aesthetic education. There are artistic ensembles (music, singing, drama, literature, film clubs) at many faculties. The best ones take part in various exhibitions, performances at home and abroad, in competitions, etc. The 28th Academic Prešov can be mentioned among the best²⁵. These forms can also help to develop students' personal prerequisites, talents and their activities in order to fulfil significant humanization roles.

We can summarize the above mentioned into a statement that it has been an attempt to define the relation between aesthetic education and humanization of higher education in two levels: in the level of theoretical reflection and in the level of concrete

application. We also offer the reader some notes which can help to find further reading references.

Notes

- ¹ We will deal with these studies and articles later.
- ² The research has been done at the Czech Technical University in Prague, Economic University in Prague and Bratislava, Railway University in Prague, Engineering University in Liberec, Mining University in Ostrava, VUT Higher Technical Learning in Brno, Agricultural University in Brno, Slovak Technical University in Bratislava, Technical University in Košice.
- ³ Journals: Vysoká škola, Alma mater, Jednotná škola, Pedagogická revue, Estetika, etc.
- ⁴ Besides that the author has written other studies: Holečková (1982), Holečková-Sedláčková (1982a,b).
- ⁵ Because of the shortage of space I would like to mention just some studies: Dedeková (1969), Polišínský (1970) Bartoň (1965), Frejová (1966), Čiháková (1969).
- ⁶ The long-term effort started by the activities of E. Suchoň, J. Kresánek, M. Bakoš, E. Šimunek, P. Michalides from the Philosophical Faculty of Comenius University in Bratislava, O. Bartko, F. Kelco from the Ministry of Education, S. Kantor, A. Macko, E. Šikulová, etc. from the Pedagogical Research Institute in Bratislava and others.
- ⁷ Syllabuses of Aesthetic Education of 1968/1969 Syllabuses of Aesthetic Education of 1973 and their new variation of 1980.
- ⁸ There are several studies which have contributed a lot to the development of the theory and practice of aesthetic education in our schools: Kresánek (1970), Volek (1970), Fischerová (1986).
- ⁹ Aesthetic education in final school years in teacher training courses at Comenius University was realized in the years 1980-1989: 1 lecture/1 seminar per week. The content included basic questions of Aesthetics, Aesthetic education, Ethics and moral education.
- ¹⁰ Kuklinková - Zágoršeková - Fischerová (1980), Brožík (1976), Fischerová (1987a, 2nd ed. 1992). Tatran Publishing House in Bratislava has introduced a special edition for the works on aesthetics: Aesthetic Library where original and basic works from the History of Aesthetics have been published: Tatarkiewicz: Dejiny estetiky I Antická estetika (History of Aesthetics I-Ancient Aesthetics) 1985, Dejiny estetiky II Stredoveká estetika (History of Aesthetics II-Middle Ages) 1988, Dejiny estetiky III Novoveká estetika (History of Aesthetics III Modern Ages) 1981. Platónove dialógy (Platon's Dialogues) 1981, Aristotelova Poetika, Rétorika, Politika (Aristotle's Poetry, Rhetorics, Politics) 1980, Lessing: Laokón, Hamburgská dramaturgia, Listy o najnovšej literatúre (Laokoon, Hamburg Dramaturgy, Letters on Modern Literature) 1980, Schiller: Estetické úvahy o umení (Aesthetic Thoughts on Art) 1985, Burke: O vkuse, vznešenom a krásnom (On the Taste, Honorable and Beautiful) 1981, Horátius: O umení básnickom, (On Poetry Art), Satiry a listy (Satires and Letters) 1986, Herder: Kaligona 1987, Nemeckí romantici (German Romanticists) 1989 and others. Pravda Publishing House in Bratislava established a special edition: The Man and Art in which many books have been published. For example: Losev, A. F. - Šestakov, V. P.: Dejiny estetických kategórií (History of Aesthetic Categories) translated by A. Fischerová 1978, Oliver Bakoš: Paradoxie vkusu (Paradoxies of Taste) 1989 and others. Smena Publishing House in Bratislava has prepared the book: Estetické minimum (Minimum of Aesthetics) Umenie v živote človeka (Art in the Life of a Man) 1989, etc.
- ¹¹ I can present some selected contributions of Anna Fischerová (1984, 1986, 1987 b, 1988 a,b,c,d, 1989 a,b,c,d); Krpčiar- Benková- Trutz - Fedorová (1989). The evaluation of the research done in primary and secondary schools - the results from the year 1987 In: Estetická

výchova, Bulletin of the Department of Aesthetic education (Bratislava, Osvetový ústav 1989, No. 4, p. 15-40).

- ¹² Meeting of the university graduates held on 31st August 1989. A report has been published in *Estetická výchova* (Bratislava, Osvetový ústav 1989, No. 2, p. 18-46).
- ¹³ There were 500 university graduates; 190 ones of them have been specialized in Aesthetic education; 162 ones received the questionnaire; 57 graduates have responded. The analysis has shown that 27 respondents are in a position of teachers (16 ones at various secondary schools, 7 ones at universities), 15 ones work in state cultural institutions (8 ones at cultural departments of local committees, 4 ones in regional galleries, 3 ones in methodic centres). Others respondents work in scientific institutions and other cultural institutions (theatres, mass-media publishing houses, etc.). The majority devotes to fine arts (14) and some are active in television (8). Extra artistic institutions are less occupied (4). The data have been collected by Zuzana Školudová.
- ¹⁴ In November 1991 the coursebook on Aesthetic Education was published in Slovak Pedagogical Publishing House in Bratislava edited by M. Fedorová. The authors: J. Beňadiková, A. Fischerová, K. Nagyová, M. Naňová, A. Panulová, H. Turčanová (most of them university graduates in Aesthetics). There is also another very good book for teachers R. Filo: *Načo nám je umenie* (What is art for?). Bratislava, Mladé letá 1990.
- ¹⁵ See also: The conclusions from the seminar held during the meeting with university graduates on the 31th August 1989 In: *Estetická výchova* (Bratislava, Osvetový ústav 1989, No. 2). On the changes of content see also other text of this study in the 4th sub-chapter.
- ¹⁶ Interdisciplinary approach in the elaboration of the theory of aesthetic education has been analyzed in the study by A. Fischerová (1989e). The study points to the need for change of the narrow pedagogic or narrow aesthetic approach to the theory and practice of the aesthetic education into the interdisciplinary approach.
- ¹⁷ The existing reserves in the pedagogic research have been pointed out by J. Průcha (1991).
- ¹⁸ See A. Fischerová (1987a, 2nd ed. 1992). Reflection of humanizing and cultivating role of art, meeting various features of the beauty have in the focus of interest of education authorities of all historical periods. The Greeks went in for *calocagatia*, the Renaissance appreciated "homo creativus", English Enlightenment had its gentleman.
- ¹⁹ *Ibid.* We have to add that there are different interpretations of the functions of art. For example Mukařovský (1966) and Fukač - Poledňák (1970).
- ²⁰ L. Plesník, Faculty of Education in Nitra; E. Mistrík, Faculty of Education in Bratislava, E. Michalová, Faculty of Education in Banská Bystrica. The Department of Aesthetics has been established also at the Philosophical Faculty in Prešov University under the head of Ján Gbúr and others.
- ²¹ For example at the Philosophical Faculty of Comenius University in Bratislava the aesthetic education can be selected from several options for the period of 3 semesters: In the winter and summer term of the 3rd year and in the winter term of the 4th year in the academic year 1991/92 53 students, in the academic year 1992/93 58 students and in the academic year 1993/94 105 students.
- ²² E. Bolfiková (1993) has done the research with 536 students of the 1st and final years of study at the departments of humanities, technical university, natural sciences and medicine in Bratislava, Prešov, Košice within the 10th April and 24th May 1991.
- ²³ A detailed list of references have been included in the study by A. Fischerová (1994).
- ²⁴ On the methods of aesthetic education and education through art see *Umění a děti* (1973), *Umění a výchova* (1981). And also J. Kalnický (1987).
- ²⁵ In the 28th Prešov competition the areas were increased in comparison to the previous years. The artistic activities have been increased by translation and other special activities which have some relation or contacts with art. We have to appreciate Prešov Philosophical Faculty

initiative in the organization and arrangement of annual competitions. Since 1966 many students had opportunity to present their artistic achievements there.

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Resumé

ESTETICKÁ VÝCHOVA A HUMANIZÁCIA VYSOKOŠKOLSKÉHO VZDELÁVANIA

Anna Fischerová

Moderná teória estetickej výchovy na vysokých školách nebola rozpracovaná do takej miery, že by obsiahla celú jej mnohostrannosť. Vo všeobecnosti sa uznávala jej dôležitosť, jej podiel na rozvoji človeka a v praxi sa realizovali rôzne formy vzdelávania v oblasti estetickej výchovy a výchovy umením. Táto skutočnosť priviedla autorku k tomu, že sa danou témou zaoberala v grantovej úlohe 75-17/F-17 v rokoch 1992 až 1993 na Katedre pedagogiky FF UK a predložila jej závery.

V štúdiu autorka ukázala, že ciele a metódy humanizácie vzdelávania tak, ako ich vidí časť pedagogickej vedy (o.i. E. Walterová, Š. Švec a ďalší) úzko súvisia a prekrývajú sa s funkciami umenia, ako ich chápe psychológia umenia (J. Kulka), estetika (Z. Kalnická) a teória estetickej výchovy (I. Wojnarová, G. Poszler a i.). Estetická výchova a výchova umením sú svojou podstatou humanizujúce a kultivujúce procesy s mimoriadnym formatívnym pôsobením na mladého človeka.

Teoretické jadro štúdie, komparáciu pedagogických a estetických náhľadov (kap. 4. a 5.) uviedla historickým exkurzom, názormi na danú problematiku od šesťdesiatych rokov, keď vyšla základná práca B. S. Urbana o estetickej výchove na vysokých školách (kap. 1.). Súčasne ukázala, že v sedemdesiatych a osemdesiatych rokoch sa estetickou výchovou na vysokých školách zaoberali viacerí autori, ktorí však riešili len jej aktuálne parciálne otázky (kap. 2.). Samostatnú úvahu (kap. 3.) venovala vzniku, vývinu a prínosu špecializovaného pracoviska estetickej výchovy na FF UK v Bratislave, kde sa vytvoril a realizoval špecifický model estetickej výchovy, vypracovali sa koncepcie a študijné materiály. Zdokumentovala ich v rozsiahlejších poznámkach.

V záverečnej časti štúdie poukázala na zmeny v estetickej výchove na vysokých školách po roku 1990 (kap. 6.) a načrtla maticu možných a odporúčaných podôb estetickej výchovy na vysokých školách (kap. 7.).

V návrhu koncepcie a teórie estetickej výchovy na vysokej škole autorka vychádzala z interdisciplinárneho prístupu v presvedčení, že len ním sa dá uchopiť rôznorodá a bohatá problematika skúmaného javu.

