

Mobility and Globalization in the Higher Education System

*A Comparative Look at the
Challenges of
Academic Teaching*

Health and
Human Development

Nitza Davidovitch
Zehavit Gross
Yuri Ribakov
Anna Slobodianiuk
Editors



NOVA



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Chapter 11

CONGENIALITY IN THE HERMENEUTICAL SENSE OF ART EDUCATION

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ABSTRACT

The article is devoted to the theoretical substantiation provisions of congeniality in oriental and pedagogical aspects. The content of congeniality is analyzed as a dominant to another person. The facilitation mechanisms of congeniality manifestation are defined in the educational process of higher education.

Keywords: congeniality, art education, understanding, interpretation, a work of art

INTRODUCTION

The term “congeniality” is defined in a modern domestic and foreign scientific literature as an ideal introduction of one personality in another. According to K. Rodgers, to be congenial means to be very close to another person within the means of thinking and endowment and this is a hard work of the soul! The congeniality issue actualization in the pedagogical science and practice, first of all, means to open the spiritual potential of understanding as the guarantee of mono-acting of educational process subjects in a complicated, discrepant current of cultural transformations. The conceptual and professionally oriented problem statement opens some innovative resources of a congeniality phenomenon and the necessity of its implementation into the human consciences structure.

In general, we have based on the scientific heritage of domestic and foreign scientists in our search for theoretical and methodological foundations of the solving the problem of

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inclusion the phenomenon of congeniality in the context of hermeneutical understanding of the work of art and the professional training of a future music teacher. First of all, they are the representatives of the aesthetic hermeneutics (F. Ast, V. Diltey, L. Mikesyna, F. Shleermaher and others), humanistic psychology (K. Rodgers, A. Maslow), art criticism (V. Medushevskiy, E. Nezaikinskiy and others), art pedagogics (T. Reisekind, R. Telcharova, A. Shcherbakova and others). Bakhtin's approach has become the culturological key to the study of congeniality issue in the professional training of a music teacher.

Innovative pedagogical systems are aware of the fact that there are two oncoming processes which constitute the education in the culture and social medium. The first one is the individual ascending to general experience and knowledge as the human being is not the one from birth who he is supposed to be. The second one is the subjectivity of general experience and knowledge in unique single forms of "I" and self-consciousness. Thus, "general" character of "I" and independent meaning of "live" subjectivity are identified beyond general forms. It gives an opportunity to identify the hermeneutical sense of education (3).

In this regard the demand for generality is realized in the art education as the ability to distance from some personal needs and raise above oneself, above one's nature through the understanding the cultural realia. Every objectivization reflected in the text interpretation appears to be as something special, inimitable, and distant from the cultural context by virtue of subjective inimitability of the act of its creation. So, the text understanding envisages the interpreter's congeniality, his elevation to the level of the author and the culture realia.

THE AIM AND THE TASKS OF THE ARTICLE

The objective of the article is to characterize the phenomenon of congeniality in the context of hermeneutical senses of art education.

To achieve the objective we should solve the following tasks:

- to justify the theoretical issues of congeniality as the background for understanding the work of art;
- to reveal the content of pedagogical congeniality as the dominant to another person;
- to single out facilitation mechanisms of congeniality manifestation in the high school education.

THE MAIN CONTENT STATEMENT

The concept of congeniality is investigated through few aspects in scientific literature. In the aesthetic hermeneutics (F. Ast, V. Diltey, F. Shleermaher and others) they claim the idea of congeniality as "the realm of individuality" in the process of understanding. At the same time the human history is deemed to be the unity of objective spirit (general experience) and the individual strength (the subjectivism of general experience). "The genius work, – V. Diltey says, – represents general ideas, spiritual life, and the ideals of the contemporaneity." (11). V. Diltey claims directly that "personal genius turns into technique and the technique develops with the development of historical consciences" (11). V. Diltey was aware of the fact that the life element unites everything and that beyond every objectivization there is "the life secret"

which can be presented only in the form of the range of individual integrities. If it was possible to present the connection of general and individual as the paradigm of individualization which is realized through the act of understanding, the interpretation of the work of art would be the condition for the insight to "the life secret" (11).

On the one hand, V. Dilthey completes the understanding of subjectivization and sharpens the moment of the psychological issue; but on the other hand, the essence itself loses its ontological meaning. Furthermore, in order to achieve the essence one needs to possess certain ability, so the interpreted object is set out of the boundary of the human experience and happens to be in the situation of the other world. At once emerges the question of the correlation of the essence to the reality, the question of the necessity of this correlation. Every objectivization, reflected in the interpretation, turns out to be something special, unique, and distant from the whole cultural context under the subjective inimitability of the act of its creation. Herewith, understanding the text envisages *the interpreter's congeniality*, his coming up to the author's level.

The originality of the creative act, the original usage of the language, which F. Schleimacher defined as the variant of *the genius interpretation* are essential for the interpretation. Investigating the genius issue as the premise of modern music education, V. Medushevskiy points out: "No one, no genius can forge by means of printed character afflatus chains as it is divine. It lives again in actors if the latter are looking for it. The live afflatus is identical in all its manifestations. At the same time it takes into consideration the vitality of epoch, people, a unique audience atmosphere (which it forms) and thousands of other circumstances, the actor even doesn't guess, and, first of all, its spiritual potential" (2).

The idea of dialogism of interpretation lies in the conception that the object of interpretation is not just another person's life perception, but the moment of spiritual history characteristically objectivized in the work of art. The interpreter's consciousness addressing to the work of art has to act in order to turn the characterization into the real essence in the personality structure. This causes the necessity to analyze congeniality in the pedagogical aspect of the issue.

The dialogue interpretation of the psychological mechanisms of congeniality is prepared by M. Bakhtin's ideas (1) about the understanding any consciences interaction as their dialogue. As the assumption of a new psychological theory in M. Bakhtin's words, to live means to take part in the dialogue, that is to ask, to listen to, to respond, to and so on. The individual takes part in the dialogue as the whole unity and by means of all his life – with the help of eyes, lips, hands, soul, spirit, body, deeds.

According to M. Bakhtin (1), the text of the work of art can be understood as the communication product (the consciousness dialogue) and any communication with the world of culture becomes "questioning and conversation." Thus any philosophical or literature text can be considered dialogical. The musical text can be thought to be dialogical, too. E. Nazaikinskii (4) states that almost all classical criteria, according to which the language dialogues are characterized by, are applied to musical dialogues. Analyzing the worked out parts of musical work, the author deals with the ways and characteristics of the dialogue of the musical theme, its procedure characteristics.

In our conception empathy and co-creativity are a mandatory condition of congenial understanding of the musical work. The empathy plays a prominent role in the process because the transfer of the dominant to "the different one" and identification with the latter

are the push to the interpretation. In case of work with the musical text "the different one" is the author, his style, lyrical protagonist.

The dialogism of consciences, an ability to live with the protagonists' empathy – all these emphatical processes are closely connected with co-creativity, which is achieved by the positive surplus and multilayer of images. The transcendental dialogue between the composer and the one, who comprehends the work, occurs in the "surplus vision." The role of the musical language and musical thinking of different historical epochs is quite important in the dialogue.

The main psychological mechanism which supports a general modus of music comprehension during the dialogical communication of independent consciences of the composer – the performer – the listener is "the mechanism of emotional resonance" (L. Bochkariov), the essence of which is in its emotional identification. So empathy and co-creativity become a necessary condition for understanding piece of music in the music and pedagogical process. Mentioned above scheme reflects the principal of value exchanging in the process of which the effect of congeniality appears through the feedback realization.

The aforementioned essence of the interaction creates in art education a tense power field of spiritual unity where the accord of the traditional "dyad thinking" is observed. Nevertheless, "the dyad thinking" denying in favor of a nonlinear approach is a constant search for unity, the leading issue of which is the necessity of community on the premise of altruism, the necessity of attraction to the Superior reality, *the ability to transfer the dominant beyond the boundary of a personal "I" to the life of Another person.*

K. Rodger created and implemented with a great number of audience the conditions where The Other reveals important for him challenges and finds out the way to solve them. The creation of mutual understanding (facilitating one, according to K. Rodger's terminology) envisages:

- the teacher's congruence – honesty, the vividness of experienced feelings;
- absolute positive attitude to The Other, that lets him feel any spontaneous feelings – agitation, insult, indignation, fear, bravery, love, pride;
- emphatic understanding – accurate perception of feelings, personal senses experienced by The Other, and transmission of the perceived understanding to him. Another dominance – a dominant to another personality (A. Ukhtomskiy) – directs the teacher towards the student, in favor The Other without losing personal "I" (8).

The valuable interaction of art, the educator and the student in the teaching process is a leading principal of a creative communication in the art education. The specific task and the content of the researched process predetermine the functioning of the two dialogue forms in it – "outside" and "inside," which cooperate dialectically in the real life. For instance, on the one hand, the "inner" dialogue as the form of communication of the music teacher with himself can exist parallel with "outside." On the other hand, these forms of the dialogue even merge into one common spiritual-energetic current giving both sides of the teaching process more emotional and moral power, value- and sense-based colouring.

The tendencies of the modern art education witness that to understand the essence and meaning of the dialogue, it is important not only to reveal its general content and functional direction from the point of view "the theory about it" but also to look at it from "inside" the researched process, to comprehend from the point of view of the subject's interaction – the

teacher and the student. The dialogue facilitates a very important task solving; it helps a music teacher to understand that any judgment about the life and professional phenomena, challenges are the result of his personality efforts, his soul, an active penetration into the essence of the phenomena. As T. Reysenkind (7) says, it is in the situation of the dialogue that art as the bearer of the Truth, Good, Beauty provides the harmonious unity of general and professional training of the future teacher of arts.

Thus, the dialogue facilitation in the art pedagogic is the providing of the integral understanding the world in its polyphony, antithetical condition and infinity. Being on the way of common understanding the world of art values, the teacher and the student create the energetic field of art culture.

A future specialist should possess the ability to empathy, which, according to K. Rodgers (8), exists only on the condition of the communicative element and *congruence* (the ability to be in the context of personal feelings and the ability to express them frankly). Paying attention to the peculiar role of teacher's congruence, K. Rodger (8) underlines that if someone doesn't understand the inner world of student or he doesn't like the student or his behavior, it is more constructive to remain real than pseudo-emphatic. The author emphasizes the role of the person's awareness of his own real and actual feelings with their expressiveness in the behavior in the teaching process. In our opinion, one of the most significant spiritual peculiarities of a teacher – frankness due to which teaching congeniality is possible – becomes apparent.

Dialogue relations in the teaching process give the opportunity to overcome strictly fixed roles of the "teacher" and the "student" and to fulfill the value-content equality of its participants. Such a situation can't occur under the condition of the monosubjective way of giving material, beyond the understanding between interlocutors or listeners. M. Bakhtin (1) stated in this regard that during the explanation there is one conscience, one subject, during understanding there are two consciences; it is impossible to apply dialogue attitude for the object, understanding is always dialogical in a certain way. Also, we rely on the dialogue because it is the only form of attitude towards the individual – the one with his freedom preserving.

The value of the dialogue in the context of the facilitation is that a teaching dialogue does not limit the interlocutor freedom to choose values and it includes an inconscient acceptance of the personal conceptional point of view. The students should be free to choose from the offered existential-humanistic ideas or reject them, preserving their own value- and sensed-based position.

The principal importance of recognition the subjectivity of "The Other" in the teaching process is based on the fact that this is an obligatory condition of the teacher's self-actualization. In this sense the dialogue leads not only to personality cognition but also to self-cognition. Self-cognition in its turn stipulates the student's ability for personal reflection and dialogue. Furthermore, it provides acceptance and manifestation of one's independence; acceptance "The Other" in such a way he is; not only rational but also emotional comprehension of another personality.

In our opinion, *introspection* (inner contemplation) is rather effective practical mechanism of facilitation which can cause the revealing of most important existentialisms (spirituality, freedom, responsibility, choice) Hereby, the deeper the human emerges into introspection, the wider one can observe the world as the whole, the more universal his conception of the world becomes.

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Being based on the analysis and the synthesis of the modern psychological and pedagogical researches dedicated to the problem of pedagogical facilitation, we can draw to the conclusion that there is a certain deviation from the traditional understanding the essence of this term. As a rule, it is considered as a quality characteristic of a teacher. At the same time, referring to the history of the term origin lets us assume that in its premise facilitation is the process of the teacher and the student cooperation according to certain characteristics.

The psychological reference book edited by A. Petrovskiy (6) the term "social facilitation" is under the investigation. A. Petrovsky identifies the process of another image in the conscience of the individual as the reflected subjectivity, considers it to be the ideal propounding of one personality in another, one being in another. Reflecting in other people, the personality becomes the bearer of the active beginning which is favorable to views changing, new motivation forming, and not earlier existing feelings experience. Thus, the personality reveals to other people as a significant source of new essences. The subjectivity reflected phenomenology encloses the three relative groups of phenomena: inter individual influence, an ideal another and personified "I" (9). Thus, congeniality in the process of the interaction between the teacher and the student is revealed by means of direct and indirect interindividual influence, concepts and personalization. Taking into consideration the aforesaid, we can frame the hypothesis that the mechanism of the reflected subjectivity is the basis for congeniality as an ideal introduction of one personality in another.

CONCLUSION

Recapitulating the results of the theoretical analysis of congeniality phenomenon in the context of hermeneutical senses of art education, the following significant characteristics of it can be revealed:

- it characterizes the unity of objective spirit (general experience) and the strengths of the personality (subjectivity of general experience);
- it reflects the subjective point of view of the teacher and the student in the musical-pedagogical process;
- it provides the comprehension of a work of art;
- it is based on the usage of the mechanisms of pedagogical facilitation.

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