

Poltava V.G. Korolenko National Pedagogical University

OLGA FEDIJ

ORCID ID: <https://orcid.org/0000-0002-9988-7929>  
olga\_fedij@mail.ru

---

*Aesthetotherapy: The Competence of the Modern Teacher  
in the Area of Human-Related Sciences*

---

Estetoterapia: kompetencje nowoczesnego nauczyciela w dziedzinie nauk humanistycznych

STRESZCZENIE

Artykuł jest poświęcony głównym problemom edukacji estetyczno-terapeutycznej współczesnego nauczyciela, który pracuje w skomplikowanych warunkach społeczno-kulturalnych w erze społeczeństwa informacyjnego. Podstawę metodyczną estetyki stanowią następujące psychopedagogiczne koncepcje humanistyczne: osobowo zorientowany paradygmat edukacyjny estetyki klasycznej, estetyka valeologiczna, teoria ewolucji myślenia sanogenne, arteterapia i artystyczno-pedagogiczna koncepcja formacji i rozwoju osoby itp. Interdyscyplinarne podejście do badania estetyki w kategoriach filozoficznych, estetycznych, psychoterapeutycznych, psychologicznych i edukacyjnych stanowi tło dla zintegrowanej definicji. Estetoterapia to niezależna dziedzina wiedzy naukowej o sposobach i metodach tworzenia psychologicznie komfortowego środowiska edukacyjnego przez nauczyciela. Ocenia się, że takie środowisko może przywrócić naturalną harmonię współczesnego dziecka z otoczeniem i stworzyć fundament dla dalszego twórczego rozwoju jednostki. W artykule rozważane i reprezentowane są następujące aspekty: cel, zadania, rodzaje i środki estetyki w działalności zawodowej współczesnego nauczyciela. Ponadto autor zaproponował ogólne zasady projektowania estetyki w profesjonalnej karierze pedagogicznej.

**Słowa kluczowe:** estetoterapia; środowisko edukacyjne; twórcza samorealizacja; psychologicznie komfortowe środowisko; forma interakcji „subject-to-subject”

## SUMMARY

The article is dedicated to the major concerns of the aesthetotherapeutic education of the modern teacher, who works in complex socio-cultural conditions in the era of information society. The methodological basis of the aesthetotherapy is made of the following psycho-pedagogical human-oriented concepts: personally-oriented educational paradigm of classical aesthetics, valeological aesthetics, the theory of evolution of sanogenic thinking, art therapy and art-pedagogical concept of formation and development of the individual, etc. An interdisciplinary approach toward investigating the aesthetotherapy as philosophical, aesthetic, psychotherapeutic, psychological and educational categories, has created a background for an integrated definition. Aesthetotherapy is an independent sphere of scientific knowledge about the ways and methods of creating psychologically comfortable educational environment by the teacher. It is estimated that such environment has the potential of restoring the natural harmony of the modern child with the environment and creates the fertile background for the further creative development of an individual. In the article, the following aspects are considered and represented: the purpose, tasks, types and means of the aesthetotherapy in the professional activity of the modern teacher. Finally, the author has offered the general principles of projecting the aesthetotherapy into professional teaching career.

**Keywords:** aesthetotherapy; educational environment; creative self-realization; psychologically comfortable environment; “subject-to-subject” form of interaction

## INTRODUCTION

Currently, it is realized by the society that the basis for human nature and individuality is created in childhood, and the most valuable factor for human development, which is also set in the early age, is child’s mental health.

Humanism was chosen by pedagogical science as the basis for development. This science has got the set of the urgent and innovative ways for educational process. For instance, the concerns of economic, environmental, gender, social, and spiritual education of the future bearer of human culture, are in the process of elaboration. In the process of developing the latest technologies for training and education, the current pedagogy omits the most important question (from the perspective of human studies) – the fact of the child’s soul existence.

Emotions and feelings, which are experienced by a child “here and now”, regardless of regular “adult teachings” and educational purposes, routine and initially planned activities, live in accordance with their own laws and need further recognition.

Currently, the following urgent question emerges: search of the ways and approaches towards maximal encompassing of the emotional and sensory expressions of a child in the process of one’s entry into the complex world of human relations. One more question to be addressed in the scope of this article is organization of interaction with the child at the level of emotional and spiritual relations,

directed for gaining the child's interest, trust, sincerity, love, as important conditions of the process of human personality development.

The author has done the first attempt to integrate the idea of human personality-oriented pedagogy with particular psychotherapeutic technologies. Additional emphasis is put on the maximally possible adaptation of the most-known technologies of art therapy, therapy by nature, communication therapy and folk art therapy to the problems of childhood and the negative social new formations, which are experienced by a child living in the 21<sup>st</sup> century (feeling of inferiority, stiffness, limitation and estrangement, as well as restrictions in terms of social contacts, etc.).

### THE AIM OF THE STUDY

The aim of the study is to represent the purpose, tasks, types and means of aesthetotherapy in the professional activity of the modern teacher. An additional emphasis is put on the elaboration of general principles of projecting aesthetotherapy into professional teaching career within the framework of the psycho-pedagogical human-oriented concepts: personally-oriented educational paradigm of classical aesthetics, valeological aesthetics, the theory of evolution of sanogenic thinking, art therapy and art-pedagogical concept of formation and development of the individual, etc.

### RESEARCH METHODS

In the scope of this investigation, the secondary data analysis approach was preferred by the author as the methodological toolkit for the study – as it is the most convenient, evidence-based and effective approach towards the existing data assessment and its interpretation within the framework of the subject for investigation.

Hence, in the scope of the study, the following theoretical methods of investigation were used: retrospective and comparative logical analysis of the philosophical and aesthetic, physiological and pedagogical and methodical framework, aimed at the clarification, assessment and evaluation of the contemporary condition of the problems' scientific exploration; systematization, synthesis and generalization, theoretical modeling, aimed at the elaboration of the definition basis, separation of the major substantial parts of the aesthetotherapeutic competence of the modern teacher.

### THEORETICAL FRAMEWORK

Aesthetotherapy is a complex psychological and pedagogical concept that integrates two components: "aesthetic" (Greek *aisthetikos* – "sensual") and "therapy" (Greek *therapeia* – "treatment"). This is a kind of pedagogical "treatment"

of the child's soul through a variety of means of influence, regarding emotional and sensual aspects of the child's life (game, communication, art, nature, movement, folklore, etc.). Curative effect of positive aesthetic experience has the cathartic (cleansing) and self-organizing nature. This effect it is known to humanity since ancient times (ancient Greece).

Separation of aesthetotherapy into the independent branch of psychological and pedagogical science is mainly associated with understanding an aesthetotherapeutic impact on the personality. It is associated with the new and obligatory function of a modern teacher (Fedij 2009).

An aesthetotherapeutic competence of the educator should be based on the principles of philosophy, ethics, aesthetics, psychology, psychotherapy and a modern student-centered educational paradigm. An aesthetic context of psychological and pedagogical preparation of the teacher plays a vital role in the formation of this competence. First of all, the aesthetic aspect of individuality is one of the major means of improving the quality of human nature: aesthetic education is an integral component of the overall education of an individual. The major purpose of this component is the formation of a certain model of one's attitude towards world and life. Secondly, the aesthetic aspect of the human life is perceived as a particularly important one for the daily activities because through its unique health-oriented (sanogenic: healing, wellness) function, it provides an individual with an option of psychological restoration and creation of the overall understanding as well as perception of the world (Kiyaschenko 2005).

An interdisciplinary approach towards considering aesthetotherapy as a philosophical, aesthetic, psychotherapeutic, psychological and pedagogical category has created an option of formulating its definition in the following manner: aesthetotherapy is an independent area of integrative scientific knowledge about the means and methods, which may be used by the educator for creation of the psychologically-comfortable educational environment that has the potential of restoring the natural harmony of modern humans with the environment. In addition, aesthetotherapy has the potential of providing an individual with an option for the further self-development in an individual and creative manner. Aesthetotherapy uncovers the hidden instructions for maintaining the integrity and development of the creative potential of personality.

Scientific, theoretical and methodological basis of aesthetotherapy is created by the following components: philosophical, religious, Christian-oriented and psycho-pedagogical concepts of personality, which are directed for considering an individual as the highest value in the world, which should be formed and, furthermore, developed in accordance with the laws of Beauty, Love and Good. The most important aspect of personal development is the spiritual essence of human being and one's extraordinary sensitivity towards the aesthetic experience of the universe.

The theories of human development were mainly based by the leading experts and scientists in the area of pedagogy, psychology, philosophy and humanism on faith in enormous creativity of each particular individual (G. Vashchenko, Ya. Komensky, Ya. Korchak, A. Makarenko, A. Maslow, M. Montessori, Y. Pestalotstsi, K. Rogers, S. Rusova, V. Suhomlinsky, K. Ushinsky, R. Steiner and others.). The major essence of the process of becoming a fully viable and sustainable individual was considered by them from the aesthetically acceptable perspective and morality.

An aesthetotherapeutic effect in the pedagogical process has the potential of covering all participants of pedagogical activity. Creative self-actualization in the process of interaction between the child and the adult integrates the set of capabilities of each age and creates an option of achieving the most effective outcome – the formation of the full-fledged person and enhancement of the teacher's professionalism.

Using aesthetotherapeutic means provides students with an option of getting some positive emotional and aesthetic feelings and the experience of self-knowledge and self-development, which can be furthermore successfully combined with an intellectual and cognitive activity in the educational process.

The major features of aesthetotherapy as the part of modern psychotherapy are the following:

- its interdisciplinary nature, which covers medicine, psychology, sociology, pedagogy, neurophysiology, etc;
- availability of the set of scientific schools and directions of psychotherapy, which frequently refer to the particular therapeutic mechanism, and the effect of therapeutic influence on human being;
- currently, the practice occupies the primary position in comparison to the theoretical knowledge;
- the basic mechanism of aesthetotherapy is development of the human capacity for self-regulation;
- aesthetotherapy is mainly aimed at elimination of not primary (purely medical issues, biotherapy) and secondary (new socio-psychological features in the structure of personality: for example, feelings of inferiority, alienation, protections for social contact, etc.) problems.

The core factors of efficiency of aesthetotherapy as an integrative part of psychotherapy (by Karvasarsky) are the following:

- properly-established and friendly relations between the teacher and the pupil;
- stress relieving at the initial stages of its occurrence; the process is based on the pupil's willingness to communicate;
- cognitive learning with the help of the information obtained from the teacher;
- acquisition of social skills while using the model offered by the teacher.

The idea of practical implementation of the emotional and sensory components of psychotherapy is one of the core priorities in the concept of educational aesthetotherapy development.

The major principle of separation of aesthetotherapeutic techniques from a huge range of modern psychotherapeutic tools and approaches implies taking into account the impact of psychotherapeutic effects on emotional and sensual areas of a child and the possibility of further practical use of this technique in the pedagogical process.

The process of realization of the core tasks of aesthetotherapeutic impact on a child with problems of socialization, may take its place in different forms of organization of the educational process. In accordance with the criterion of the total number of subjects of pedagogical process, all forms of aesthetotherapeutic work may be divided into two main groups: (1) individual form and (2) group form.

The choice of a particular form of organization by the teacher mainly depends on the tasks and purposes of the educational process as well as specific of a particular pedagogical situation. Thus, the group forms are recommended to be chosen at the early stages of work for children with problems of adaptation to the new conditions as well as at the final stages of the work (when there is a need of consolidating the acquired skills on a social level). Individual forms of work are usually used while working with children, who need special attention from adults and in the process of managing some specific personal problems of the child (e.g. sand therapy, singing therapy, doll therapy, art therapy, etc.).

In the process of working with children of pre-school and primary school age, it is recommended for the educator to use the unique (in terms of its effect) form of educational process organization, namely a game. The lion share of the aesthetotherapeutic techniques is based on playing activities of children.

In the process of organizing an aesthetotherapeutic impact on the child, the teacher may use the following options:

- to organize independent engagements of children into the aesthetotherapeutic process;
- to introduce particular elements of common aesthetotherapeutic methods into the teaching classes and classes for pedagogues;
- to develop own projects, based on use of the huge pedagogical potential of existing psychotherapeutic techniques of working with children.

The practical implementation of aesthetic effects is possible through the use of the set of means: the natural and social means (those which are created by man). In the majority of cases, the title of the type of aesthetotherapy reflects the major mean, which is used by it.

The core means of aesthetotherapy are: art (literary, music, pictorial, theatre and dramatic, choreography, photo art, TV-art and folklore); nature (landscape, sand, water, air, aroma, plants, animals, rocks (lithosphere) color, light, taste); fairy tale (fairy tale; baby doll); game; communication (love and friendship; micro society; phone); laughter/tears; religion (Orthodoxy); sport (motion); work; computer, etc.

The key types of aesthetotherapy are the following: bibliotherapy; technique of absurdity; rhyming, word creation, puns; therapy by poetry; epistolary therapy; script therapy; music; vocal therapy; sound therapy; art therapy; psychodrama, mask therapy, image therapy, correctional rhythm and plastic therapy; dance therapy; phototherapy; psychotherapy by TV; folk-art therapy; psychotherapy by nature; nature therapy, therapy by landscape; sand therapy; art therapy, therapy with snow; aero-therapy; aromatherapy; flower therapy, therapy by tree; the animal therapy (pet therapy, dolphin therapy, hippotherapy, cat therapy, etc.); litho-therapy; color therapy; light therapy; taste therapy; therapy by means of fairy tales; myth-therapy, use of therapeutic metaphor; doll therapy; game therapy; image therapy; mom-therapy; holding therapy; socio-therapy; group therapy; family therapy; game therapy through communication; phone-therapy (helpline; hotline); laughter therapy; clown therapy; tears therapy; orthodox psychotherapy; kinesis-therapy; labor therapy; therapy by the things you love; hobby therapy; “delete” therapy; web therapy (social networks like Facebook.com, My Space, Instagram, etc.) (Fedij 2012, pp. 39–41).

Current aesthetic science may be referred to as a basis for aesthetotherapy, which, in turn, becomes one of the most practical areas of modern philosophy. Among the most important principles of modern classical aesthetics, relevant for the development of the modern aesthetotherapeutic theory of individual development, it is possible to outline two important methodological aspects: a synergistic method for aesthetic effects investigation and ontological foundations of aesthetics as a science.

An aesthetotherapeutic effect of positive emotional and sensual intellectual space is currently possible only in the case when it is developed by modern scholars alongside with the scientific approach towards the universe (which has taken its start in the 1970s), aesthetic and artistic picture of the universe, which, in turn, are grounded on the synergetic approach.

Fractal analysis of the universe confirms the idea that there is a unity of nature in the entire set of its various representations. The world is integrated and everything in it consistent, and that is why people should adhere to the mutual consent in case they wish to be included in its development (Yakimova 2008).

There is a direct interrelation between the extent of creating an aesthetically-rich educational environment, which harmonizes relations between man and the universe as well as the level of essential educational and creative activity of modern personality. Thus, from the perspective of the aesthetic synergy, the necessity of the aesthetotherapy part of the process of formation of the modern individual becomes evident.

Ontological foundations of aesthetics as a science make it an objectively real and practically important area of knowledge for every developing individual, rather than for individual experts in the area of aesthetic and ideally-shaped scientific and specific professional subjective knowledge.

The particular importance of such “availability” of knowledge about the aesthetic is gained in the context of a therapeutically harmonizing effect on the modern man, involving its wide practical application in the psychological and pedagogical process in the mass educational institutions.

In accordance with the ontological approach, the actual measurement of the importance of aesthetics is mainly grounded on the four components of life: universe, nature, society and individual. This aesthetic system is now faced by the scientists as a “gigantic system of the universe, which is in the process of continuous self-development and improvement” (Kiyaschenko 2005, p. 141). Scientists have identified different features and properties of a viable aesthetic system, which, in turn, may be viewed in the context of their aesthetotherapeutic opportunities. The most important aesthetic quality is the rhythm, which is responsible for ordering the entire world in a natural manner (Dalcros 2002). Rhythmic properties are inherent to various natural objects – starting from the electron, as well as involving the solar system, galaxy and universe.

In the 20<sup>th</sup> century, the rhythmic aesthetic regularity of the entire set of the human activities was discovered (Kiyaschenko 2005). That is why all aesthetic experiences, which are a prerequisite for successful self-realization in society, are based on the rhythm in terms of their nature (Renchel et al. 1995). Secondly, the rhythm, as a purely therapeutic toolkit, eliminates monotony which is tiring for the human brain and is poorly tolerated by the human body. The human brain is in the process of constant operational activity in two modes: excitation and inhibition. Loss of ability to work in a particular mode is considered a pathology, which, in turn, is often incurable and leads to the so-called idiotic existence of an individual (Kiyaschenko 2005, p. 142).

The second essential and aesthetotherapeutic quality of the existential aesthetic system is the *symmetry* of the universe. This property is inherent to almost all living beings and inanimate systems: plants, animals, minerals, the person by oneself, etc.

The third natural aesthetotherapeutic quality of the aesthetic system is *proportionality* of the whole structure of natural and man-made objects, things and events. This quality is inherent to all material and spiritual processes that are measured aesthetically; in addition, it has “transferred a man in one’s empirical, experimental and research practice, to the aesthetic reactions, feelings, emotional experiences and theoretical conclusions” (Kiyaschenko 2005, p. 147) about the particular proportions, which cause certain feelings and emotions experienced by an individual – the ones which may be referred to as positive, and those which leave one indifferent.

Additional emphasis should be put on the fact that such proportionality in its consonance with psycho-emotional reactions of the person was borrowed by the creative personality from natural objects and events, but the extent and the standard of proportionality was attributed to the body (Praxiteles, Dürer, etc.). It is es-



timated that such a trend was the basis for an effective aesthetotherapeutic impact of the fine art on the person. Rhythm, symmetry and proportion represent the main content of the leading aesthetic category – harmony, which has the unconditional aesthetotherapeutic impact on the human psyche (which, in turn, is the component of the overall aesthetic system of the universe).

Society is an important, self-sufficient ontological element of the above-mentioned system within the aesthetotherapeutic context; it is also referred to by the scholars as the integrated social organism, the noosphere. It is the social phenomenon, which is mainly based on the entire system of the interaction of all individuals who create it. These interactions create the force and energy of such power, which considerably exceeds the power and energy of all its members because “the concentrated power of culture and awareness in the area of the effective tools and means of collaboration, aspirations and ideals is added to this power” (Kiyaschenko 2005, p. 148). This is the underlying basis for the objective aesthetotherapeutic reality of the public being that should be taken into account by each particular individual, if one is eager to realize one’s own goals and ideals, corresponding to one’s possibilities. Individual spiritual practices of human survival in space of one’s cultural and aesthetic life are shaped in the process of constant in-group and individual communication of an individual with society and with others. So, communication may be referred to as the major point of the social character in the process of harmonization of relations between human beings and the universe, aesthetotherapeutic field of survival and creative self-realization of individual – “communication has gained both life- and spiritual-integrating functions of connecting people with each other; function of launching the human individual into the creativity, and functions of the art by itself” (Kiyaschenko 2005, pp. 154–155).

In the philosophy of art, this creative activity was recognized as an attributive quality of human being. Creative self-realization of the child (the main purpose of aesthetotherapeutic impact, made by the teachers) in the philosophical and ontological interpretation of the aesthetic, acquires the status of socially-justified norms of existence of any person and may be extended to the whole community within the educational space, regardless availability of the specific artistic and aesthetic substantial components within the education structure. The analysis of contemporary philosophical and ontological knowledge about the aesthetic specificity of the Universe, creates the background for determining the structure of aesthetotherapy as an independent psychological and pedagogical science.

According to the means, determined by the master, it is possible to determine the basic types of modern aesthetotherapeutic influence on the personality: art therapy, nature therapy and social therapy. Thus, the major ontological characteristics of the aesthetic universe system components (cosmos, nature, society, man, etc.) should be considered as general harmony (which is a system of their own typical characteristics: rhythm, symmetry and proportionality) and social on-

tological basis of aesthetic. Certain elements of the aesthetic system of the universe correspond to the basic group of aesthetotherapy as an integrative system of: Space and Nature – modern psycho-pedagogical technologies of aesthetotherapy (*nature therapy*); Society and Man are covered by the set of psychotherapeutic practices of communication therapy, social therapy, art therapy and self-therapy.

After the analysis of the modern philosophical, anthropogenic as well as philosophical and aesthetic directions of scientific development there has been created an option of defining the set of the following philosophical concepts, which are essential for pedagogical and aesthetotherapeutic issues of philosophical concept of creative personality formation and development: humanistic-oriented pedagogy and philosophy (A. Masloy, K. Rogers); valeological pedagogy and aesthetics (L. Tatarnikova); socio-genetics and creative ontology (A. Subetto); onto-psychological pedagogy (A. Meneghetti); the concept of emotional intelligence (G. Bharvani, D. Goulmen, J. Meyer, P. Salov, R. Thorndike and others); anthroposophy and the pedagogy which refers to the meaningful issues of nature (V. Bospalko), etc.

The most related area of scientific knowledge to aesthetotherapy in the context of methodology and content is psychotherapy, which, in turn, has emerged at the intersection of two sciences – medicine and psychology. The idea of actualization of emotional and sensory components of psychotherapy in the psychotherapeutic context is one of the major priorities in the development of the concept of educational aesthetotherapy. Separation of aesthetotherapy from a medical and psychological branch of knowledge emphasizes the effectiveness of the *pedagogical treatment* of children, who have problems with socialization. Identification and comparison of individual types of psychotherapy in the process of learning and generalization of psychological and pedagogical data, which has been obtained within the practical use of individual psychotherapeutic techniques, becomes a complex task for the specialists, therapists, and educators, who are engaged into the adaptation as well as implementation of psychotherapeutic techniques into the psychological and pedagogical activity of educational institutions. The major reason for such a trend is the fact of the existence of significant quantity of inconsistencies within the major scientific and theoretical positions and clinical data.

For the practical use of psychotherapeutic techniques in psychological and pedagogical aesthetotherapeutic activities, special importance is attributed to the classification of methods of psychotherapy, based on the purposes of its use. The most clear in this respect is the classification, offered by L. Wolberg in 1967, which releases the following types of psychotherapy: supporting therapy (which aims at strengthening and supporting the defence ability of human body and testing human behaviors, which have the potential of restoring the peace of mind); re-education therapy (aims at changing the behavior through support and encouragement of positive behaviors and criticism of the negative ones; it is mainly based on

the use of the opportunities and abilities of an individual); reconstructive therapy (based on the greater awareness of the inner psychic conflicts, the ways of managing them and restoring the full-fledged individuality as well as social functioning of the individual) (Karvasarsky 1999, p. 186).

Classification methods of psychotherapy, proposed by L. Wolberg, offer an option of identifying the major functions of psychotherapeutic influence in psychotherapy as well as aesthetotherapeutic impact in pedagogy:

- support;
- re-education;
- reconstruction of the social behavior of youth.

In the last four decades, therapeutic systems have undergone the rapid development. In accordance with the latest data, there are more than four hundred therapeutic systems. For example, *Psychotherapeutic Encyclopedia* (ed. by B. Karvasarsky, 1999) contains 424 articles, dedicated to the form, the most important areas, trends, methods and techniques of psychotherapy.

Usually, there is a high rate of competition between the new methods of psychotherapy: new systems, methods, approaches, scientific theories are represented by its founders as innovative, effective and unique. In this context, additional attention should be paid to the systemized and balanced overview of the leading theories of psychotherapy, which was done by J. Prochazka and G. Norcross (2005).

Through the definition of the integrative system of coordinates, which is mainly dedicated to the analysis of the similarities and differences within the different types of psychotherapy, the authors have identified and analyzed the *major modern systems of psychotherapy*: psychoanalysis; psychodynamic therapy; existential therapy; personality-oriented therapy; gestalt therapy; experimental therapy; interpersonal therapy; exposure therapy; behavioral therapy; cognitive therapy; systemic therapy; gender therapy; culturally-sensitive treatment; constructivist therapy; trans-theoretical treatment.

Among the set of directions listed above, the most interesting and urgent in the context of the author's interpretational consideration is the last one since the attempt at combining the most significant achievements, ideas and technologies was done within this direction (trans-theoretical treatment). This innovative direction of psychotherapy development should be associated with the main provisions of aesthetotherapeutic approach towards pedagogy and with its integrative essence, comprising the wide range of different psychotherapeutic techniques (used in teacher's work with a child) in particular. This scientific trend is expected to contribute to the creation of the future psychotherapeutic theory of higher order, which, in turn, will be able to counteract the traditional boundaries of different types of psychotherapy. That is why the establishment of such a type of model (which, in turn, is entitled as trans-theoretical) was expected and the major role, attributed to it, was the integration of the full range of basic theories.

Currently, the trans-theoretical approach becomes popular and widely-accepted.

Such a trend creates the background for forecasting the effectiveness of pedagogical approach towards the central concerns of aesthetotherapy – creation of a wide range of tools and means in order to influence the child with the view to achieve one's individual stabilization as well as creation of the most comfortable educational environment for each particular pupil.

One of the problematic concerns within the definition of the prospects and professional competence of aesthetotherapy within the tight interrelation with the psychotherapy is determining its relationship with art therapy as the innovative and effective direction of psychotherapeutic knowledge, which, in turn, is currently experiencing the most rapid development and recognition of the broad world of psycho-pedagogical community.

Additional emphasis should be put on the fact that the basic substantial component of aesthetotherapeutic impact on the individuality is the art because of its active harmonizing influence on the sensor system of human beings. The therapeutic effect made on human by the multiple rhythm and intonation artistic tools such as music, dance, art, artistic expression, etc., is known in the history of human society since ancient times. Currently, the psychotherapy, conducted by the means of art in the educational entities all over the world, is actively used as an innovative approach towards preserving the health as well as individual correction and development. The popularity and high efficiency of this phenomenon determine the direction for the variety of scientific, theoretical and practical approaches to determining the leading functions of art therapy, its nature, and structure.

In accordance with the international classification, art therapy is represented by four modalities: art therapy (psychotherapy by means of fine arts); AMD therapy (psychotherapy means the stage of the game); dance-movement therapy (psychotherapy means movement and dance) and music therapy (psychotherapy by means of music) (European Consortium of Arts Therapies Education 2005).

The popularity of the complex approach towards involvement of individuals into the artistic and aesthetic psycho-activity is growing. In this sense, all psychotherapeutic agents of the modalities mentioned above (visual activity, stage play, dance, music) are combined with the concept of art because of their obvious affiliation to artistic activities. The concept of art therapy is interpreted as the actual "art therapy". Art therapy as "psychological treatment of personality" by the means of art "is characterized by a tendency towards eclecticism and integration" (Lebedeva 2005, p. 6).

The evolution of the concept of art therapy in the context of its use in the pedagogical process, according to the statement made by L. Lebedeva, "reflects the processes of personification of three separate areas: medical, social, pedagogical. This concept integrates these directions into the process of applying artistic creative activity as a therapeutic, distraction or harmonizing factor" (Lebedeva 2005, p. 7).

The most important factors of treatment and corrective effects in art therapy are the representational activities, psychotherapeutic relationship and interrelation between the client and the expert (art therapist). In case the art therapeutic process is supervised by a professionally-educated teacher, who is an expert in the area of psychological and pedagogical knowledge and has the corresponding skills in the basic aesthetotherapeutic activities, then, on the one hand, the art-therapeutic concept of this special timely assistance to a person in a state of crisis implies an additional powerful impetus to its development.

On the other hand, the introduction of corrective and developing aesthetotherapeutic techniques into the practice within the pedagogical activity of modern educational institution has the potential of providing the tangible efficiency of the process of training and education. The major subject of such a process is a child. A similar point of view is represented by American scientists and educators – M. Essex, C. Frostig and D. Hertz (1996).

They recognize that the expressive therapy by means of art is becoming the most successful form of correctional and rehabilitation work with minor children and long-term projects of such work may be implemented into the school practice. The major purpose of bringing art therapy into the school, as it is considered by these scholars, is the adaptation of children (including those, who suffer from emotional and behavioral disorders) to the conditions of the educational institution as well as improvement of their academic performance.

Pointing to the difference between the priority tasks of teachers and school art therapists, it is noted by these authors that teachers and art therapists have a set of common long-term goals, such as development of students' skills and personal problem-solving skills; enhancing the options of stress management; improving interpersonal competence, communication skills and creative potential of young people as well the formation of the rational approach towards life among pupils. These authors attribute the introduction of art therapy into school to the inherent feature of the American educational system – the trend of viewing the school environment as such that shapes healthy and socially-productive person.

## RESULTS

After conducting an assessment and evaluation of the available theoretical frameworks on the subject matter, the set of the following trends and tendencies, which may be successfully integrated into the modern educational practice in the schools of the 21<sup>st</sup> century, was identified. The idea of the aesthetotherapeutic competency of the modern teacher may be traced in the modern postulates of the personality-oriented pedagogy – both in the theoretical and practical contexts.

The origins of ideas of individuality-oriented pedagogy were found in the works of classics of the pedagogical science in those theories, which defended the

humanistic, “people-centered” nature of the training and education, as opposed to authoritarianism, technocracy (Sh. Amonashvili, K. Wentzel, J. Comenius, A. Makarenko, J. Pestalozzi, J.J. Rousseau, V. Sukhomlinsky, L. Tolstoy, K. Ushinsky, R. Steiner).

Personality-oriented nature of the pedagogical process implies its focus on the fact of making “each pupil a full-fledged, self-sufficient and creative individual as well as free and self-sufficient person”. The degree of humanization of this process depends on the way it creates the preconditions for self-realization of an individual, for disclosure of one’s natural instincts, and supporting the desire for freedom, responsibility and creativity (Kremen 2008, p. 14).

Modern philosophical and anthroposophical understanding of human existence is based on the following principles:

- strengthening the role of anthropological factor leads to inclusion of the psychological (and, thus, psychotherapeutic) and aesthetic components into the theoretical process of theoretical understanding of the major aspects of human existence. Psychological, psychotherapeutic and aesthetic aspects are also related to the interrelation between the real and virtual human being, involving emotional, volitional, conscious and unconscious processes into the context of the fulfillment of human existence, through behavioral creative and projective activities of the subject;
- anthroposophical cognition as the theory of aesthetic and spiritual development of the human world examines the process of cognition not only as an active mental life activity, but also its active sensory perception;
- artistic and aesthetic experience of the person becomes one of the most important studies of the human being.

That is why it is possible to make a statement that the philosophical worldview, based on anthropocentric approach towards the pedagogical education, is the methodological basis of the aesthetotherapeutic concept of modern identity. This theory of new anthroposophy is determined by the novel paradigm of humanistic approach towards the human and the surrounding world – as the one, creating the fertile background for the human’s humanizing.

The need of a humanistic orientation of the pedagogical process, which is mainly grounded on the principles of positive attitude, respect of each pupil for one’s “own Me” and the creation of a special environment, which “maintains a healthy and caring learning for all children”, was proved on the theoretical and methodological levels for the first time by one of the leaders of humanistic psychology and psychotherapy – an American scientist C. Rogers (2002, p. 21).

In the 1940s, when Rogers was in the process of establishing his own style of therapy, oriented to the client, and his own style of teaching centered on the pupil, the modern global problems of social development (with a clearly defined human component: “the human being becomes the main threat to the species

*Homo Sapiens*”) have not already been revealed. But even at those times, Rogers’ personality-oriented type of teaching clearly focused on aesthetotherapy because its major purpose was to rebuild the traditional school practice which was based on the “creation of a psychological climate of trust between teachers and students, ensuring the cooperation, updating motivational learning resources, assisting the teacher and the student in terms of the personal development” (Rogers 2002, p. 7).

The idea of facilitation of learning becomes an analogous aesthetotherapeutic impact on the pupils’ individuality through confidential communication and the creation of a comfortable “psychological climate – as the basis for human relationships establishment” (Rogers 2002, p. 253). Rogers shifts the emphasis from the teacher’s activity as the major structural part of the educational process to active involvement and participation of a pupil into one’s process of education. In such a manner, Rogers organizes the process of education not as just informational broadcasting, but as facilitation (activation, provision and support) of the process of comprehensive learning. In other words, the idea of facilitating, offered by Rogers, is aesthetotherapeutic in its functional purpose since it implies creation of a special active educational environment with the help of positive emotional and sensual condition of all participants in the pedagogical process.

Notable American psychologist and humanist in his concepts of the pedagogical philosophy, which is directly interrelated with the individual way of being a human, has developed and supported with the evidence three major postulates of teacher-facilitator, which, in turn, create a powerful aesthetotherapeutic field of modern humanistic process of teaching:

- “truth” and “openness” of the teacher’s own thoughts and feelings; one’s ability to express and transfer these thoughts and feelings into interpersonal communication openly;
- “acceptance” and “trust” as the teacher’s inner confidence in the capabilities and abilities of each student;
- “empathic understanding” – an ability of the teacher to reveal and understand the inner world and behavior of each pupil from pupil’s inner position, as from the inside out (Rogers 2002, p. 9).

In such a way, in accordance with Rogers’ concept of the humanistic psychotherapy, the teacher who creates aesthetotherapeutic (in terms of its major influence) atmosphere of the pedagogical process understands and accepts the inner world of students in a non-judgmental way. Such a teacher behaves naturally (in terms of one’s internal emotional experiences) in relation with students and in such a manner, creates the necessary conditions for provision and support (facilitation) of their comprehensive learning and personal harmonious development in general.

The individuality-oriented approach, which implies “consistent attitude of the teacher to the pupil as towards an individual and self-conscious subject of edu-

cational interaction” has been actively elaborated by Ukrainian scientists starting from the 1980s – alongside with considering an education as a subject – subject process.

Still, it is essential to note that the personality-oriented approach in teaching practice has not already become dominant and that is why it is often replaced by an individual approach. Personality-oriented pedagogy implies the assistance to pupils in terms of perceiving of oneself as an individuality; identifying and disclosing one’s capabilities; formation of self-awareness; implementation of personally-essential and socially perceptive self-determination, self-realization and self-affirmation (Rogers 2002).

Modern scientists perceive the personally-oriented pedagogy as an innovational one in terms of the national system of education (I. Dichkivskaya). Among the major modern educational and training humanistic, innovative and pupil-oriented system technologies, it is possible to outline the following: “The house of free child” – offered by M. Montessori; “Jena plan school” by P. Petersen; antroposofic school of R. Steiner; “The school of success and happiness” by C. Frene; “School for life through life” by J. Dekroli; “School of dialogue between cultures” by V. Bibler; “Free group work” by R. Cousin; technologies of developmental training (D. Elkonin, V. Davydov); modular and local innovative educational technologies (Early Learning) by M. Zaitsev and G. Doman; technology of creative personality development by G. Altshuller; technology of physical education by M. Efimenko, etc. (Dichkivskaya, 2004, pp. 271–280, 328–338, 506).

The idea of aesthetotherapeutic orientation of the entire set of the above listed innovational approaches towards individually-oriented pedagogy can be traced from the essence of their names such as “The house of free child”, “School of success and happiness”, “School for life through life” and others. The specific features of humanistic pedagogy are also in tune with the aesthetotherapeutic intention of creation of optimal, psychologically comfortable, harmonious relations between the subjects of the pedagogical process; elimination of negative cases of bad attitude towards the child; lack of spirituality; providing maximal opportunities for creative expression of an individual and self-discovery of internal personal reserves. Among these aesthetotherapeutic, in their essence, qualities of individually-oriented pedagogy, it is possible to outline the following:

- providing the child with an option of expressing one’s own initiative in learning activities; creation of emotionally-stimulating learning environment; development of self-regulation and freedom in children, based on the sense of self-awareness and personal responsibility;
- practical implementation of the atmosphere of cooperation, friendship and emotional unity into the educational process;
- structuring the pedagogical process on a basis, which is recognized both by a teacher and children, in a joint manner;



- performing the roles of advisor, consultant and one of the sources of knowledge by the teacher; the major purposes of such a teacher should be the following: creation of the real opportunities for pupils in terms of choosing cognitive alternatives and options for one's self-realization in a form appropriate to the personal level of development of each particular pupil;
- formation and selection of educational programs, while referring to the maximal possible capacity of development and promotion of children's creative abilities; discussing with the pupils the set of the problems of cognitive development, as well as the means of one's performance assessment (Dichkivskaya 2004, p. 15).

### CONCLUSIONS

To conclude, it is possible to make a statement that the determining factor in the educational process in the personality-oriented human-centered pedagogy is the aesthetotherapeutic position of the teacher – the companion and assistant of the child in one's ways of gaining knowledge. This pedagogical competence is based on two major groups of aesthetotherapeutic tasks:

- creation of the conditions for the psychological comfort in the process of education;
- scientific and pedagogical support of all subjects of educational process in terms of creative self-realization.

This position is related to the need of keeping the harmonious interaction between the child and its environment, as well as creation of the special conditions for psycho-emotional survival of the child in the 21<sup>st</sup> century.

### REFERENCES

- Dalcros, Ye. (2002). *Rytm [Rhythm]*. Moskva: Klassika XXI.
- Dichkivskaya, I. (2004). Innovatsiini pedahohichni tekhnolohii [*Innovative Pedagogical Technologies*]. Kyiv: Akademydav.
- Essex, M., Frostig, K., Hertz, J. (1996). In the service of children: Art and expressive therapies in public schools. *Art Therapy*, 13(3), 181–190.
- European Consortium of Arts Therapies Education. Directory of European training courses. (2005). Paris: Rene Descartes Universite.
- Fedij, O. (2009). *Pidhotovka pedahohiv do vykorystannia zasobiv estetoterapii: teoriia i praktyka [Teacher Training for the Use of Aesthetics: Theory and Practice]*. Poltava: PNPU.
- Fedij, O. (2012). *Estetoterapiia [Aesthetotherapy]*. Kyiv: TSUL.
- Karvasarsky, B. (red.) (1999). *Psikhoterapevticheskaia entsiklopediia [Psychotherapeutic Encyclopedia]*. SPb: Pyter.
- Kremen, V. (red.) (2008). *Entsyklopediia osvity [Encyclopedia of Education]*. Kyiv: Yurinkom-Inter.

- Kiyashenko, N. (2005). *Estetyka – filozofskaia nauka* [*Aesthetics – Philosophical Science*]. Moskva: Vyliams.
- Lebedeva, L. (2005). *Praktika art-terapii: podkhody, diahnostika, sistema zaniatii* [*Practice of Art Therapy: Approaches, Diagnostics, System of Studies*]. SPb: Rech.
- Prochazka, D., Norcross, G. (2005). *Sistemy psikhoterapii* [*Systems of Psychotherapy*]. SPb: Praim-Evroznak.
- Renchel, Y. Khertsberger, B., & Epstein, D. (1995). *Krasota i mozgh. Biolohicheskie aspekty estetiki* [*Beauty and Brain. Biological Aspects of Aesthetics*]. Moskva: Myr.
- Rogers, K. (2002). *Svoboda uchitsia* [*Freedom to Study*]. Moskva: Smysl.
- Yakimova, N. (2008). *Fraktalnaia Vselennaia i zolotoe sechenie* [*Fractal Universe and golden section*]. Moskva: Librokom.