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Summary of the dissertation

Aesthetics and didactics. How to combine learning about beauty with teaching Polish?

This dissertation '*Aesthetics and didactics. How to combine learning about beauty with teaching Polish?*' consists of two parts and is devoted to functionally understood aesthetics in relation to the art of teaching. The first part is based on three main literary issues. Aesthetic concepts of T.S. Eliot along with those of O. Ortwin and R. Ingarden, are presented to introduce a brief discussion of disputes about the literary canon present in literary discourse. The need to select texts within the core curriculum is associated with constant discussion on the method of determining the canon. The dissertation tries to explore this issue, because later it becomes a reference point for further analysis.

The considerations devoted to the essay written by Thomas Stearns Eliot largely relate to the topic of discussion of the canon. His idea of the ongoing and coexisting order of European culture is compared with the contemporary relativization of the literary canon. The axis of Eliot's argument is the key role of time as a criterion determining the value of the work and the timeless coherence of European literature. Seeing literature as a complementary system that is constantly updating without losing its immanent properties is important for reflection on aesthetic experience. The work primarily focuses on discussing the categories of experience, insight and enjoyment relevant to the appreciation of poetry, showing the important concepts for Eliot: penetration into the work, experience of the work of art and the pleasure that comes from it.

Eliot's claims are compared with the aesthetic concepts of the Polish critic Ostap Ortwin. This dissertation explores the areas connecting their thinking. The most important category present in the analyzed theoretical texts is the issue of the timelessness and universality of literature. Ortwin focuses on the value of lyricism and its universal character. He presents lyric poetry as an

aesthetic category thanks to which poetry gains universal appeal. He notes the role of language as a carrier of values.

The interactions between Ortwin and Ingarden are also shown, with particular emphasis on the Lviv period of their cooperation.

Eliot and Ortwin's theories are an introduction to Roman Ingarden's reflection on the aesthetic experience, which is the most important for the dissertation. The work recapitulates the assumptions of Ingarden's concept and analyses the experience process shown in aesthetic writings and introduces the phenomenologist's thoughts into school didactics. He emphasizes the importance of initial emotion in arousing interest in poetry in Polish language classes. The aesthetic experience is shown as a central element of the initial relationship with literature and subsequent selection of reading.

The second chapter of the first part is devoted to analysing the 'masterpiece'. Masterpiece theory is recapitulated with particular emphasis on its inalienable features. In the face of discussions about the presence of masterpieces in the Polish language curriculum, the dissertation is in favour of a strong emphasis on students' contact with texts considered to be the most outstanding in the history of literature. It argues for emphasising the experience of seeking out and accumulating the reading of such texts by untrained readers. Contact with masterpieces is shown as an opportunity to get to know works that are complicated, demanding and have a rich resource of values important for shaping the attitudes of young people. The masterpiece also requires the reader to pay more attention and emanates more strongly the category of beauty, which can have a beneficial effect on the person having contact with it. The dissertation emphasizes this and considers it the most important factor in shaping interest in the humanities and deepening interpretive activities.

The first part of the dissertation ends with a chapter devoted to the history of the category of beauty and its transformations. The dissertation shows the attempts to define beauty and indicate its scope embedded over the centuries and introduces the category of metaphysical beauty. Reflections on the subject of beauty are used, *inter alia*, to state the aesthetic value of lyric. The last chapter closes with an exploration of Ingarden's category of metaphysical qualities.

The second part of the dissertation relates to the art of teaching. Its first chapter is devoted to the role of aesthetics in teaching Polish, shows the relationship of the student and the aesthetic object, as well as the various problems of contemporary Polish education that make this relationship difficult. The benchmark is Ingarden's "live teaching" problem and related phases. The dissertation also refers to the concept of aesthetic education still present in pre-war Polish didactic thought and juxtaposes it with the contemporary tendency to work with a fragment of a literary work. The chapter concludes with a reflection on the category of lyric poetry.

Further considerations are devoted to matters of aesthetic experience and interpretation of the masterpiece. They are complemented by Ingarden's didactic reflection on the three phases of teaching. The chapter focuses primarily on showing the role of poetry in the teaching process and capturing its special features. The dissertation argues against the use of encyclopaedism in lessons and emphasizes the teaching of the practical use of history and theory of literature. However, this does not mean eliminating these areas from the program requirements. Instead it suggests shifting the centre of gravity to the student's skills, understanding the rules of poetic art, perceiving the compositional idea or literary strategy. The dissertation also focuses on emphasizing the importance of repeatedly reading aloud poetic texts without prior interpretative suggestions provided by the teacher. The most important element is hypothesized to be the direct contact of the student with the text, their openness to the aesthetic experience and shaping these skills from the earliest years of education. Equally important from the perspective of the dissertation is the return to the need to recite poetic works from memory, which allows us to experience the poetic text internally and give it a personal touch. Again, the category of masterpieces as opposed to pop culture is cited. The values revealed in contact with a masterpiece are mentioned as a counterweight to the shallowness of pop culture. The dissertation reflects on matters of interpretation and its role in school teaching.

The last issue considered again relates to the so-called "live teaching" in Ingarden's work, but the key is to highlight the role of the textbook, which complements the teaching process. The chapter deals with the issues of

student involvement, their focus on the task, understanding the topic of the lesson, and the issues of various hindrances to absorbing and understanding that occur in the classroom. These reflections tend to emphasize the importance of the textbook in teaching. Its functions not only centre on the need to repeat the material, but also point to the room for independent development of the student who wants to expand knowledge, search for information, test and apply their knowledge in a mature way. One of the tools useful to arousing interest in literature is the creation of textbook anthologies.

The dissertation sets out to show how important it is to return to increased contact with high culture in Polish language classes. It refers to the positive effects of interpretation and the positive aspects of mastering the processes behind understanding and experiencing lyric poetry. It draws attention to the aesthetic experience, which becomes a meeting between the experiences and sensitivity of the reader with the world of emotions and the sensitivity of the speaker in poetry. The task of aesthetics in this approach is to give a new meaning to education thus shifting the emphasis onto other categories such as satisfaction, pleasure and drawing beauty closer.

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Keywords

aesthetic experience, aesthetic values, metaphysical qualities, concretization, interpretation, the art of teaching, aesthetics, recipient, phenomenology, Roman Ingarden

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7.01.2020