

THE INFLUENCE OF TEACHERS' CLOTHING ON AESTHETIC EDUCATION

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Abstract: The impact of teacher attire on aesthetic education and non-verbal communication is a theme closely tied to cultural, social, and psychological aspects, influencing the perception and interaction between educators and students. This study examines the role of teacher attire in aesthetic education, highlighting the importance of visual communication in the classroom. The research aims to determine how attire affects verbal and non-verbal communication between teachers and students, based on a survey of 100 participants. Teacher attire, as a form of non-verbal communication, plays an essential role in conveying authority, personality, and emotional warmth, all of which impact student engagement and comfort. The study underscores the psychological effects of attire on both parties, with clothing being more than a physical necessity, but a communication tool reflecting professionalism, personality, and status. Additionally, it explores the balance between traditional and modern styles in teacher dress codes, emphasizing the importance of a harmonious, aesthetic, and culturally appropriate appearance that can foster a productive and respectful learning environment. The findings highlight the need for educators to be consciously aware of their appearance, as it affects not only their professional image but also their effectiveness in conveying educational content and maintaining a positive teacher-student relationship.

Keywords: Teacher attire, aesthetic education, non-verbal communication, student engagement, teacher-student relationship.

1. INTRODUCTION

Since primitive times, humans have sought and paid special attention to beauty, experiencing a spiritual pleasure closely tied to the process of work and the use of tools. This process passes through a period of uncertainty until reaching a deeper understanding of what is beautiful and comprehensible. Beauty has always been subject to different judgments; what is beautiful to one person may seem ugly to another, leading to opposing thoughts and concepts about it. Beauty is enjoyed in different ways by different individuals, making this concept highly subjective and fluid.

I have always been drawn to the idea of reevaluating the role of clothing in society. During a chaotic period like that of "Democracy," the perception of clothing has gone through a distorted process, where the thirst for beauty and passion for fashion have become complicated and often degenerated. This process has traversed into the territory of what can be considered ugly and harmful to both individuals and society.

In this context, the ideal form of beauty is achieved through the field of education, where the forces of fine arts carry the spirit and social aspirations, providing individuals with the opportunity to reach and experience beauty in various ways.

2. RESEARCH OBJECTIVE

The aim of this research is to determine the significance of clothing in the aesthetic education of society. The research sample consists of 100 randomly selected citizens who were surveyed to share their views on the impact of clothing on society's aesthetic education. During the interviews conducted with citizens from the cities of Tetova, Gostivar, and Skopje, we encountered a range of diverse opinions.

3. CLOTHING AS AESTHETIC EDUCATION FOR EDUCATORS

"Art is the process of consciously and willingly transmitting an experienced emotion." (Pettijohn, F.T., 1996, p. 371). Therefore, aesthetic education in communication must be experienced and felt just as art is.

Students should be given pleasure, desire, and necessity in communication, motivation to express themselves, and engagement of attention. By utilizing aesthetic education and psychological influence, we can bring satisfaction to the education of aesthetic communication for children in the future.

Throughout human history, people have always strived to present their external appearance. This is evident from the paintings inherited over the years. Humans have always cared for an aesthetically pleasing appearance. During this journey, they have imitated the objects around them, using them to meet their needs for warmth and protection. They imitated animals, studied nature, and took from it all the material and spiritual aesthetic offerings. By exploiting these material goods, humans today are better prepared for climate changes and are more protected from the wild world around them.

Throughout history, humans have used various materials through exploration. They adorned themselves with the beauty of nature surrounding them—leather for coats, pants, shoes; plants for shirts (tunics), sandals, etc. The influence of nature has pushed humans to be more demanding. As various empires intervened, transformation occurred, bringing humanity closer to aesthetics. The organization of society influenced the division and classification of clothing; not everyone was privileged to wear Chinese silk or Egyptian linen.

In Western Europe, the most available material was wool, derived from domestic animals. Although clothing initially served as a natural necessity, it evolved significantly in form and style through different periods, taking on more aesthetic appearances.

As discussed earlier, the key components of aesthetic education for educators are verbal and non-verbal communication, including clothing as an identifier of the teacher's emotions and personality. Clothing can speak for the feelings and personality of the wearer. (Pettijohn, F.T., 1996, p. 371). Clothing sends a message. (Cited in Shukla, P., 2015, "Clothing reflects personal identity; it is a clear point that describes the character expressed in everyday performance.")

Clothing is often seen as a practical concept, but it also depends on the personality of the wearer. The question remains whether it looks beautiful, whether it is vulgar, whether the color is appropriate, whether it is suitable for work, society, or home comfort. Clothing continues to have a significant impact on our social lives. Every activity of an individual and society is connected to clothing. The importance of dressing aesthetically among educators holds significant meaning regarding image, personality, status, and interpersonal behavior.

A weakness that some educators face in aesthetic education in clothing includes poor combinations, colors, and a lack of knowledge about visual education. An educator's attire should reflect knowledge of visual education, aesthetics, and an understanding of symmetry and asymmetry.

Every time we have an important event, our first thought is what to wear. We immediately start searching for the right model for the occasion. Clothing implies communication of either high or low status. Proper clothing aligns with a society with high values and, conversely, with lower values when inappropriate. This style of communication has existed throughout history and continues today. Society is free to choose its attire, but when it comes to education, distinguishing tasteless fashion choices from aesthetic education is necessary.

Today, there is a dress code that implies ethical dress codes and artistic aesthetic education. Every state has its own laws, every institution has its own rules, and every person has their own preferences. However, when it comes to employment and workplace regulations, dress codes must be followed.

When discussing teachers and their attire, we must first consider the ethics of the educator, then education, and finally aesthetics. The latter often becomes a primary factor for students when interacting with their teachers. Students assess teachers based on their appearance, the colors they combine, and the energy they radiate. Some educators wear outfits that appear cold and depressing, inducing fear and insecurity in students and giving them an exaggerated sense of authority.

We often give fashion advice based on trends seen on television or media rather than considering aesthetic values and visual education. Teachers frequently wear formal suits, assuming that such attire makes them stand out and gain authority among students. However, this perception is misguided. Such attire is not meant for everyday wear, as each type of jacket has its own role and occasion. Various types of clothing can be beautiful, carrying colors that reflect high status, personality, and emotions.

Throughout the history of clothing, we have observed garments worn by the upper class that convey messages of elegance, beauty, and character. Similarly, educators should consider these messages and prioritize artistic-figurative education in choosing aesthetically and ethically appropriate attire for a dignified teaching presence.

4. AESTHETIC FREEDOM OF THE EDUCATOR

Freedom in creativity across different cultural spheres supports and encourages the development of beauty while simultaneously creating improvements in the teaching field. The language of art, regardless of its form, offers a way to combine aesthetic freedom in both practical and theoretical lessons.

Comparing and analyzing teaching hours, aesthetic education offers and serves as a means to create, interpret, and present sonic beauty, color tones in conversation, and the dynamic yet calm character of an educator. Aesthetic freedom is connected to spatial harmony. Workspaces should be enriched with artistic tones and elements. Supporting beauty and fostering it in the field of teaching are crucial steps for society.

Additionally, an educator's profession is considered an art form. An educator, metaphorically speaking, is an artist who gives an artistic dimension to their complex and noble work. (Mitrovic, D., n.d, p.15)

Procedures for analysis and student tasks the teacher should seek analysis procedures and student tasks in the realm of aesthetics and freedom, ensuring that what is emphasized is the spirit of expression—whether it is in a uniform color or a multicolored approach. The field of art aims to offer beauty, which we all desire, while also guiding

students to collaboratively solve problems in both theoretical and practical domains. Aesthetic freedom should not be restricted, whether in the field of art or in physical performances.

The teacher's role in fostering creativity also extends to physical performances, including attire. A teacher should possess the freedom to choose clothing and have a creative strategy regarding what their attire conveys to students and how it influences them. The teacher's clothing is a personal communication strategy with students, offering warmth and affection as an aesthetic complement. Clothing provokes the eye, which perceives beauty and translates it into an emotional experience.

Emotions are stirred by the colors we wear daily and the way we present ourselves, recognizing that presentation holds great aesthetic significance, encompassing body movements and gestures. These elements are also part of aesthetic education and contribute to shaping the teacher's character. Clothing is the key to success, as it allows a teacher to communicate through their attire and the spirit it embodies. To enhance creative stimulation in teaching, one must assess the level of interest and love for art. While nearly everyone admires art, the true measure lies in one's dedication to it in both methodological and practical spheres.

Likewise, students should develop imagination to compensate for artistic shortcomings. Together with the teacher, they should foster connections for aesthetic education. This is achieved through workshops and studios that incorporate various materials to enrich and stimulate creativity. As educational content, these elements hold cultural and artistic value, which the teacher recognizes and integrates into their influence. (Shimlesha, P. 1983, p. 371)

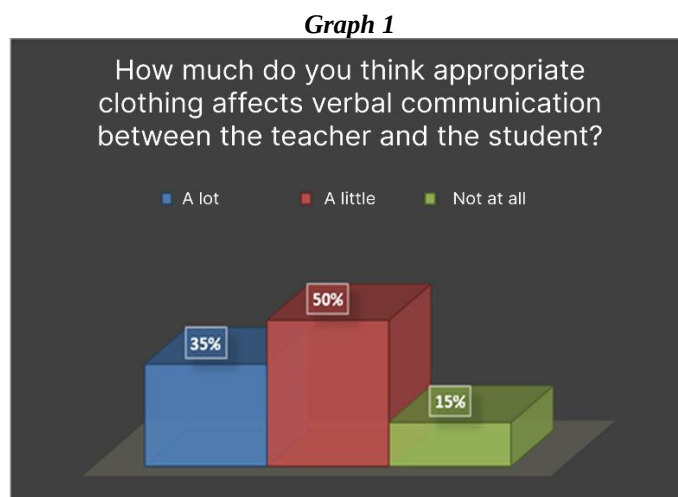
Visual excitement is achieved through appropriate materials that enhance the learning environment. Additionally, rhythm, harmony, color, and tonality are fundamental aspects of any art form, serving as the teacher's shield in fulfilling aesthetic completeness.

5. ANALYSIS AND INTERPRETATION OF INTERVIEW RESULTS

How much do you think appropriate clothing influences verbal communication between the educator and the student?

An analytical review was also conducted with citizens regarding the relationship between children and educators, considering the parental mission in communication.

Under the influence of various factors, the relationships between educators and students have become somewhat cold. Therefore, certain elements contribute to making communication between students and educators warmer and more harmonious.



Source: Author's Research

Since Graph G-1 does not provide us with those impressions, we see that the highest percentage of citizens' opinions goes to the option 'Little,' which is 50%, with 35% of citizens believing that clothing influences verbal communication between the teacher and the student. The remaining 15% believe that clothing does not affect verbal communication at all.

The inclusion of clothing in verbal communication is timely, new, captivating, and entertaining, setting new standards in teacher-student communication. The power of clothing suggests status, authority, and moral values.

The question that follows is the opposite of the previous one. According to your opinion, How should a teacher appear, and what kind of clothing should they wear?

- The teacher should be a role model for the students both in clothing and behavior.
- The teacher's clothing should be classic, conveying seriousness to the students.
- He/She should wear simple and practical clothing.
- The teacher's appearance is connected to their ethical nature, and their clothing should be simple and clean.
- The teacher's clothing should convey both ethical and aesthetic education.
- Serious clothing that precedes simplicity.

How do you think a teacher should look, and what kind of clothing should they wear?

For today's teacher, it is important to look good; through clothing, they should express their personality. The desire for a model teacher among young people is manifested in an attractive appearance and simple clothing. The teacher, besides their behavior, should have a visual appeal that allows them to communicate with the warmth of an aesthetically pleasing outfit. A teacher's clothing should be simple, clean, and include attractive elements that convey culture, manners, and education. Colors that evoke warmth and love should be part of the teacher's nature, creating a closer connection with the student.

A teacher's attire should strike a balance between classic and modern, reflecting their personality and character. They should possess a good understanding of the connection between body and soul, desires, and identity, remaining within the boundaries of ethics and artistic expression. The fusion of classic and modern styles is the most suitable model for a contemporary teacher in a society that seeks appropriate methods and conditions for a successful learning environment. The student is the one who embraces the primary elements of an aesthetically pleasing teacher.

Should there be freedom in clothing choices, and why? This is a question that intrigues every society that seeks freedom in dressing.

- Yes, there should be freedom, but not beyond norms.
- Yes, there should be freedom in clothing because individuals are aware of what they wear.
- Clothing is an individual matter, so dressing is a free right.
- Yes, there should be freedom, and everyone has the right to choose their clothing according to their preferences.
- Clothing should be free because through it, we express our personality.
- However, there are also opposing views:
- No, there should not be freedom in clothing because it is misused by society.
- Freedom in clothing should not extend to adolescents because it is being misinterpreted and used for a provocative appearance.
- There should not be freedom in clothing because today it is used for a false and characterless image.

Should there be freedom in clothing, and why?

The suppression of girls' desires for free dressing is hidden behind the high tendencies of females coming from rural areas or even cities, where schools often become places for modeling and extravagant fashion shows. Without the opportunity to express freedom in clothing, they risk turning to excess and deviation. The spread of this phenomenon has led interviewees to give firm responses regarding clothing freedom, which are mostly negative. According to the interviews, this society has raised its voice against immorality and deviations, expressing great indignation towards clothing freedom. However, this issue must remain in step with the opposition to negative models. Clothing freedom should include ethical and aesthetic elements with cultural values that encourage young people towards beauty and morality.

The stance on clothing freedom should be determined in places and environments suitable for displaying such attire. Freedom should be accompanied by control and criteria set by the family, introducing ethical norms and promoting orientation towards moral beauty. The child-student should enjoy the freedom of clothing but with a certain cultural understanding and with the help of key factors in life and social activity, fostering education for beauty.

Do you think clothing should be analyzed in terms of aesthetic and ethical character, and why?

This question is posed to clarify, or rather to understand, why people have high expectations regarding clothing.

Different opinions:

- Yes, it should be analyzed by experts because it is causing degeneration.

- It should be analyzed before the clothing, because it also reflects the behavior of the person wearing it.
- I think it should be analyzed because through it, we express our character and personality.
- Yes, it definitely should be analyzed because clothing also carries the ethical characteristics of a personality.
- Yes, it should be analyzed because people judge based on outward appearances.
- I think it is necessary to analyze clothing because through clothing, we present our personality.

Do you think clothing should be analyzed in terms of aesthetic and ethical character? Why?

The demand for a more beautiful appearance has always existed since antiquity. Clothing has characteristics that define beauty in our bodies. While other living beings have their skin for protection and attraction, we have clothing not only for protection but also to look good. Animals have given us examples of aesthetic appearances with their colors and textures, which we have incorporated in the service of beauty. However, humans continue to seek more elements of goodness and beauty.

Clothing has always been analyzed in terms of its model, color, and design. In every era, it has maintained an aesthetic and ethical character, evolving with time. Different societies have different approaches to clothing, but it remains the primary element of aesthetic visual communication in society. First impressions of a person are often based on their attire, whether it is casual, sporty, or formal.

The potential power of clothing in aesthetic character idealizes individuals and changes the conditions of their lives. It overcomes fear and influences an individual's self-confidence. However, clothing also has a significant impact on society, both positively and negatively. For this reason, the analysis of clothing should be done carefully, especially for public figures, to avoid the degeneration of clothing culture.

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