Characteristics of Sense-Creation of Younger Teenagers with Different Strategies of Art Perception

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Introduction

Today modern educational methods and techniques are basically focused on developing verbal thinking. However communication of a person with surrounding reality has a figurative basis and the younger person is the more figuratively he/she percept the reality. By means of art people have transmitted their values and general meanings from generation to generation. Figurative perception is a basis for the development of creativity, which, in its turn, develops divergent thinking and helps the person to find various ways for solving different life's problems. On the other hand, creativity is also based on sense-value sphere a person and as a result is depended on the characteristic features of sense-creation. Thus, development of sense-value sphere and art perception are interrelated, and developing creativity allows a person to show his/her uniqueness according to his/her personal values and senses.

The purpose of our research is to reveal characteristic features of developing sense-value sphere and sense-creation of younger teenagers with different strategies of art perception.

Methods

We use a pack of valid procedures:
Value orientations (O.I. Motkov),
Personal Orientation Inventory (B. Bass, modified by L.Ya. Gozman, Y.E. Aleshina, M.V. Zagika, M.V. Croz),
Self-portrait (R. Berns),
modified Rosenzweig frustration test, child’s variant (N.V. Tarabrina).
“A stair of motives” (L.I. Bozhovich, et al.),
“House. Tree. Person” (J. Buk),
Color test of relations (N.F. Talyzina),
Technique of free descriptions (D.A. Leontiev).

To investigate educational motivation we also apply a special questionnaire developed by us.

Results

The description of the revealed strategies of art perception of younger teenagers according to their characteristics of sense-creation

The analytical strategy: children focus their attention on particular details, nuances and episodes. They create the integral image of the perceptible object on the basis of the perceptible information. The intra-personal features of sense-creation underlie the strategy of art perception. The method of description of the reality is analytical, i.e. concentrate on parts, components and specialities. Predominance of intrinsic motivation accentuates the importance of cognitive activity by itself.

The synthetical strategy: younger teenagers perceive the object, the plot or the information integrally, missing particular details. The inter-personal features of sense-creation underlie the strategy of art perception. The external positive motivation is of greater importance than external negative motivation.

The analytical-synthetical strategy: respondents have parallel features, combining the characteristics of the two previous strategies. They mainly use constructive definitions of the perceptible object such as positional relationship of the objects, basic material and colour, etc.

The emotional strategy: pupils openly express their estimations of the perceptible object (e.g. splash of admiration or indignation). Emotions form the fundamental principle of the strategy. They use estimating judgments, and try to show their attitude to the perceptible object in the first place. They also provide figurative descriptions.

Conclusion

According to the revealed art perception’s strategies we develop the following types of lessons.

The first type proposes to create a figurative-emotional atmosphere at the beginning of the lesson which includes sense-value attitude influencing the emotional sphere of the pupils. It activates the pupils' interest in the studying object. Then the studying object is transferred from figurative-emotional to theoretical footing by means of the children's creative work. As a result they form their own sense attitude to the given object (problem) which reflects in their cognitive activity and find their own way of its solving.

The second type is characterized by transforming theoretical material into figurative-emotional one. A variety of theoretical ideas including pupils’ research work is completed with creating figurative-emotional situations, finding figurative objects and images. The theoretical material becomes closer to the pupils, and gets their personal meanings.

The lesson of the third type is held in the figurative-emotional context. The theoretical, research and creative aspects of the lesson are penetrated with a bright figurative-emotional content. The emotional richness of the lesson induces the pupils to gain new personally significant knowledge.

References