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

Zhanna Ju. Kara\textsuperscript{a*}, Irina V. Abakumova\textsuperscript{b}, Liudmila Ju. Kruteleva\textsuperscript{c}

\textsuperscript{a, b, c} Academy of Psychology and Pedagogics, Southern Federal University, 13, M. Nagibina Street, Rostov-on-Don, 344038, Russian Federation

Abstract

The authors base their research on that fact that the sense-value sphere represents a basic core of personal development and determines its orientation causing a desire of a younger teenager to be engaged in art creativity. The study investigates how sense-value characteristics of younger teenagers influence features of art perception and in what way products of art-graphic creativity are transformed in consciousness of a perceiving person depending on the sense-personal characteristics. According to their findings the authors conclude that development of art perception is significantly interrelated with development of sense-creation of younger teenagers, which includes interpersonal and intrapersonal components. Understanding of specific character of art creation and art perception advances the level of general culture and spirituality, develops skills of generalization of feelings and creativity, helps to devitrify senses and meanings of art works.

Keywords: art perception, sense-creation, younger teenagers, creativity.

1. 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.

2. The theoretical grounds for the research

Each age period is characterized by different changes of sense-value sphere, shifts in consciousness’ structure, revision of life-sense purposes, and, consequently, correction of life’s plans.

According to Frizen M.A. (2005, P. 6), the dynamics of sense sphere of a younger teenager is described by:

- getting hierarchy, integration, and structural sophistication of sense sphere: initial forming senses round the central “Self-sense”; subsequent distinguishing and extending the sense of “generalized Another”; forming sense-centres as dialogue’s positions;
- expanding the processes of understanding beyond the bounds of the present actually perceived situation into the sphere of conception, imagination, and ideas’ content of consciousness;
- mediating developing sense sphere of a person by means of values of various levels;
- developing understanding of one’s own sense orientations and the reflective attitude to them;
- activating the basic functions of sense sphere: the function of “the sketch of the future” and the function of sense regulation of activity.

Bratchenko S.L. (1999, P. 27) has determined inter- and intra-personal criteria of development of sense sphere of a person. The intra-personal criteria include acceptance of oneself, openness to internal experience, understanding of oneself, responsible freedom, integrity, and dynamics. The inter-personal criteria imply acceptance of others, understanding of others, socialization, and creative adaptability.

Values serve as the basis for understanding and evaluation by the person of social objects and situations, and also for perception and designing a complete image of the social world [Andreeva, G.M.; 1994]. Representing some final (ideal) goals and, thus, acting as motivational basis, values regulate people’s social behaviour, help to make a decision in a decision situation, direct and correct the process of making his/her aims. At the same time values are also cognitive formations determining the information processing.

Forming sense-value orientations is realised by means of various psychological mechanisms such as interiorization, identification, internalization. Emotions play the most important role in forming sense-value orientations. Haidu, P. (1985, P. 176) notices that “… when there is no emotional evaluation and experience of knowledge, individuals perceive positive values only by words, at the verbal level”. According to Dodonov B.I. (1978, P. 68), “the person’s orientation to certain values can originate only as a result of their preliminary recognition (a positive evaluation – either rational or emotional one”).

Personal meanings and senses make up the specific content of a work of art. Communication of the author with a spectator by means of his/her works can be considered as a form of activity where the spectator devitrifies the author’s senses according to his/her sense-value sphere. In this connection we will use the interpretation by Leontiev’s D.A. (2007) of the concept of “art perception” as “art works’ influence on a person”, as “art experience”.

Tselma E.M. (2001) points out a transformation of the spectator if there is an interaction of the sense content of the art work with the personal experience of the spectator.

So, the sense-value sphere represents a basic core of personality development causing desire of a teenager to be engaged in art creativity. Different strategies of art perception imply various kinds of sense-creation. The sense perception and the dynamics of sense processes are the main content which has to be investigated in art perception.

3. Description of the sample and the research methods

The sample comprises 10-13 year old children. In total 138 respondents take part in the research at their will.

Initially all children have been divided into groups according to their interests: 68 children are interested in studying art disciplines and 70 children are interested in mathematical disciplines.
The research procedure has a group character. All respondents have been offered identical questionnaires, test’s forms, and also blank sheets of paper (A4-format) for studying the sense sphere by means of projective techniques.

The research methods include theoretical analysis of scientific literature, observation, psycho-diagnostic method, expert evaluation method, statistical processing of psycho-diagnostic data and hypothesis verification.

The mathematical treatment includes standard methods of mathematical statistics: calculation of arithmetic average, standard error, dispersion. Both parametric and non-parametric methods of mathematical statistics have been applied. Student’s t-criterion for independent samples has been used for comparison of average values. Spearman’s correlation coefficient (r) has been used for estimation of correlation between psychological variables.

In order to empirically study the characteristics of sense-creation of younger teenagers with different strategies of art perception 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.

In our work we consider the art perception as a technology of development of the sense sphere (a technology of sense-creation) of younger teenagers. In order to research the characteristics of sense-creation of younger teenagers we distinguish criteria of development of figurative-emotional sphere of pupils. They are:

- high emotional activity of pupils, when emotions experienced by them play an integrating part in developing the personality of the child;
- emotional expressivity of pupils;
- displays of art perception;
- a high level of creativity;
- displays of creative abilities.

In order to study the features of sense-creation of younger teenagers we also use sense-techniques distinguished by Leontiev D.A. (2007):

- change of sense-sources;
- addition of extra motives;
- addition of sense-constructs by means of specific attribution of the object;
- addition of sense-dispositions;
- addition of self-attitude, social and role identity, value orientations;
- change or actualization of sense associations (facilitating sense developmental work of sense associations);
- change of the structure of alternatives (creation of illusion of the absence of a choice when it exists in reality or creation of a situation of a false (non-principal) choice).

The experts analyzing the creative works of younger teenagers define their levels of art perception according to the following criteria (Table 1).

<table>
<thead>
<tr>
<th>The level</th>
<th>High</th>
<th>Middle</th>
<th>Low</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing</td>
<td>Representation of an integral, generalized image</td>
<td>Poor development of an image</td>
<td>Absence of an integral image</td>
</tr>
<tr>
<td>Composition</td>
<td>Representation of complex forms, subordination to the essentials</td>
<td>Stereotyped composition</td>
<td>Lack of skill to arrange images, absence of the center in the composition</td>
</tr>
<tr>
<td>Painting</td>
<td>Representation of common coloration, complex colour combination</td>
<td>Using basic colour outlines</td>
<td>Lack of skill to apply knowledge about the basic characteristics of the colour</td>
</tr>
</tbody>
</table>
4. Findings and their discussion

Sense attitudes become apparent by means of personal meanings and dispose the consciousness of younger teenagers to figurative-emotional and estimating sense perception of art work. In comparison with the control group the younger teenagers from experimental group (interested in art) have a higher level of sense-creation which is shown in their inter- and intra-personal characteristics of sense-value sphere.

According to characteristic features of sense-creation we have revealed and described the following strategies of art perception of younger teenagers.

4.1. 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.

4.2. A model of teaching fine arts in the context of psychology of sense

Based on the revealed strategies of art perception we develop a model of teaching pupils to fine arts which consists of three parts. They are:

1. The partners of communication:
   - the teacher or communicator – determines the sense orientation of the children’s perception, creates a sense attitude and transmits a certain sense;
   - the pupil or recipient – the child with his/her particular characteristics of sense-value sphere and sense-creation.

2. The situation of communication:
   - the art work which represents a field of “crystallized” senses, it determines the content of the communication, motives and purposes of the children’s sense-creation;
   - the kind of communication (verbal, written, motion activity, etc.).

3. The result of communication:
   - the sense-creation of the child resulting in new personal meanings;
   - the products of the children’s creative work;
   - the feedback among the teacher and the pupils, among the pupils which triggers a new circle of sense-creation.

5. Conclusions

In our research we have proved that development of art perception is significantly interrelated with development of sense-creation of younger teenagers, which includes inter-personal and intra-personal components. Understanding of specific character of art creation and art perception advances the level of general culture and spirituality, develops skills of generalization of feelings and creativity, and helps to devitrify senses and meanings of art works.
Characteristic features of sense-value sphere of younger teenagers determine the process of their sense-creation which influences their art perception. The characteristic features of sense-creation of younger teenagers are determined by such aspects as value and personal orientations, self-attitude, self-estimation which have qualitative and quantitative differences in experimental and control groups. These, in its turn, display in motivated tendency to be engaged in creative work and determine the level of involvement of younger teenagers in art culture.

Characteristic features of sense-creation of younger teenagers are activated by training oriented to art creativity that forms a basis for various strategies of art perception such as synthetic, analytical, synthetic-analytical and emotional one. They are displayed both in graphic activity, and in art perception of younger teenagers.

Education aimed at figurative-emotional sphere of pupils promotes the development of their sense-value sphere and makes the process of teaching more efficient and absorbing.

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. Study 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


