

PSYCHOLOGICAL AND PEDAGOGICAL FOUNDATIONS OF THE FORMATION OF THE ARTISTIC PERCEPTION OF STUDENTS IN SECONDARY SCHOOLS

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ABSTRACT

The development of human cognitive abilities is a universally recognized value in the modern world. Recently, mankind is seriously concerned about the formation of a harmonious, creatively active personality, capable of solving the problems constantly arising in the modern world. The development of cognitive processes and human abilities to creatively process the received impressions of the surrounding world, in modern artistic pedagogy, is understood as the formation of an integrated system of creative qualities of perception, thinking and memory. In this article discloses the psychological-pedagogical bases of formation of artistic perception of pupils of secondary school.

Keywords: Perceptions, art, secondary school, pedagogy, psychology, philosophy.

INTRODUCTION, LITERATURE REVIEW AND DISCUSSION

Expanding the range of disciplines of the art cycle requires the modern teacher of art education not only to have a thorough general psychological and pedagogical training, but, above all, appropriate professional skills, knowledge and skills to adapt the fundamental psychological and pedagogical postulates to the specifics of a particular field of art education.

Of particular importance to the teacher of art education is the knowledge of the laws of the organization of the process of artistic perception. This is due to the fact that it is the correct, from the point of view of psychological and pedagogical science, organized artistic perception that helps to instantly solve the very first and most important pedagogical task: will the student be interested in the artifact offered to him.

In this regard, an obvious contradiction arises between sociocultural requirements for the teacher of art disciplines in a comprehensive school and the real level of his psychological and pedagogical training, which determines the relevance of the chosen research topic, in which we specifically marked the psychological and pedagogical aspect.

The ability to understand the fundamental laws of the functioning of artistic perception requires, first of all, knowledge of the psychic mechanisms of perception in general.

Perception (perception, from Lat. *Perceptio*) - «cognitive process, forming a subjective picture of the world. This is a mental process consisting in the reflection of an object or phenomenon as a whole with its direct effect on the receptor surfaces of the senses. Perception is one of the biological psychological functions that determine the complex process of receiving and transforming information obtained using the senses that form the subjective holistic image of an object that acts on analyzers through the totality of sensations initiated by this object. As a form of sensory reflection of an object, perception includes the detection of the object as a

whole, the distinction of individual features in the object, the selection of informative content in it, adequate to the purpose of the action, the formation of a sensory image.

Perception is something much more than the transmission of neural impulses by the nervous system to certain parts of the brain. Perception also implies that the subject realizes the fact of stimulation and certain ideas about it, and for this to happen, you first need to feel the “input” of sensory information, i.e. experience the sensation. In other words, perception is the process of understanding stimulation of sensory receptors. There is reason to look at perception as a task that consists in focusing on a sensory signal, analysis and interpretation to create a meaningful view of the world. [9 . p.105].

We attribute such important concepts for our study as: “artistic perception”, “properties of artistic perception”, its types and stages.

We give a description of the concept of "artistic perception." It is important that this concept has traditionally been actively studied for many centuries by such sciences as philosophy, psychology and art history, but so far many of its aspects remain debatable.

The philosophical perspective of the study, despite the dissimilarity of the approaches used, reveals the general: artistic perception is “a process in which the perception of the spiritual essence of a phenomenon is in inextricable unity with a sensually perceived form” [1 . p.39].

Such an interpretation of the content of this concept connects it with a special - the highest form of cognitive activity that can only be carried out by a person. At the same time, a special emphasis in this cognitive activity is placed on acquiring the experience of a person’s spiritual and value development of the world: “including not only information about the external or spiritual worlds, but also the value (non-utilitarian) attitude of the individual to these worlds” [7 . p.284].

The psychological aspect of the study of this concept allows us to define it as the result of the development of a general ability to perceive, and as a special “human ability to enter the world of artistic culture, ... and generate new cultural worlds on the basis of our own worldview” [8.p. 80]. The result of the process of generating new worlds is the formation of an image of the world that takes on “additional dimensions of the“ personal meaning ”, a purely individual spiritual and value attitude of a person to individual phenomena and the world as a whole” (A. Leontiev).

Artistic perception is not a genetically inherited property, but a cultural acquisition of a person, requiring considerable pedagogical efforts for its development [9 . p.288].

Artistic perception is “a complex process of complicity and co-creation of the perceiving subject, which moves from the work as a whole to the idea laid down by the author. The product of artistic perception becomes a “secondary image” and a meaning that coincides or does not coincide with the image and idea conceived by the author ”[5 . p.109].

In the psychology of art, artistic perception is considered in two ways: a) perception of reality, b) perception of works of art. The artistic perception of reality is “the ability to perceive through the prism of existing artistic concepts in culture, through the prism of the language of art” [2 . p. 189]. Otherwise, it is, on the one hand, the ability to see everything as “not living”, but “contemplated” reality and to reveal “non-obvious” in it, and on the other hand, “the ability to

communicate with the author of the work and the ability to comprehend, interpret the author's intention” .

Before proceeding to characterize the properties of artistic perception as a general human ability (integrity, objectivity, structural, etc.), it should be noted that “in modern philosophical and psychological concepts, the properties of artistic perception are considered, as a rule, as exceptional phenomena, without correlation with properties of perception as a general human ability ”[4 . p.62]. These properties include:

- “- emotional tension (emotionality and intensity of emotional reactions);
- integrity and differentiation (holistic “grasping” of meaning and isolating the elements of the artistic fabric, the ability to bring them into the system, considering individual language means in the context of the author's concept);
- synthesis of emotional and rational moments (unity of moments of empathy and contemplation);
- multi - level perception (comprehension at different levels of consciousness) ”[4 . p. 62].

And now let's move on to characterizing the properties of artistic perception.

If the objectivity of perception in general psychology is “the assignment of information received from the outside world to this world”, then the objectivity of artistic perception is a special “ability of a person to objectify in ideal images that which in principle cannot have an objective embodiment in the surrounding reality” . In order , to the process proceeded naturally, this requires the presence in a subject of high level of emotionality or special properties art perception - emotional tension: emotion and intensity of emotional reactions. Moreover, a similar state can arise in a subject only as a result of “awareness of the special content of the subject of perception: one's own experiences and relationships in the perception of the real world or work of art”.

The integrity of perception is understood as the totality of sensations of various modality (visual, auditory, tactile, etc.) in a single image, which can be referred to as “modal integrity”. The integrity of artistic perception is determined by the specifics of a particular type of art, the essence of which is that “this understanding of integrity fixes a discrepancy in the way of perception with any one modality, for example, with a purely visual representation of reality ... based solely on mastering the techniques of exact reproduction of external forms objects ”[1 . p.199]. This circumstance must be taken into account by teachers of art education when choosing means and pedagogical ways of developing perception in a particular field of art.

The most important characteristic of the property is the integrity of artistic perception, “the ability to perceive the world in unity with itself, with its own experiences of the world” [1 . p.205].

The difference between a holistic perception, defined in psychology from artistic, lies in the fact that in psychology, integrity is defined “as an a priori property acting at the level of the unconscious”, and artistic presupposes the obligatory “meaningfulness of this property, manifested as the ability to notice and fix the integrity of images in one's consciousness the surrounding world ”[7 . p. 79].

Structural perception. Any perceived image is integral and has its own structure, i.e. “Consists of interconnected, mutually ordered in importance, structured in space and time elements”

[10 . p.200] . However, the structure of the image of artistic perception is characterized as orderliness of a higher level: “The difference in the structure of the image of artistic perception is the awareness of this quality” [9. p.53]. So any artist, creating this or that image, always experiences it and consciously chooses a form for its embodiment.

The constancy of artistic perception is, on the one hand, the universal human ability to reflect in perception “not primary sensations, but established structures of consciousness” [12. p.155], which ensures the constancy, correctness of the image, regardless of the influence of the conditions of perception. On the other hand, this is a specific feature of the artistic perception of a particular person, due to her personal experience (or lack thereof) of communication with art.

The consistency of artistic perception acts as a necessary condition for the mastery of visual activity [10 . p.188], Constancy is a person’s ability to “see the real world in the material of art”, to perceive it in accordance with the rules of the image (or expression) existing and created in art, defines such a property of the image of artistic perception as its unexpectedness, originality, originality [3. p.209],

The meaningfulness of artistic perception is, from the standpoint of psychology, natural perception, genetic ability to distinguish signals. The meaningfulness of artistic perception is; firstly, our feelings, feelings, attitudes towards the object of perception; structure of the form of a work of art or a phenomenon of reality.

Only the development of the whole complex of the considered properties of artistic perception allows its effective development. In this context, artistic perception acts as a multilayered structure in which the results of perceptual and intellectual acts, comprehension embodied in a work of artistic images and active creative mastery of them, his (work) spiritual and practical impact interpenetrate. The conclusion follows from this: artistic perception refers to the active type.

As a result of the above, the following conclusions can be drawn:

- 1) aesthetic education as a prerequisite for the development of artistic perception;
- 2) a comparison of the contents of the concepts of “perception” and “artistic perception” reveals the following important point for our study: artistic perception, as well as perception in general, is a special cognitive process, or rather the process of cognition of a work of art that takes place in real time and with direct interaction of the subject with the artifact; the product of this process is an artistic image or a subjective “secondary image”, which may or may not coincide with the image and idea conceived by the author. This circumstance is important for pedagogy of art education in that it requires a motivated and scientifically sound choice of the forms of training and their special organization, as well as knowledge of scientifically based methods for organizing the perception of works of art in accordance with their specifics (temporal, spatial, spatio-temporal);
- 3) philosophical approaches, in spite of their various methodological bases, to the study of the phenomenon of “artistic perception” unanimously single out the following fundamental characteristic in it: artistic perception is the highest form of cognitive human activity, in the context of which a person gains experience in the spiritual and value development of worlds and the individual's attitude to these worlds, which obliges pedagogy of art education to a scientifically based search for appropriate technologies;
- 4) psychology defines artistic perception as the result of the subject generating new worlds by the subject on the basis of “personal meaning”;

5) in the psychology of art, artistic perception is seen as the processes of artistic perception of reality and the perception of works of art;

6) objectivity is a specific ability that is formed in the process of artistic perception to objectify human emotions, feelings, feelings, etc., carried out at an unconscious level;

7) in general psychology, the integrity of perception does not take into account the specificity factor of the types of mastered arts (temporary, spatial and synthetic), and the factor of meaningfulness; the development of artistic perception should be carried out taking into account two factors: the specific nature of the types of art and the mandatory meaningfulness of the perception process;

8) the most important characteristic of the structural nature of artistic perception is the special ordering of the artistic image by the artist and the audience, carried out at a conscious level.

9) the constancy of artistic perception is the ability to recognize an object in any changing conditions, the quality of which is always due to personal artistic experience (or lack thereof) of a particular person communicating with art;

10) consistency is an ability inherent only in artistic perception, its essence lies in the ability to "see the real world in the material of art."

11) the meaningfulness of artistic perception - this is the ability to realize one's own experiences, an understanding of their uniqueness and semantic significance; ability to structure a work of art from other stimuli of perception and its awareness as a source of their experiences and means of their embodiment.

12) artistic perception is an active type of perception.

As a result of the foregoing, the following conclusion can be made: the list of stages of perception and artistic perception coincides in number and does not coincide in the actual content of each concept, but coincides in the content of tasks solved at each stage, which can be explained by the following: the substantive content of the stages of perception is characterized by a greater generalization, which makes them in universals, applicable to many levels of artistic perception of works of art of various nature;

As a result of the analysis of a , we came to the following conclusions:

1) perception as a psychological concept - this is following a sensation, a higher level of cognition of surrounding objects and phenomena, forming a subjective picture of the world, by reflecting objects (phenomena) with a direct impact on the receptor surfaces of the senses; the basic properties of perception are its objectivity, integrity, constancy, structurality, apperception, meaningfulness, activity; basic for perception are the objective and subjective types; psychology distinguishes a universal four-stage structure of the process of comprehension of perceived information: the allocation of stimuli from the general stream; search in memory of an analogue sign, categorization of the perceived object, formulation of the final conclusion.

2) despite the fact that artistic perception in psychology is defined as the ability that appears as a result of the development of a person's general ability to perceive, it is considered in philosophy not as a cognitive process following a sensation, but as the highest form of cognitive human activity in the context of which a person:

a) gains experience in the spiritual and value development of worlds and their relationship to them (philosophical aspect of research);

b) gives rise to new worlds on the basis of "personal meaning" (psychological aspect of research);

c) carries out the processes of artistic perception of reality and works of art (an aspect of the study of the psychology of art), the result of which is an artistic image or a subjective "secondary image", which may or may not coincide with the image and idea conceived by the author. This circumstance is important for pedagogy of art education in that it requires a

motivated and scientifically sound choice of the forms of training and their special organization, as well as knowledge of scientifically based methods for organizing the perception of works of art in accordance with their specifics (temporal, spatial, spatio-temporal);

3) the list (or nomenclature) of the properties of artistic perception does not always coincide with the general psychological both in the name of the property and in its content; in the list of properties of artistic perception there is such a specific property as consistency, which is absent in the nomenclature of general psychological properties of perception; the mismatch of the content fields of the properties of perception and artistic perception is observed in such concepts as objectivity, integrity, structure, meaningfulness.

4) in contrast to the two types of perception, artistic perception - this belongs only to the active type, the most favorable conditions for the development of which are provided by aesthetic education;

5) the list of stages of perception and artistic perception coincides in number and does not coincide in the actual content of each concept, but coincides in the content of tasks solved at each stage, which can be explained by the following: the substantive content of the stages of perception is characterized by greater generalization, which turns them into universals, applicable to many levels of artistic perception of works of art of various nature.

6) feature of artistic perception of the student is to :

a) the bi-directional pedagogical development of the general psychological properties of perception with the obligatory parallel and complex development of the nomenclature of properties inherent only in artistic perception;

b) the mandatory use of two types of activities: aesthetic education and art education (according to the types of art studied), whose special pedagogical special planning should ensure the activity of artistic perception;

c) a special pedagogical organization of the four-step structure of artistic perception, the content of which is always determined by the type of art being studied.

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