

## Perceptual Peculiarities and Selective Attitude of Teenagers towards the Pieces of Traditional Applied and Decorative Arts

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### ABSTRACT

The objective of this article is to eliminate the specifics of traditional applied and decorative arts as a special kind of fine arts and the results of the authors' experimental work on revealing of the peculiarities of children's perception of the art pieces. Methods: for revealing the level of the school students' knowledge of the traditional applied and decorative arts formed before the experiment, we used a series of traditional methods; we included the following adapted evaluative testing in the experimental research: selective method, valuation engagements method, free descriptions method, and instructive descriptions method. Results: development of the children's ability to perception and formation of their conscious attitude towards the pieces of traditional applied and decorative arts, considering its specifics, such as: archaic nature, functionality, materiality, forming and significance in the spiritual and cultural life are the relevant academic and pedagogic issues in the system of the "Fine Arts" discipline. The methods of experiment provided an opportunity for the school students' task-oriented perception, awareness of their attitude towards the pieces of art and accumulation of the analysis skills, evaluation of the pieces of traditional applied and decorative arts, as well as for defining their concept of the beauty (in forms, techniques of performance, decoration etc.). Thus, the results of pedagogic influence and statistical experimental data define the significance of the studied issue.

### KEYWORDS

Perception, feeling, attitude, selectivity, traditional applied and decorative arts, functionality, school system; experiment, formation, education, spiritual and aesthetic culture

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## Introduction

The ability to see, perceive, feel the beauty in the phenomena of the surrounding reality, the ability to select and become familiar with the real

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values of arts is a necessary criterion of artistic education and children's upbringing at school. And it eventually depends on the fact what educational and pedagogic means will be used for activating the interests and needs of school students regarding their inclusion into arts. It is not a simple process and there are many pedagogic and psychological tasks requiring solutions. One of them is the study of children's perceptive peculiarities and selective attitude towards the pieces of art.

In our research we referred to the works by psychologists, aestheticians, and teachers considering perception in connection with various components of mental process (perception, feeling, imagination, cognition, ideation etc.) (Vygotskiy, 1987; Jakobson, 1988; Meylak, 1971; Boguslovskaya, 1968; Nemenskiy, 1987; Chizh et al., 2016), and studying perception as a special kind of artistic activities in the theory of arts, capacity and talent in various age groups of adults and children (Ignat'ev, 1971; Kagan, 1974; Teplov, 1987; Yusov, 1973). L.S. Vygotsky (1987) makes the following conclusion about the meaning of sensorial perception of art, "Any theory of art is based on the idea stated in the investigation of perception, feeling, imagination and fantasy". In conformation on this statement psychologist M.B. Teplov (1987) writes that "...perception of art should begin with a feeling...This perception, first 'feeling' and then 'thinking', therewith very deeply and insightfully".

In the aesthetics we based on the theory of comprehension of psychological essence of artistic perception considered as a personal process, as pleasure, occurring in the conciseness of a person and as a mechanism of cognition of the outward things in accordance with the rules of beauty (Borev, 1988). Understanding of the content of these factors allowed defining and finding the ways, methods of solution of problem of research and experiment conduction.

In the artistic and educational system perception is considered as means for development of responsiveness, ability to express the attitude towards a piece of art; expanding the volume of knowledge and concepts of art (Yusov & Mints, 1992). Analyzing the process of school students' aesthetic perception of art, N.N. Volkov (1969) separates it into three stages: first – school students only feel and see (visual image corresponds to it); second – school students develop a value judgement (their awareness of their attitude to a piece of art corresponds to it). Studying the peculiarities of children's artistic activities N.N. Volkov (1950) concludes that manifestation of their ability of selective attitude is connected, first of all, with the nature of visual experience (sensual or emotional) included into the perception and with the ability to evaluate pieces of art. Thus, perception as a special component of aesthetics and integral structural elements of artistic actions in art as well as a moderator of other mental phenomena (feeling, emotion, imagination, views, knowledge, cognition etc.) enormously contributes to a qualitative development of artistic education, creative work and personal development.

Pedagogical science studies art as a way of artistic education, creative development of a personality and as an instrument of aesthetic perception in cognition of the environment, pieces of art as well as spiritual and cultural values. Traditional applied and decorative arts significantly contribute to implementation of these pedagogic tasks as means of cognition of material world according to the rules of beauty.

The problem of applied and decorative arts training at school was previously studied by a number of innovator-teachers from different republic of the former Soviet Union (Skil'skiy, 1973; Maksimov, 1970; Khvorostov, 1981). Their researches were devoted, according to the methodical requirements of that time, to the solvation of school students' problems in development of practical technique and the skills of creative works and decoration. Study of the psychological factors connected with perception of the pieces of art was left beyond the scope of consideration. And this problem is relevant in the system of education of the "Fine Art" discipline in the schools of Kazakhstan (Kamak, 2014).

Traditional applied and decorative arts of the Kazakhs as a medium of artistic and cultural value of the people differs from the other kinds of visual arts (oil painting, graphics and sculpture) and also requires special approach in education and development of children's capacity of perception and their formation of conscious attitude towards the pieces of these arts, considering their specifics: archaic nature, diversity of artistic-expressive means, functionality, material character, specifics of forming, aesthetical significance in the spiritual and cultural life.

Based on the study and analysis of scientific and theoretical sources connected with the research problem we suppose that:

- for development of the school students' perception, analytical capacity, evaluation of the pieces of traditional applied and decorative arts, an educational system providing interconnections of practical and activating perceptual school students' activities will be developed;

- in the process of familiarizing children with the applied and decorative arts historical, specific peculiarities of people's art are considered taken in conjunction with the learning of artistic and cultural values of the native land.

### ***Objective of the Research***

Study and experimental testing of the peculiarities and significance of development of teenagers' perceptive activities as well as the nature of their preferences, selectiveness and the quality of sensory and value judgement of the traditional applied and decorative arts in the artistic and educational system of the school.

### ***Methods***

In the research study we used traditional methods applied in pedagogical research: supervision, survey, questionnaire for the purposes of study and analysis of the following:

- theoretical issues of artistic perception in the content of various sciences;
- artistic and aesthetical function of applied and decorative arts;
- the level of school students' awareness of applied and decorative arts;
- the nature of perception, interest and selective attitude of teenagers towards the pieces of art of applied and decorative arts formed before the experiment.

In the artistic and pedagogic practice there are no developed methods applicable to the study of problems of perception of traditional applied and



decorative arts. In the experiment we applied the following methods adapted for our research:

— selective method – performance of the tasks of selection of the pieces of art for revealing the motivation of the choice (preference) of the pieces of art;

— valuation engagements method – learning and checking of degree of the school students' judgements of a selected sample of art;

— free descriptions method – independent oral and written judgement about a selected sample of art;

— instructive descriptions method – to study the degree of completeness and sustainability of the level of the perceptual capacity after experimental and pedagogical actions. The tasks were accompanied with a certain structure of the questions requiring of the school students revealing: of the choice motives, the nature of the impressions, judgement and self-esteem on the essence of the sample (expressiveness: beauty, refinement of the form, color, decoration, functionality, material character and the role of life in past and present etc.). The instruction consisted of 5 questions. Quite complete answers to each question were assessed in accordance with 5-merit point system (maximum – 25 points).

— method of statistical data-processing of the obtained results of the experiment. We used the methods by J. Glass & J. Stanley (1976) (Tabulation and Definition of Percentiles (percentile curves). Empirical methods of research at the initial stage provided an opportunity to reveal the level of the children's awareness and the degree of the art perception skills formed before the experiment. Direct experimental methods of diagnosis conducted in the following stages helped to: define and estimate the level of stability of perceptual formation; change in the nature of the motives of selective attitude towards the samples of the basic class school students after the pedagogical educational influence.

### **Main Body**

Pedagogical practice contains the accumulated positive experience, result and methods on familiarization with various kinds of art. Among kinds of art with a large cognitive potential we may highlight applied and decorative arts. Traditional applied and decorative arts is a kind of art having artistic sense and decorative figurativeness at the same time satisfying everyday life and esthetical needs of a person (Shpikalova, 1979). It is like a living national tradition, the opportunities of development of which are limitless as a spring originating a great river of never drying people's art. It is its core and essence – refinement of the form, decorativeness, functionality and containing the most important aesthetical as well as spiritual and cultural values. It has a great sensual and cognitive potential as a warranty of acquisition of the beauty of the material world; it is a powerful means of formation of artistic and spiritual and aesthetical culture of a person (Kamak, 2016; 1982). One needs only to be able to select the samples for familiarization of the school students with this kind of art and teaching them to create pieces of art with their own hands in the process of art classes. We see in it the main direction of pedagogical work with applied and decorative arts.

Traditional applied and decorative arts of the Kazakh people play a very important role. Such researchers of the origins of the Kazakh people's applied and decorative arts as K. Amirgazin (1995), F. Zhumabekova (1998), D. Shokparov and many others note that it has timeless artistic and aesthetic values, great educational potential allowing cultivate in a person the process of perception of the material world. An invaluable role of the people's applied and decorative arts in the aesthetic education of the school students (Balkenov, 1987; Eralin, 1992) and preschoolers, are eliminated in the pedagogical research of the Kazakh pedagogical scientists. The content of their research is focused on elimination of the role and significance of studying this art in the education of the young generation and the opportunities of application the people's art traditions in imitative and decorative activities of school students. From the perspectives of aims and tasks of our research a certain interest is represented by the results of complex-experimental research on development of modern concept of artistic education at school, by the specialists of Institution of the Russian Academy of Education "Institute of Art Education", spearheaded by professor B.P. Yusov (1973) and the task group of B.M. Nemensky (1987). The researchers consider the development of children's perceptive activities as one of the main problems in solution of two interconnected tasks: enthusiasm in art (through the essence, content, art language, and creative experience) and familiarization of the children to spiritual and artistic culture.

However giving credit for everything that has been made up to day in the artistic and pedagogical practice, there is a popular opinion that mastering any kind of art first requires acquisition of the technique and then transfer to general artistic and aesthetic development and education. And it preconditioned appearance of the art classes in the Kazakh schools (Kamak, 2014). That's why this problem has become the target of our research.

The research was being conducted over the period of 2014-2015 (4-5 forms) and 2015-2016 (5-6 forms) academic school years, in real conditions, not disturbing the calendar-thematic teacher's plan and the schedule of the school lessons. For conduction of the research we selected the schools from various regions of Kazakhstan, the cities of Almaty, Taraz (headed by A. Kamak, secondary school No.47, teacher I. Makhambetkerimova) and Turkestan (headed by E. Auelbekov, college No.21 and teacher A. Nurlybayev). In the conduction of the experiment fine art teachers participated as experimenters. Experimental work consisted of the following stages:

— the first stage analyzed the school students' formed concepts of the essence and role of applied and decorative arts in the aesthetics of life;

— the second stage studied: the character of perception and children's attitudes towards the samples of the applied and decorative arts (in comparison with the other kinds of imitative art): selectivity, motives of preferences, quality of the judgements and evaluation;

— the last stage: training and checking of the expressiveness level of verbal, sensorial and value judgement of the students about the essence of the art samples as an indicator of the increase in the quality of perception and selective attitude towards the pieces of art.

## Results

The data of the conducted research study and the results of the first measurement show that the students have concepts of the applied and decorative arts, though they are at the level of superficial acquaintance at the lesson during the practical work or from the school book of “Fine Arts”.

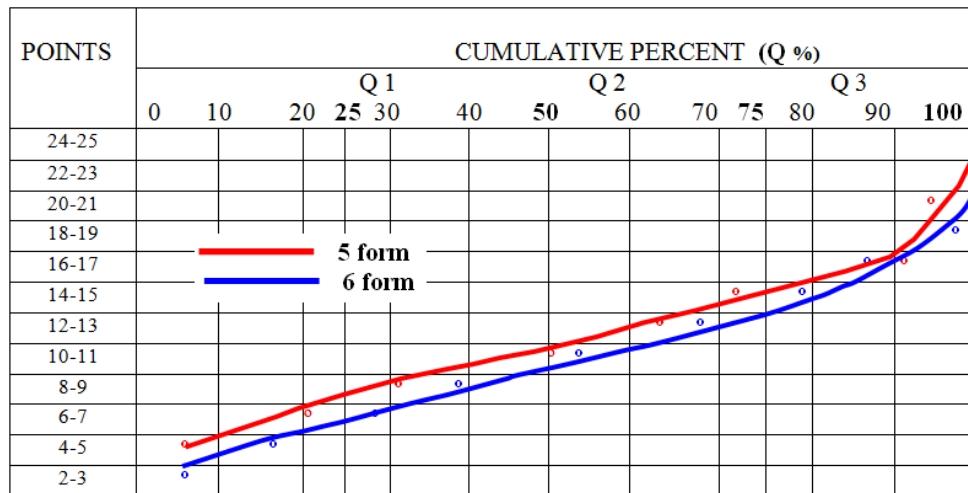
The control measurements were made in the end of the second and the last stages of the experiment.

For analysis and interpretation of the obtained data (from two measurements) we used the method of J. Glass & J. Stanley (1976) “Tabulation and Definition of Percentiles (cumulative curves)”.

The results of the 1st measurement show (table 1 and figure 1), that cumulative (percentile) curves cross: Q1 - at the level: 8-9 points in form 5 (30.7% school students out of 88), 6-7 points in form 6 (28.5% school students out of 91); Q2 – in the interval of the values shows 10-11 points and this is the median for these forms (Md) – 10.5 points. Q3 – at the level of 14-15 and 12-13 points in the corresponding forms. Paying attention to the values of the intervals of the evaluation at the level Q1, where 30.7% school students of form 5 and 28.5% school students of form 6, evaluated in interval 2-7 and 9 points, we designated them as a weak part of the form. The students obtained from 20 to 25 points (22% and 23% of the school students) belong to the front of these forms. Indicators of cumulative curves within the limits from Q1 to Q3 and their difference (Q3-Q1), is the main guide for measurement of the dynamics of growth in the process of experimental work. For example, at the 1st measurement Q3-Q1= 41.5% in 5 and 39.6% in form 6, respectively. For the both forms 50 percentile level (median (Md) in the interval of evaluation is at the level of 10.5 points (Tables 1, Figure 2).

**Table 1.** Distribution of the 5-6 Form School Students' Evaluation Points. Results of the 1st Measurement (number and %).

Points Interval	Indicators of form 5				Indicators of form 6			
	f sample of frequency of the evaluation	f %	f c accumulation of the frequencies	% c	f sample of frequency of the evaluation	f %	f c accumulation of the frequencies	% c
24-25	-	-	-	-	-	-	-	-
22-23	5	5.7	88	100	-	-	-	-
20-21	3	3.4	83	94.3	3	3.3	91	100
18-19	-	-	-	-	9	9.9	88	96.7
16-17	12	13.6	80	91.0	7	7.7	79	86.8
14-15	12	13.6	68	72.2	10	11.0	72	79.1
12-13	12	13.6	56	63.6	13	14.3	62	68.1
10-11	17	19.3	44	50.0	14	15.4	49	53.8
8-9	9	10.2	27	30.7	9	9.9	35	38.4
6-7	13	14.7	18	20.5	11	12.0	26	28.5
4-5	5	5.7	5	5.7	9	9.9	15	16.5
2-3	-	-	-	-	6	6.6	6	6.6
	N= 88	100			N=91	100		



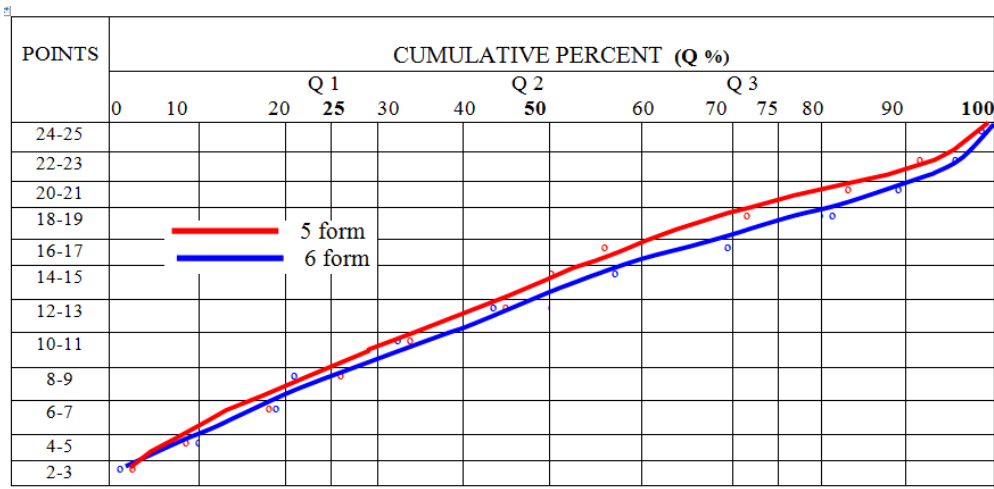
**Figure 1.** Cumulative Curves of the Sample Intervals of the 5-6 Form School Students' Evaluation Points

Organization and conduction of pedagogical influences at the final stage implies training of the children. The purpose of the lessons is to check the practicability of our training methods and the effect of the ways of pedagogical influences in the solution of the studied problem. According to the results of the second stage of the experiment we made a control measurement using the same methods, such as: tabulation and percentile definition (The data of the measurement is represented in tables 2, figure 2).

**Table 2.** Distribution of the 5-6 Form School Students' Evaluation Points. Results of the 2nd Measurement (number and %)

Points Interval	Indicators of form 5				Indicators of form 6			
	f sample of frequency of the evaluation	f %	f c accumulation of the frequencies	% c	f sample of frequency of the evaluation	f %	f c accumulation of the frequencies	% c
24-25	4	4.5	88	100	4	4.4	91	100
22-23	6	6.8	80	91.0	5	5.5	87	95.6
20-21	10	11.4	74	84.0	9	9.9	82	90.1
18-19	8	9.0	64	72.7	10	9.9	73	80.2
16-17	7	8.0	56	56.7	11	12.0	63	69.2
14-15	9	10.2	49	50.0	12	9.9	52	57.1
12-13	10	11.4	40	45.4	10	11.0	40	44.0
10-11	7	8.0	30	34.0	11	9.9	30	33.0
8-9	7	8.0	23	26.1	8	8.8	19	20.9
6-7	9	10.2	16	18.1	6	8.8	11	18.7
4-5	5	5.7	7	8.0	4	6.6	5	9.9
2-3	2	2.2	2	2.2	1	1.1	1	3.3
	N= 88	100			N=91	100		





**Figure 2.** Cumulative Curves of the Sample Intervals of the 5-6 Form School Students' Evaluation Points.

We reviewed the statistic data and comparative analysis of the quantitative and qualitative indicators of the two measurements. The results of the 2nd measurement show that the quantity of low points in both forms (Q1), in comparison with the 1st measurement decreased by 4.6% in form 5 and by 8.4% in form 6. 50 percentile field of the points sampling with median (Md) 14,5 points, provide the difference (Q3-Q1) of the cumulative percentiles at the level of 57.9% and 59.3% and this indicator compared to the first measurement increased by 16.4% and 19.7%. Exactly these indicators of the final stage of the research are the criteria-qualitative indicators for us of the school students' growth dynamics and define the significance of the obtained results of the experimental research.

## Conclusions

The results of the research showed that formation of perception of the applied and decorative arts samples by the teenagers depend on the methods of task-oriented familiarization, considering its peculiarities, differences from the other kinds of arts and providing through the accumulation of knowledge, concepts of the specifics and functions, development of interests, needs in the analysis and evaluation of the pieces of these arts.

In the process of experimental and pedagogical influence a positive role was played by the activities of explanatory and orientation content and evaluative tasks on definition of the aesthetical essence, language of images, artistic value of the pieces of the traditional and modern applied and decorative arts. In the process of learning an important role was played by formation of aesthetical judgements, learning the ways of analysis and evaluation of the samples. It encouraged the school students to subsequent communication with the samples of decorative arts which contributes to development of evaluative perception, independent judgement and the interpretation of the concept of beauty.



The final results of the research obtained after the teaching experiment allowed concluding that the degrees of involvement and focus of the content that we organized especially to provide the school students with the opportunity to aware their attitude towards the pieces of art and accumulation of the skills of independent analysis, evaluation of the pieces of traditional applied and decorative arts. Independent choice, analysis and evaluation required of the school students defining their concept of the beauty (expressiveness, refinement of the form, technique, decoration, color etc.).

Under the influence of experimental and educational activities we achieved the following results: expanding the sphere of the interests towards a sample – transfer from empirical concepts to critical attitude towards beauty, development of an ability of independent analysis and evaluative perception of pieces of traditional applied and decorative arts.

The materials of the article have a practical significance being applied in organization of education process of the “Fine Arts” discipline at school.

### Disclosure statement

No potential conflict of interest was reported by the authors.

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