Technologies of Artistic Image Perception in Educational Interaction

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Abstract

The dynamism, informational content, pragmatism and facelessness of the present causes the urgency of spiritual, cultural and personal development. In this process, the study and perception of works of art plays an important role. In this regard, the problem of modeling the impact of artistic image on human consciousness is particularly acute. Theoretical analysis proved that there was no systematic study of the process of artistic image perception.

The study of poetry has its own specificity, which is due to the suggestive influence of the artistic image. Due to the suggestive elements used by the teacher, not only is the information of the poetic content perceived, but also the artistic outlook of the student is formed. The teacher, when analyzing poetry, should take into account the position of the student: the mechanism of forming his/her ideas, the connection with emotional states, to explain the main content, to reveal the feelings that are inspired by the text. The aim of the work is to approve the technology of of a work of art analysis from the standpoint of perception of it by a student. The study highlights the psychological features of the perception of artistic image by younger schoolchildren and high school students.

The results of the study of suggestion peculiarities in the perception of artistic image of philosophical lyrics by high school students made it possible to distinguish the following types of associations: thinking, feelings, motives, images, harmony, praxical feelings. It has been established that the level of understanding of the artistic image depends on the level of development of the schoolchild's culture, availability of experience, as well as age characteristics. Taking into account the specific psychological features of associative perception of poetics, the technology of studying and analyzing the artistic image has been developed and tested. This technology takes into account that the perception of poetry must take into account associativity in the system of the triad: "subject - object - subject". That is, the artistic image (object) is an equal element of the educational interaction of the student (subject) with the teacher (subject). The study proved the effectiveness of this technology in the process of studying poetry: students better understand and accordingly better perceive the artistic image. The conditions for the implementation of technology that will provide effective teaching of poetry have been distinguished.

The results of the study give reason to broaden and deepen not only the artistic image, but also the traditional subject-subject educational interaction to be considered as subject - object – subject one.

Prospects for further development are justification for the development of programs of artistic and poetic abilities development of different school age students.

Keywords: *artistic image; suggestiveness of artistic image; associativeness of artistic image; educational interact*

I. INTRODUCTION

The changes that take place in society are characterized by informativeness, dynamism, volume, pragmatism and impersonality. The problem of the spiritual, artistic development of the personality is growing louder against this background. However, in pedagogical practice, the traditional model of teaching is still used, based on technocratic thinking and complicates the artistic development of the individual. It should be noted that the study of artistic image not only enriches the cultural and emotional experience of a person, but also shapes him/her as a personality. The perception of a work of poetry is an individual act of creative enrichment. In the process of studying a work, a person shows his/her own qualities, specific emotions, feelings, will. Moreover, personal qualities, specific emotions, feelings can act as triggers in the process of studying a work [1, p.1737-1742]. In this regard, the problem of modeling the impact of an artistic image on human consciousness is particularly acute.

Theoretical analysis has showed that a systematic study of the process of artistic image perception was not conducted. It should be noted that the use of psychological technologies for mastering of artistic image by a student will not only improve the learning process in literature lessons, will reinforce the need for students to learn poetry, but also teach them to perceive information received from modern information networks.

II. PROBLEM

The problem of artistic image perception in educational interaction is urgent and has a significant place in psychological science. The artistic image, as a form of reflection of reality, has been studied by many scholars: the philosophical theory of reflection [2]; associative direction of psychology [3,4,5,6,7]; suggestion as a specially organized form of communication [8,9,10] etc. In Ukrainian psychology [11,12,13,14,1615,16,17,18,20] etc. made a significant contribution to the study of the influence of the teacher on the student's development. But despite this, the question of the originality of the artistic image, its suggestibility in scientific research is not solved enough.

The study of poetry has its own specificity, which is due to the suggestive influence of the artistic image. It is thanks to the suggestive elements used by the teacher that not only the information of the artistic content is perceived, but also the artistic outlook of the student is formed. It is important to note that any work of fiction is created by one person (author) and perceived by another person (reader). Suggestions help the reader understand, realize the meaning of artistic information, the author's intention [21]. It is precisely such features that impede the process of perceiving an artistic image. Therefore, the teacher should use special techniques and technologies in working with poetry.

Psychological technologies of analysis and perception of a work have the specificity that lacks when studying other subjects at school - the suggestive influence of an artistic image. Thus, the study of an artistic image requires special technologies that optimize the process of its perception. With these technologies, the teacher activates the suggestive elements of poetry, which accordingly transform the student's consciousness. Therefore, the object of study is a student who learns a work of art and uses his/her ideas in action. The subject of study is the psychological impact of the artistic image in educational interaction. The aim of the work is to test the technology of analysis of a work of art from a position of perception of it by student.

III. RESEARCH RESULTS

In the presented study, a technology for the study of poetics is built and tested, which takes into account that its perception should take into account the associativity in the system of the triad "subject - object - subject". That is, the artistic image (object) is an equal element of the educational interaction of the student (subject) with the teacher (subject). The effectiveness of this technology in the process of studying poetry has been proved. The psychological features of the perception of poetics by younger schoolchildren and students of senior school age have been highlighted.

IV. DISCUSSION OF RESEARCH RESULTS

Literature affects people by creating a system of additional artistic images. Moreover, the associations of the

author and the reader should be somewhat similar, somewhat different. A person, perceiving a work of art, can go beyond the limits of the author's intention. The suggestibility of the author's imaginative thinking forms, organizes the thinking of the personality, that perceives it, causing many associations in him/ her. In the perception of a literary work, associativity excites emotional and intellectual susceptibility, develops imagination. The persuasiveness of fiction lies in the combination of the experience of the author and the experience of the reader [22]. Poetics is the most difficult to understand. In poetics, even the author himself/herself when creating it, given the typification, compositional construction, conventionality of content, the figurativeness of speech, cannot fully understand the nature of the associativity of the work. The author creating an artistic image uses not simple but diverse, sensual, allegorical, metaphorical, ironic associations. Such images are determined by the personality of the author himself/herself, his/her individual creative style, and the process of perception depends on the individual characteristics of the reader [23]. The study of poetics to a large extent also depends on the teacher, who organizes and directs the process of perception. The process of perception of an artistic image is individual in nature, differs both in the level of emotional susceptibility and in the nature of the content of representations [24]. One of the main issues related to the identification of the creative perception peculiarities is the issue of facts interpretation [25, 7-14]. The teacher, when analyzing poetry, should take into account the position of the student: the mechanism of formation of ideas, their connection with emotional states, to explain the main content, to reveal emotions that are inspired by text, to direct the emotional reactions of children. We have built a technology for the study of poetics, which takes into account that its perception must occur taking into account associativity and in the system of the triad: "subject - object - subject". That is, the artistic image (object) is an equal element of the educational interaction of the student (subject) with the teacher (subject). As a result, the reader not only uses the ideas of the author, but experiences the same emotions. Before testing the effectiveness of the developed technology, it is necessary to empirically examine the process of students' perception of poetry, to distinguish features of the use and influence of suggestion mechanisms. In the process of studying the problem, theoretical and empirical research methods were used. Theoretical: analysis, generalization, comparison, systematization of scientific sources on the problem. Empirical: observations (to obtain objective data about students' experiences), interviews, questioning (to study the features of the process of artistic image perception), analysis of children's creativity (to diagnose the level of perception of poetry). The aim of the empirical study was to analyze the process of perceiving the artistic image by the student and the role of suggestion in this process.

The empirical study was carried out in two stages. At the first stage, the psychological characteristics of the perception of a work of art (in particular, poetry) and the associations which occur during this in the schoolchildren of the younger classes (50 people, 9-10 years old), and in the second stage - in the schoolchildren of the upper classes (49 people, 15-16 years old).

In the first stage, the fourth-graders studied the landscape lyrics with the help of a teacher. After that, a survey of schoolchildren was conducted. The responses of the schoolchildren were compared with the author's intention and analyzed according to the following criteria: reproduction by the schoolchild of images and general picture of the work; the vector of the schoolchild's imagination movement according to the author's idea; own refinements to enrich the poetic picture; imaginary poetic images of the schoolchild; emotional and sensory response (ability to understand the implication); sensory evaluation of poetry; mental associativity. Drawings of children created on the basis of perception of landscape poetry were also analyzed in parallel. The obtained results made it possible to distinguish three types of suggestion in the perception of landscape lyrics: holistic perception; out of intent; fragmentary [26].

Suggestions of holistic perception. This type is typical for 25 schoolchildren. Schoolchildren fully understand and reproduce images and emotions according to the content of verses. Moreover, the process of formation of semantic associations is extremely important. The children discovered flexible imagination, poetic hearing (they understand and reproduce the shades of rhythm melodics). Creative products created by schoolchildren not only reveal the content of the verse, but also harmoniously interweave in the verbal composition, express emotional enthusiasm, and are able to give a sensual assessment of poetry, though in an elementary form.

Suggestions beyond intent. This type is typical for 17 schoolchildren. Schoolchildren do not fully reproduce the visual and emotional content of the poems. Such schoolchildren are already appealing to their experience. But they do not know how to dissociate impressions during active perception.

Fragmentary suggestions. This type is typical for 8 schoolchildren. The schoolchildren only fragmentarily understand and reproduce the images and emotions of the poetry content. Schoolchildren only name the phenomena depicted in the work, do not know how to integrate and completely reproduce the landscape image, use only the linear path of the composition. They do not know how to formulate an evaluation of aroused feelings.

With the help of the conversation we studied the difficulties of poetic image perception by fourth-graders. It has been found that schoolchildren often use visual images that are the most accessible in the process of perceiving landscape verse. They pay attention to the lyrical character, the author's attitude to him/her, only with the help of a teacher. In associative thinking, the simplest forms of suggestion predominate and the transformation of primary associations into a system is rarely realized. This proves that for a holistic and thorough perception, active participation, schoolchildren must acquire their own experience, be able to organize sensitive information. The main reason for this situation is that, in his/her work on literature lessons, the teacher first, emphasizes the development of intellectualism, and secondly, does not use suggestive technological methods of work on poetry.

The identified difficulties were used in the process of applying the technology of a work of art analysis from the standpoint of perception it by a schoolchild. This technology has been tested in the fourth grade. The results of the study show that: mastering of the figurative and emotional content of the poem by primary schoolchildren is imperfect provided that traditional methods are used; the optimal effect of poetry on the overall development of schoolchildren is possible provided that they are fully trained to perceive it as a way of reproducing and creating artistic images.

The following work was performed to confirm the obtained results. The schoolchildren of the two classes were given a homework task - to pick up a landscape poem, learn by heart and present it in the classroom. However, beforehand: in the first class, schoolchildren learned poetry using traditional methods (emphasis was placed on understanding words and stylistics); in the second, the study of poetry was based on the developed technology to take into account the mechanisms of suggestion in the process of figurative-emotional content reproduction. The following results have been obtained: the schoolchildren of the second class not only reproduced the poems more clearly and accurately, but also their recitation was more vivid and emotional. A month later 83% of the schoolchildren also clearly reproduced the content of the poem, which cannot be said of the schoolchildren of the first class (only 47% reproduced their poems unmistakably after a month break). Thus, the implemented technology for understanding landscape poetics helps to study it independently. If the schoolchild let the content of the poem through his/her own emotional experience, then it contributes to its better memorization.

The second phase of the study aimed to identify the features of suggestion in the perception of artistic images of philosophical lyrics, which are formed in the older school age - in adolescence. Philosophical lyric was chosen for the study, because for senior students the issues of self-knowledge, self-improvement, self-search, meaning of life are relevant [27, 131-133]. These questions can be answered by philosophical lyrics that develop critical thinking, self-awareness, morality, and spirituality.

The study required: first to analyze the poem; second, to answer the questionnaire. Students – graduates were surveyed on the basis of acquaintance with the poetry of I. Drach, in particular, "The Extent of Man". It should be noted that the questions made it possible to characterize the process of perception of the poem: thoughts, emotions; feelings, actions caused by suggestive mechanisms of poetry. The questions were constructed in accordance with the structural elements of the content of the work, and also took into account the semantic complexity of poetry (the number of suggestions caused in schoolchildren). The results of the questionnaire made it possible to distinguish the following associations in the perception of artwork by high school students: thinking, feelings, motives, images, harmony, praxical feelings [26].

Associations of thinking. With the help of such associations, the content of sensory perception is formed, namely, thoughts about the being of a person, about the importance of life, vocation of personality, etc. (26%). Moral judgments arose in 23% of respondents. Fragmented estimates were recreated by 17% of respondents. The results of the questionnaire make it possible to state the following: high school students adequately understand and perceive philosophical poetry. The fact that 37 respondents were unable to give a clear answer to the question "What thoughts does the poem evoke?" causes concern.

Association of feelings. With the help of these associations, one can detect both the emotional suggestiveness of poetry and the emotional response of the reader to poetry. High school students (61%) stated that presented for analysis poem by I. Drach caused them to experience feelings concerning content of their lives. But there are rather non-specific, rather abstract descriptions of their emotions and feelings by students (32%). Only 7% of young people have aesthetic and 3% moral feelings. The results of the questionnaire allowed us to state the following: philosophical poetry uses the power of suggestions in the process of perception; the emotional content of the poem is perceived; it forms the sensual culture of the individual.

Association of motives. With the help of these associations the motive power of poetry was determined. Respondents' answers indicated that youth are dominated by associations associated with self-improvement (50%), self-knowledge (25%), development of creativity as self-actualization (17%), desire to be themselves (8%). However, a weak tendency of adaptation and integration to the society was noted. The results of the questioning make it possible to state the following: in spite of the power of artistic generalization, philosophical poetics is perceived personally and intimately.

Association of images. With the help of these associations the individual perception of the work was studied. Figurative associations were distinguished: personalized - 17%, local (15%), natural elements, processes (11%), animalistic images (5%). 40% of respondents manifested slightly differentiated, not specific perception of images. The answers to the questionnaire indicate that the students identify themselves as intended by the writer. This identification, is determined by the emotional and artistic culture of the youth, their life experiences. The results of the questionnaire give an opportunity to state the following: it is inherent in schoolchildren: undivided emotional content and poorly developed creative imagination, manifested in the inability to synthesize the images of the work.

Harmony associations. With the help of these associations, the aesthetic position of the youth was explored - a sense of integrity and harmony as a state of personality. Most of the answers (73%) indicate incompleteness of personality formation, "Self" - concepts of the individual, etc. It should be noted that a minority of schoolchildren point to objective, non-sensory moments that affect the perception of a work of art (28%).

Associations of praxical feelings. With the help of these associations the effect of the influence of the artistic image on the personality of the young people, the peculiarity of their sensual reflection, was investigated. This applies to the analysis and argumentation of the validity of the factors that determine the quality of aesthetic perception of poetry. In this process, the generalizing factor of "spiritual maturity" is a priority.

The analysis of the high school students' answers also allowed to state that the perception of the poetic work can be caused by the factors of the situation (mood, emotional state, own problems, etc.) - 10%; others emphasized creativity, the poet's talent, understandability, the realism of the work (8% each).

The survey compared the verbal series with concepts, images, feelings, emotions and actions that have arisen in schoolchildren in the process of perceiving poetry. It has been revealed that: for some of them, the text is a number of concepts, for others - melodies, for the third group - colors, for the fourth - movements (actions); some see pictures, others - verbal lines. Thus, the perception of poetry has a personal, individual character. The activity of perception is related to the imagination and imaginative thinking of a person.

The distinguished psychological features were used in the process of implementing the technology for studying and analyzing the artistic image. In order to study the effectiveness of this technology, a study similar to the work in the first stage was conducted. The high school students were also given the task of independently selecting and presenting a study of a poem (philosophical content) that had to be selected independently. Previously, the first group of students studied philosophical lyrics using developed technology that used suggestion mechanisms, the second group studied the poems by traditional methods (the main focus was on understanding words, semantics and stylistics). The following results should be noted. The students of the first group have already interestingly approached the choice of their poems, reciting them emotionally, figuratively, interestingly and brightly, without thinking about the accuracy of reproduction (everything happened naturally). A month later, 95% of the students clearly and completely reproduced the full content of the poem. The students of the second group recited dryly, unemotionally. A month later, 76% reproduced the full and unmistakable content of the poem.

In order to study the peculiarities of the perception of philosophical poetry by young people, a survey was conducted. Its results give reason to distinguish the following: the meaning of the same words can determine

various semantic associations; associations are defined with specific images, emotions, memories, receive some meaningful and emotional content; the content of the work perceived and comprehended by the student is determined by the experience of the individual, is supplemented by associations.

The associative ideas in the mind of the student may be broader and more versatile than the author himself/herself has put in, and may be more limited. However, associations are inextricably linked with the artistic image in the concrete-sensory perception of the work, and through it with the author, his/her personality. Expanding and enriching the associative image with new ideas in the student's mind, supplemented by personal experience and emotional experiences is the main idea of the writer.

Thus, the perception of a poetic work depends on the sensory experience of readers, and on the activity and depth of the associations that poetry avokes. It is the associations that fill the gaps left by the writer in the work.

V. CONCLUSIONS

The study of poetry has its own characteristics, due to the suggestive influence of the artistic image. Due to the suggestive elements used by the teacher, not only is the information of the artistic content perceived, but also the artistic outlook of the student is formed. The teacher, when analyzing poetry, should take into account the position of the student: the mechanism of formation of his/her ideas, the connection with emotional states, explain the main content, reveal the feelings that are inspired by the text, direct the reactions of children.

The study highlights the psychological features of the perception of artistic image by younger schoolchildren and high school students.

The results of the study of the landscape lyrics perception by younger schoolchildren gave the opportunity to distinguish three types of suggestion: holistic perception; beyond intent; fragmentary. It has been found that students often use visual images in the process of perceiving landscape verse. It has been stated that the simplest forms prevail in the associativity of thinking. This proves that for a holistic and thorough perception, active participation, students must acquire their own experience, be able to organize sensitive information. The main reason for this is that, in his/her work on literature lessons, the teacher first, emphasizes the development of intellectualism, and secondly, does not systematically use the methods and techniques of working on poetry.

The results of the study of suggestion peculiarities in the perception of artistic images of philosophical lyrics by high school students made it possible to distinguish the following types of associations: thinking, feelings, motives, images, harmony, praxical feelings. It is established that the level of understanding of the artistic image depends on the level of development of the student's culture, availability of experience, as well as age characteristics. Depth of perception of the image depends on the skill of the teacher, namely, how he/she takes into account the specifics of poetics in the process of studying literature, how he/she technologically organizes the work of understanding the works by students, which interactive techniques systematically applies in educational interaction.

Taking into account the psychological features of the associative perception of poetics, the technology of studying and analyzing the artistic image has been developed and tested. This technology takes into account that the perception of poetry should take into account the associativity in the system of the triad "subject - object - subject". That is, the artistic image (object) is an equal element of the educational interaction of the student (subject) with the teacher (subject). The study proved the effectiveness of this technology in the process of studying poetry: students better understand and therefore better perceive the artistic image. The main conditions for the implementation of technology that will provide effective poetry training are: high artistic quality of poetry as educational material; correspondence of student experience and poetic communication; the emotionality of the student on the perception of poetry; poetic ear , poetic vision of the world; the skill of analyzing the figurative and emotional content of a work; ability to transform the perceived; the presence of an association scheme; use of intersubject communications.The results of the study give reason to expand and deepen the understanding of not only the artistic image, but also consider the traditional subject-subject educational interaction as subject - object – subject one. Prospects for further development is the development of programs for the development of artistic and poetic abilities of schoolchildren of different ages.

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