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**FEATURES OF AESTHETIC OBJECTS PERCEPTION IN THE  
PROCESS OF ART DISCIPLINES STUDYING**

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**Abstract**

The main theme of article is the research to identify the features of the aesthetic objects perception. We consider this in the process of art disciplines studying. The aesthetic perception of objects is a complex phenomenon of cognition. A number of authors specify the necessity of activity organization for developing the aesthetic perception. Art and creative activity in the part of artistic disciplines studying is preferred. We based on the active approach to find the students level and features of the aesthetic perception development of objects. We used the dialectical method, the method of systemic analysis, general logical methods of cognition (analysis and synthesis), as well as the method of ascension from the abstract to the specific, differentiated review of creative features and trends in conditions of art disciplines teaching. The paper presents a research of the development of aesthetic objects perception by bachelor students. It was carried out in the field of artistic material processing and applied decorative arts in Nosov Magnitogorsk State Technical University (NMSTU). The results showed an insignificant improvement of the emotional and aesthetic perception level in the control group (SDPb-18-1) and significant improvement in the experimental group (STHp-18-1). We found the increase of students' interest to artistic and creative activities; students showed the necessity of self-expression; opportunities for further development of creative potential and intellection arisen. The analysis made it possible to highlight the tasks that contribute to the problem solution of aesthetic objects perception in the process of art disciplines studying.

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*Keywords:* Aesthetic objects, art disciplines, creative potential, perception, student



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## **1. Introduction**

Art classes help to feel and understand the surrounding reality deeply and multiply, to see in ordinary life facts truly significant and beautiful, characteristic and interesting (Righi et al., 2017). These activities directly affect the aesthetic perception of reality. And the aesthetic perception of reality, as scientists note, is the most complex of all problems, which has a complicated structure that has not been yet found out (Sarasso et al., 2020).

However, it is known that the perception of reality is mediating and developing in a certain activity; it is not a photographic process, physiologically absolutely predetermined and frozen. This is a dynamic process of mastering the experience of cultural and aesthetic development.

## **2. Problem Statement**

The problem of organizing the perception of the reality of students in the educational process grows to the size of a special pedagogical problem with the necessity of its pedagogical substantiation.

## **3. Research Questions**

During perception, a person performs many perceptual actions in order to form an aesthetic form of an object. In perception, the peculiarity of perceiver person, his needs, interests, aspirations, desires and feelings, are always affected (Sawyer, 2019). From the analysis of this category, we see that the experience of past perceptions is actualized during the process of a subject perceiving. The richer the person's experience and the more knowledge he has, the more complete his perception, and the more he notices signs, differences, properties in the subject (Shuqin, 2012).

Physiologists considered the interactions of various analyzers in the perception and observation of objects. They made the conclusion that the participation of the largest possible number of sensory organs makes the analyzing and synthesizing activity of the cerebral cortex richer. It increases the activity and consciousness of students, allows them to perceive and observe objects from different sides and in the qualities and properties totality. As a result, the perceived, observed phenomenon (object) is remembered in all the abundance of its content (Molderez & Ceulemans, 2018).

Procuring of this unity in the process of perception is an important condition for effective studying and education. It is necessary to take into account the dialectical interaction of the senses and perceptions; developed sensitive organs contribute to a more efficient perception, and the formed ability to perceive reality contributes to the development of sensory organs (Lenz et al., 2017).

A number of researches have shown the importance of the human visual system for the entire intellectual and especially creative activity sphere and the necessity of the constant control and development of this ability of students. The processes, that take place with the participation of vision, constitute an essential component and the basis of mental and speech processes, scientific and technical creativity, that means they invade all areas of content that are essential for a person's general education (Stolyarov, 2013).

According to Russian and foreign researches, vision provides about ninety percent of information about the world around person. Researches show that the evidence of other senses is translated by the psyche into a series of visual associations, to the alphabet of visual images.

Creating a perception of a pictorial object, the painter inevitably thinks about the image of the given object and about the material means (painting, graphics, sculpture, etc.) of his idea expressing. While choosing material means, we at the same time mean the ideas obtained during the perception of this object. Only for a more thorough study and description of the pictorial process these elements can be considered separately. Consciousness is the process of the real reflecting, material world outside of us. Therefore, all visual activity begins with the perception of reality and the formation of ideas about it. Consequently, artistic perception helps the development of sensory organs. This, ultimately, contributes to the harmonious formation of personality (Uzunboylu & İşlek, 2014).

Perception of reality is an inherent structural element of visual activity. A person depicting the surrounding reality does not automatically perceive and understand it; this must be taught in the same way as writing and reading (Kasatova & Sedova, 2017). This process is not immediately perceived. It requires a certain time, effort and means.

In the past pedagogical experience and in the existing system of teaching art disciplines, the methodology develops in diverse directions. We assume that this picture can be streamlined, i.e. all the tricks and methods may be placed in the following three lines: firstly – by the content of the educational work; secondly – by types of the teacher activities; thirdly – by the content of students' activities (Arslangazi, 2012).

In each of these directions, a series of continuously complicated tasks are being formed: from drawing of separate objects to working with a thematic drawing; from simple observation to awareness of associative-emotional content; from the choice of an elementary model to the disclosure of the depicted significance (Isitman, 2012).

Such system of perception problems can provide students with advancement from elementary contemplation skills to the perception of meaningful and expressive qualities of reality. It is included and inextricably linked with the educational process. It contributes to the activation of students' mental and creative activity, the development of an estimated-aesthetic attitude of the world (Andrienko, 2018).

#### **4. Purpose of the Study**

The aim of our experiment is to identify the peculiarities of the aesthetic objects perception in the process of art disciplines studying.

#### **5. Research Methods**

Here presented brief overview of each direction of the reality perception organization.

1. The content of the educational work is determined by set aims and objectives. While changing types of tasks, the main attention is paid to exercises of the sensory organs and the formation of various kinds of objects perception in the process of comprehended activity with these objects. With such a

system of sensory perception, practical activity constantly enriches the student's perception. Perceptual opportunities, in turn, lead to the enrichment and improvement of practical activity (Chua & Heng, 2010).

2. The activities of the teacher. The teacher is the organizer and leader of the entire educational process. He selects the exterior, sets it, makes the choice of the image motive, monitors the turnover and variability of tasks in content, time and material, etc. This organization depends on the consideration of the team leader and of individual capabilities and abilities of each student.

We distinguish the following types of the teacher actions in order to organize the reality perception of students: a) the choice of exterior; b) modeling the situation; c) statement of the educational task; d) variation of tasks in content, time and material; e) organization of observation; f) the educational and organizational role of the word.

3. Particular attention deserves the activities of the student to consider our problem.

Due to the analysis of the methodical literature and practical students' activities, we distinguish the following main methods of organizing the perception of reality, reflecting the creative actions of students:

- 1) Method of exterior observing;
- 2) Method of choosing the exterior;
- 3) Method of compositional reality perception.

Let's analyze these methods closer.

- 1) Method of exterior observing.

Observation is a method of active, direct, purposeful perception of objects and phenomena of reality in their natural conditions. It is carried out according to a given program and in a certain sequence. The genuine idea of the depicted object or phenomenon is based on the inclusion observation, comparison, analysis and synthesis, analogy, generalization and other actions to the process (Kasatova & Sedova, 2017).

Taking into account the experience of methodists of past years and basing on our own experience of working with students, we offer the following techniques for the development of students' observation during perceiving reality:

1. Expedient of visual perception activation. By squinting or relaxing our eyesight, we quickly and accurately determine the differences and similarity of the observed objects by color, shape and their spatial position.

2. Expedient of direct perception, visualization of origin from the side, with a fresh look. For example, while playing, doing something, you may stop and see how depicted objects look at the moment.

3. Expedient of a close and thoughtful examination of objects, with the aim of sketching, describing everything you see. Specific observation associated with a high culture of perception, which is developed in the process of life experience of the author-creator, and sometimes becomes the subject of his special exercises.

4. Expedient of three-dimensional volumetric vision, i.e. you may simultaneously look at the nearest objects and at the same time see the space behind these objects, or vice versa.

5. Expedient of lateral view, you need to stop looking at a particular depicted object, which you write, and look next to it.

6. Expedient of the verbal “description” of the perceived object that contributes to the understanding of the perceived and, therefore, a more complete image.

7. Expedient of dialogical conversation about the perceived object, the situation (questions, answers). Variations of this technique: a) the supervisor asks questions, students answer; b) some students ask questions, others answer (higher level) (Kozhevnikova, 2019).

2) Methods of choosing the exterior.

The diversity of reality makes it necessary to select exterior for perception, and then for the image.

Exterior, acting directly on the visual organs of a person, causes a certain emotional response and mood, which create appropriate conditions for perception.

In the educational process, teacher usually makes the choice of the image exterior. In most cases student can only depict it. This leads to passive mood of students in the classroom. In practice, we often meet with such a situation when students ask to put objects for the image or wait for the supervisor, who would tell them what to draw.

Meanwhile, the choice of the image object is an element of the student creative activity, and this must be systematically taught from the first day of classes. In the process of selection, the subject becomes closer, more familiar, more beautiful, looks more complex and rich in color and shape. In the choice of an image object, the author’s perceptions of the world, his aim and a certain purpose, desire, awareness of the image’s tasks are manifested.

Initially, the teacher makes the choice of exterior for perception and image, evaluates it and guides the attention of students. Thus, the supervisor develops the skills of conscious assessment and selection of exterior characteristic. He ensures the manifestation of an active attitude to students towards the exterior. If this is not done, then the “evaluative motivation”, “the motivation of personal relationship” will disappear from the visual activity.

The methods of choosing the exterior correspond to the methods of compositional perception, since, choosing a format, point of view, place, etc., we thereby choose the exterior. Therefore, the techniques for choosing the exterior and compositional perception will be described further.

3) The method of compositional reality perception.

Composition, in the simplest comprehension, is the arrangement of shapes and color spots on a sheet, on the picture plane. In a more complex understanding, composition is the visual images quest that expresses a given topic, i.e. essay. We introduce a method of organizing the perception of students, called the method of compositional perception. The essence of it is in the selection of the main, distinctive in reality and its organization in the format.

The ability to compose a picture consists of a special specific view of reality, which combines ideological and semantic comprehension side of the image with an assessment of its figurative, graphic and pictorial forms (Era et al., 2019).

The method of compositional perception is intended to identify and highlight the main thing in the observed still life, landscape. The main thing in the perception of the plot, exterior may be one figure or a group of people, any object or event. It can stand out in size, color, movement. The drawer can come to and go from him. According to it, all sizes of the main object will increase or decrease. To highlight the main subject, the student can use the contrast technique. For example, a house looks like a dark silhouette

on a light background. The same house, lit by the sun, will look like a bright spot against a background of dark trees, sky (Delplanque et al., 2019).

In the classroom, you must teach how to choose the most expressive sizes of the reality setting for the image. You should try to convince that the expressiveness of the image depends from the methods of isolating the object from the space, from the compositional perception, from the arrangement of the object in the picture plane rectangle.

For the development of compositional perception of exterior is necessary:

- 1) Using of "cropping ";
- 2) Mental choice of exterior;
- 3) The choice of place and point of view;
- 4) The choice of the center of the composition;
- 5) Image format variation;
- 6) Preliminary work on the sketch;
- 7) Analysis of tables, diagrams, photos;
- 8) Analysis of the artists or classmates work (Faizrakhmanova et al., 2018).

“Crop” helps to determine what exactly will fit into the composition. How to arrange the sheet better – vertically or horizontally, which format is better to take – elongated or approaching to square. Such cropping contributes to the development of a sense of composition.

Search for a composition can go mentally during stroll, on excursions, and in other circumstances. This technique is called "mental motive choice" (Balynskaya et al., 2019).

The choice of place and point of view contributes to the most complete representation of the observed exterior and the development of compositional perception. Certain properties and characteristics of the object are directly related with the point of view. The color property of the landscape also depends on the point of view, on the spacing of the spectator, on how and by what sides the object is revealed in exterior. In order to develop the right attitude of students towards the choice of point of view, various exercises are advisable. For example, we put a still life at the level of a common table or put down it to the floor or rise to the level of the eyes of a standing person, etc. When choosing a low point of view, we monumentality emphasize the depicted; the choice of a high point of view, like bringing objects closer to us, brings a note of lyricism into them. Knowledge of these features helps students to see the exterior.

The choice of the center of the composition also affects the perception of reality. For example, we observe two white spots: a white cloud and a girl in a white dress. You can concentrate on the girl’s dress, and then the cloud will appear darker than the dress, and vice versa. Our focus is completely on what we have chosen as the initial center. The choice of a different format affects on development of compositional perception. A small image (in the form of a 10x10 cm postcard) makes you look more closely at the object and admire it (Huang et al., 2020).

Work with the sketch promotes mindfulness and activity in the selection of the image object. If at the beginning of systematic studies predominates the work with the viewfinder, then in the future we teach students to start each work with a sketch. Tables, diagrams, photos, movies show the way of choosing the main in the development, specific in exterior approach to compositional perception.

Work with the development of a composite perception of reality ends with the choice of space using the viewfinder and performing composite sketches, and continues with the design of the finished picture. Here, the flaws in the compositional separation of space can be eliminated by selecting the appropriate field of the frame (Arslangazi, 2012).

Based on the study of the student's independent work and teaching methodology, the following levels of student activity in the process of perception can be distinguished on: 1) recognition; 2) looking at it; 3) analytical and synthetic observation; 4) compositional perception of the depicted, 5) perception with the formation of associative-emotional relationships, based on historical and semantic significance, the uniqueness of the depicted.

We define the first level as elementary. Students perceive the surroundings as the level of aesthetic signals. Such a fluent perception is characterized by recognition, on the basis of which corresponding emotions can arise.

Second level. In order to force students to extract additional information from the surrounding reality, volitional effort is needed, which we call "observation".

At the same time, a conscious analysis of the surrounding world begins at the level of elementary copying of individual signs of the depicted. For example, in technical drawing is to determine the height and width of depicted objects.

The third level is a high step on this way. It characterizes by the student's ability to conduct comparative definitions and logical analysis based on subject attributes and spatial relationships during observing.

The fourth level shows a more conscious attitude of students to the perception of reality, includes the ability to manage a sheet, format, use the viewfinder, make an informed choice of exterior, place, point of view: image, contributes to the development of vision in general.

The fifth level characterizes the activities of students at the highest level, a qualitatively another form of development in the organization of reality perception. This feature is characterized by the actualization of associative-emotional relations, due to the inclusion to the process, perception of the historical and semantic significance of the depicted. The teacher's explanation of the social and historical significance, the temporary uniqueness of the depicted, with the inclusion of experience related to the aesthetic and intellectual development of students, contributes to the increase of the process activity of perceiving reality (Kompatsiaris & Chrysagis, 2020).

## **6. Findings**

Experimental work was carried out during the academic year with bachelor students. Their specialties are 29.03.04 "Artistic Material Processing" and 54.03.02 "Decorative and applied arts and folk crafts" in NMSTU. In experiment took part students from groups STHp-18-1 and SDPb-18-1. At the same time, the experimental work was carried out with the group STHp-18-1 during the discipline "Fine technologies of artistic and industrial products". Group SDPb-18-1 was estimated during discipline "Academic painting". Experimental group (EG) is STHp-18-1 and control group (CG) is SDPb-18-1.

The ascertaining stage of the experiment confirmed that students have a predominantly low level of aesthetic objects perception.

We carried out the formative stage of the experiment, and to summarize the perception of aesthetic objects, we conducted a final diagnosis. As a basis for diagnostic tests, we took the tests and questionnaires that were used at the beginning of the experiment.

To determine the level of emotional and aesthetic perception, we used the survey method. After the control diagnostics, we compared the results with the previous ones (Tables 01, 02).

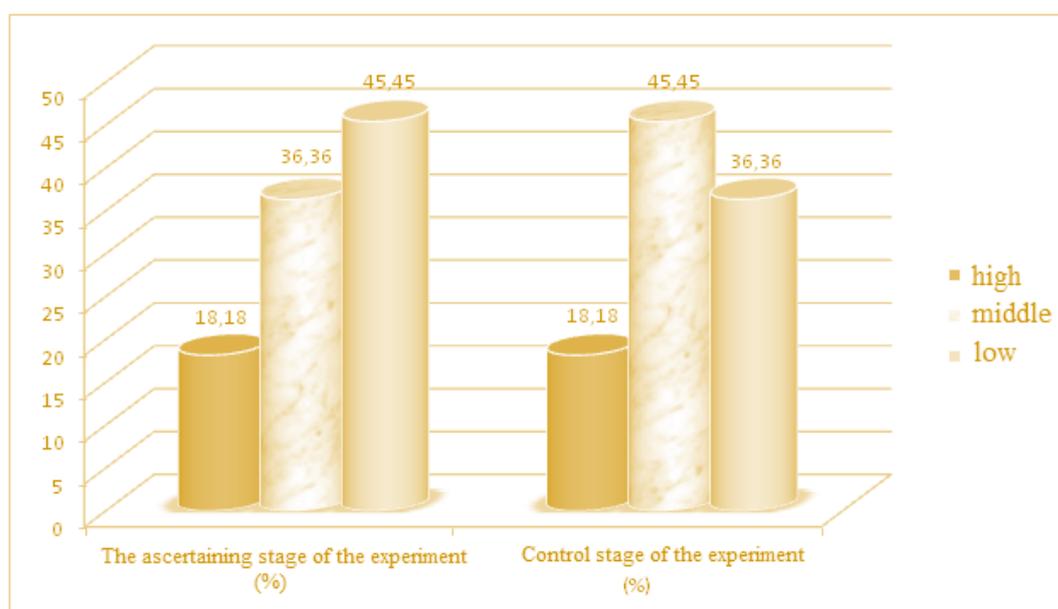
**Table 1.** Diagnostic results of emotional and aesthetic perception of CG

The level of emotional and aesthetic perception	The ascertaining stage of the experiment	Control stage of the experiment
	Number of students (%)	
High	18,18	18,18
Middle	36,36	45,45
Low	45,45	36,36

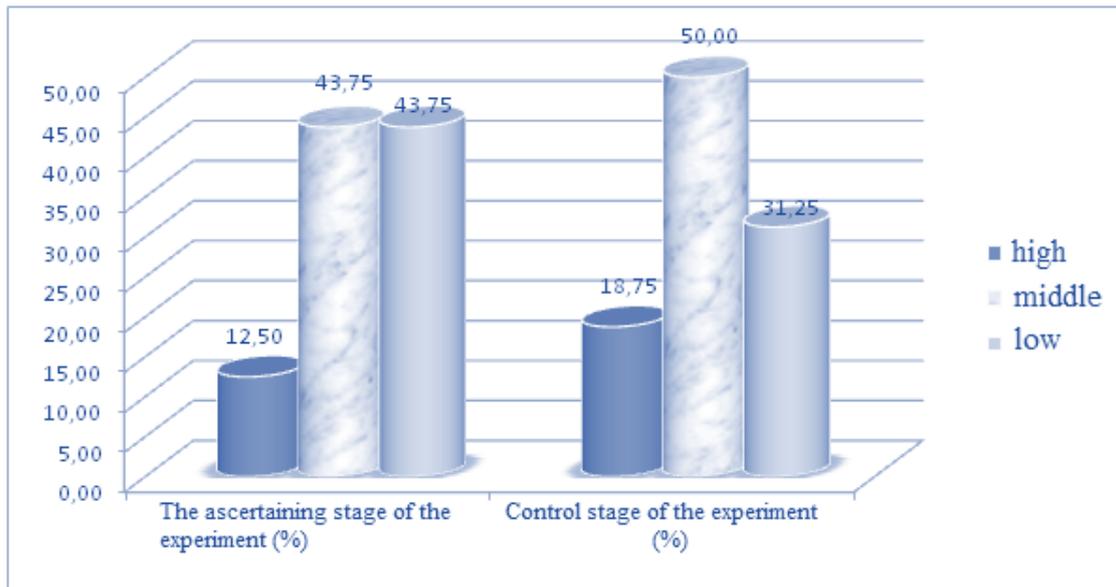
**Table 2.** Diagnostic results of emotional and aesthetic perception of the EG

The level of emotional and aesthetic perception	The ascertaining stage of the experiment	Control stage of the experiment
	Number of students (%)	
High	12,50	18,75
Middle	43,75	50,00
Low	43,75	31,25

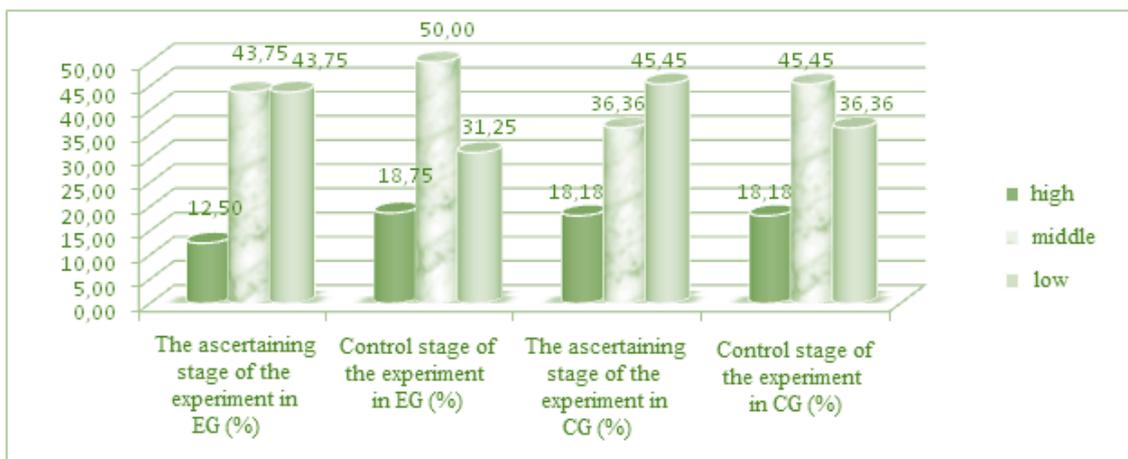
The diagnostic results showed an insignificant improvement of the emotional and aesthetic perception level in the control group (Figure 01) and significant improvement in the experimental group (Figure 02). The results of comparative diagnostics in two groups at the beginning and at the end of the experiment are graphically presented in Figure 03.



**Figure 1.** The results of comparative diagnostics of emotional and aesthetic perception of the CG at the beginning and at the end of the experiment



**Figure 2.** Results of comparative diagnostics of emotional and aesthetic perception of the EG at the beginning and at the end of the experiment



**Figure 3.** Results of comparative diagnostics of emotional and aesthetic perception in the CG and the EG at the beginning and at the end of the experiment

The creation of a continuous series of perceptions goes along with an increasing number of educational tasks. When students work on this series of continuously complicated tasks of perception, they develop an aesthetic attitude to reality, the mechanisms of cognition of reality are activated, and this, in turn, provides mental and creative work.

## 7. Conclusion

Results confirm that the techniques and methods of formation the perception of aesthetic objects, which we give in the process of studying art disciplines, help to improve the quality of students' activities.

This can be considered as a perspective direction of methodological research.

The regularity of development and functioning of person aesthetic relationship to the surrounding reality contribute to the relationship of natural, social, cultural and individual formation of human.

Within the framework of art disciplines, students' artistic and creative activities are realized, which begins with the recognition of aims and objectives, passes through observation and analysis of aesthetic objects, and ends with the formation of the perception of these objects.

The identification of such perceptual features contributes to the further expansion and deepening of vectors of the students' development in studying of art disciplines.

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