THE IMPORTANCE OF EMOTIONS IN THE PROCESS OF FORMING THE CULTURAL AND AESTHETIC ATTITUDE OF YOUNG CHILDREN TO REALITY

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Abstract

The article provides the grounds for the importance of younger children emotional development, since emotions indiscriminately affect the main psychical processes of an individual. The cultural and aesthetic attitude to reality constitutes one of the basic qualities being developed throughout an individual’s life, and poses a precondition for a successful socialization of the coming generation.

Keywords: Emotions, cultural and aesthetic attitude to reality, young children.

1 INTRODUCTION

According to Carroll Ellis Izard (Differential Emotions Theory), emotions constitute the primary motivational system of human beings. From our point of view, it might make more sense to differentiate emotions that enable constructive behavior and those that facilitate psychological entropy. An important point is that this positive/negative emotions differentiation entirely depends on “intra-individual and person-environment processes as well as on more general ethological and ecological considerations”. [3, p. 25] On top of that, the interest-excitement emotion, being positive in its sense and reflected in any kind of activity, poses a certain interest and importance within the context of our research. An individual’s interaction with the best artwork is the way that leads to “creative endeavors” (Izard, 2008).

One cannot deny the fact that people are essentially emotional or emotional-social beings; they tend to surround themselves with the people or things to which they are emotionally attached. Izard maintains that “learning through experience (both private and social) is as important as or more important than the acquisition of facts and theories” [3, c.12], since the emotions simultaneously effect both an individual and all his/her functions.

2 OBJECTIVES

According to V.N. Maysischev, “the psychological point of relationship is that it constitutes one of the forms of reality reflection by a human being”. Relationship building results from an individual’s reflecting on a conscious level the essence of those social and objectively existing relations of the society under the conditions of its macro- and micro-existence, in which he/she lives. The scientist also notes that a human’s perception of the reality, his/her memory, thinking, imagination, and attention capture all the features of the objective world. Moreover, all these psychical processes are affected by a human’s attitude towards various aspects of the world, whilst being a part of it himself. The inescapable fact is that the changes in the world lead to changes in the person himself, or rather his "position" in the world, in the world of his existence and activities, which justifies the change in the "world view" and the very attitude towards different aspects of this world. Of special interest for us is V.N. Maysischev’s viewpoint on the role of the human’s activities. According to the researcher, it is the activity that makes a person a “master of his trade” and a “handyman”. Beyond that, educational, play, and work activities devoid of relationship that “requires co-creation, cooperation, collaboration, and collectivism” from the participants will be neutral in terms of making the individual’s basic psychical character, which constitutes his moral core. It is important to promote such a relationship that will encourage a person’s moral behavior.

Speaking about the person’s cultural and aesthetic attitude to the reality, a special attention should be paid to the study of a so-called environment (V.N. Maysischev). In this case, the “environment” refers to a specific cultural and aesthetic space, which contributes to personal development of a primary school-age child in various kinds of creative and co-creative activities. We think it is relevant to consider the cultural and aesthetic attitude to the activity as an integrative characteristic of a person,
based on the cultural and historic development of the society and built on the “foundation” of the affection development in the course of the esthetic activity. At the same time, the child’s cultural and aesthetic attitude to the reality is a key to his further development of esthetic culture.

Creative activity reveals its positive nature both in intellectual and emotional spheres of a person. Governed by the beauty rules, creative or co-creative activity is distinguished by its targeted influencing any actor. However, it should be noted that an artist, a musician or an actor actually exercise their talent only when they feel a strong desire to do this, an irresistible need to share their view of life, mood, emotions, and feelings with the others.

When treating the emotion as a condition for the probability of some event occurring, it should be emphasized that the emotion guarantees anticipation, which in its turn is a core educational process. [3, p.112]. At the phenomenological level, emotion appears as either a strongly motivated experience or an experience that is directly relevant to the subject. [3, p. 105]

Art is yet another specific form of a person’s inner world existence. Theater constitutes one of the unique art forms providing for a compound integration of various art forms, genres, and trends. In the context of this paper problematics, it should be emphasized that, on the one hand, the performance art serves as a means of communication between people. On the other hand, theater is one of the forms of the younger children’s emotional sphere development.

By “assuming” a role in a stage performance, every child faces understanding of the complexity of internal relations between language and experienced emotions. Humans lack an inherited quality to unambiguously express one’s emotional experience using words, and this often poses an obstacle in relationship with other people. This issue can be partly solved by analyzing the lines of a character in a particular situation. This is the mechanism of forming an emotional experience, which, after being memorized by a child-actor, can hold back or, on the contrary, motivate a person to act this or that way in real-life situations.

Describing the emotion as a sensitive active tendency, and a motive as an active impulse connected with mind, it is possible to conclude that a motivated action is a function and emotion of cognitive processes (Arnold). [3 p.76]

Describing the emotion as an altered state of consciousness or its specific state, it is possible to say that it interacts with the states of mind and affects them.

According to L.S. Vygotsky, an actor’s stage experiences constitute a part of a complex artistic endeavor process. In this respect, an actor’s emotions being a matter of art go beyond his personality and constitute a part of an emotional dialogue between an actor and the audience. [2 p.805-806]

This aspect is especially valuable in the context of forming the cultural and aesthetic attitude of young children to the reality by means of the performance art.

3 RESEARCH METHODS

Theoretical methods of studying the formation of the cultural and aesthetic attitude of young children to the reality included: a broad study of special philosophical, psychological, pedagogical and scientific methodological literature on the emotion-driven aesthetic activity of young children, as well as educational and methodical documentation based on the analysis, synthesis, and theoretical simulation.

In our study, we have used the following general-logic methods: modeling, comparison, analysis and generalization of best pedagogical practices in the realm of the issue under study, and conceptualization of educational practices.

Empirical methods (observation and analysis of the practical activities of teachers and children in the framework of the psychological and pedagogical experiment) were applied during the experimental work in accordance with the developed model to promote forming of the cultural and aesthetic attitude of young children to the reality.

Considering the formation of the cultural and aesthetic attitude of young children to the reality, we have defined the following criteria for this quality formedness: cognitive, emotional-sensory, value-worldview, behavioral, and reflective. Within the framework of this article, we would like to have a closer look at the emotional-sensory criterion, which is mainly indicated by emotional intelligence, emotional responsiveness, empathy ability, insight ability, the presence of artistic and aesthetic needs
and emotional-aesthetic preferences. To measure these indicators, we have applied the following diagnostic methods: the N. Hall Emotional Intelligence Diagnostics method, I.M. Yusupov's Empathy Express-Diagnostics, Narrative Images technique adapted by R.R. Kalinina, Measurement of Artistic and Aesthetic needs (V.S. Avanesov), and the tests to measure the quality of emotional and aesthetic preferences: the Van Gogh test, the Portraits test (E.M. Torshilova, T.V. Morozova). Under study are the students of Gloria, the Cultural and Language Center, the city of Ulyanovsk (Russia).

4 STAGES OF RESEARCH

The first stage (2014-2015) is referred as retrieval and theoretical. During this period, the main scope of issues associated with the formation of the cultural and aesthetic attitude of young children to the reality through the staging in English was determined. The study framework, its goals, objectives, and hypothesis were developed. Objective and subjective factors, psychological and pedagogical conditions and contradictions that directly affect the formation of the cultural and aesthetic attitude of young children to the reality were determined and systematized.

The second stage (2015 - up to the present) is devoted to experimental work. The main idea behind it is to try out a newly developed pedagogical model of the cultural and aesthetic attitude of young children to the reality through the staging in English. Our theory encompasses the following fundamental components: the goal, objectives, principles, basic approaches, techniques, and the components of the cultural-aesthetic creative activity in the context of the subject matter under consideration. Of particular importance in the implementation of our pedagogical model was the involvement of the younger children in the staging in a foreign language, based on the teacher-children co-creation. In doing so, we have taken into account the factors and psychological and pedagogical conditions for a successful development of the emotional sphere of each child, since, as it has been mentioned above, it is fundamental for both the efficiency of drama classes, and the development of personality in general. While trying out the proposed model, we adjusted the tasks set, as well as the approaches and pedagogical techniques applied.

In the course of the psychological and pedagogical experiment, a great attention was paid to the description of staging as the main form of the poly-artistic approach implementation, the development of evaluation criteria to determine the maturity levels of the cultural and aesthetic attitude of younger schoolchildren to the reality; research methods and diagnostic techniques have been revised.

The third and final stage (2017-2018) will be devoted to the research completion, analyzing and generalization of the results obtained, summing up the findings, and compilation of scientific and methodological recommendations.

Our preliminary analysis of the proposed pedagogical model performance shows that young children are especially emotionally receptive, sensitive, and prone to imitation. These are the qualities that are fundamental for a person’s emotional sphere formation, which contributes greatly to further formation the cultural and aesthetic attitude to the reality. A high level of such attitude makes each person open to Humanities and capable of active co-creation (and the language activity as well).

5 DISCUSSION OF THE RESEARCH OUTCOMES

52 students have participated in the study. Based on the results of complex diagnostics at the summative assessment stage, we have obtained the following results: 7 students (13%) with a high level of emotional and sensual development; 20 students (38%) with an average level, and 25 students (49%) with a low level. The results of the intermediate diagnosis alone make room for positive results. This is evidenced by the fact that the number of students with a high level of emotional and sensory development has remained unchanged, i.e. 7 students (13%), the number of children with an average level has increased from 20 to 26 (i.e. from 38% to 50%), and the number of students with a low level has decreased by 6 people (from 49% to 37%) and is 19 students, respectively.

6 CONCLUSION

In conclusion, it is worth noting that the work on the development of the emotional sphere of younger children determines greatly successful forming the cultural and aesthetic attitude of younger schoolchildren to the reality.
A fairy tale character image-building is a creative process that cannot be unemotional and uninteresting. In most instances, the success of staging depends on the teacher, as he/she is a role model, and quite often it is he/she who demonstrates the patterns of the characters interaction in different circumstances.

REFERENCES


