

PSYCHOLOGICAL CHARACTERISTICS OF STUDENTS' PERCEPTION OF WORKS OF ART

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Annotation: this article shows the peculiarity of the perception of works of art by students. The perception of a literary work of fiction is considered "a complex mental and psychological process, a special type of activity that includes various areas of the psyche."

Keywords: Emotional-figurative, intellectual-evaluative, moral personality.

Fiction is one of the main means of comprehensive harmonious development of personality and allows you to expand a person's life experience. This type of art helps to feel, recognize and experience those emotions that the reader may never have experienced or will not experience in real life. Fiction carries enormous developmental and educational potential, as it introduces the child to the spiritual experience of humanity, promotes the development of thinking and the formation of the emotional sphere.

While reading works of fiction, children's speech develops. It expands the vocabulary of students based on the formation of certain concepts and ideas in them, and also develops the ability to express their thoughts orally and in writing. This development occurs due to the fact that works of art are written in precise, figurative, emotional literary language. It is precisely this that corresponds to the peculiarities of children's perception.

With the help of simple stories, children gradually learn to understand the main idea of the work, its content, get acquainted with the characters, their characters, and evaluate certain actions. In an accessible form, children become acquainted with the visual means of language through works of art.

The formation of a cultural, intellectually developed, moral personality is the main goal of education and upbringing in primary school. In the process of listening and reading works of fiction, a child develops the experience of various direct reading impressions and experiences, which are the basis for comparison and even some systematization of his everyday ideas and experienced feelings. Of course, first this happens with the help of an adult - parents, teachers, who act as an intermediary between a young child and the text of a work of art.

The deeper and more fully a reader perceives a particular work of art, the more significant its influence on the individual. In accordance with this, as one of the results of studying the academic subject, the sample program for literary reading puts forward the following learning outcome: a full perception of works of fiction. On the one hand, this is a personal result in any person's perception of the text of a work of art, on the other hand, it should be qualified as an important substantive result of primary literary education.

The literary development of a primary school student is presented as a triune process associated with:

- 1) improving reading activity, which implies a full perception of the work, seeing the literary text in the unity of form and content, developing an assessment and determining one's own attitude to what is read;
- 2) development of the ability to express oneself in words (test of the pen).
- 3) expanding the reader's horizons and reading culture.



Perception is a complex mental process. Psychologists define perception as a cognitive mental process, which consists of a holistic reflection of objects, situations and events and arises from the direct impact of physical stimuli on the receptor surfaces of the sense organs. Many artistic works also directly affect the senses, for example, works of fine art, musical works.

Analysis of psychological and pedagogical literature revealed different approaches to the concept of “artistic perception”. So, T.V. Ryzhkova considers the perception of a literary work of art as “a complex mental and psychological process, a special type of activity in which different spheres of the psyche are involved.”

Currently, the problem of full perception of a work of art is insufficiently studied, since a unified classification of levels of perception has not been created. Scientists' opinions are divided regarding terminology, the number of levels of perception, and the skills that a student should have at each level. In addition, the positions of researchers and methodologists differ on when to begin teaching children to understand the author’s position, the mastery of which presupposes a full perception of a work of art.

Psychologists believe that primary school students exhibit two types of attitudes towards the artistic world of a work.

The first type of relationship - emotional-figurative - represents the child’s direct emotional reaction to the image the basics that stand at the center of the work.

The second type of attitude - intellectual-evaluative - depends on the child’s everyday and reading experience, in which there are elements of analysis.

The following types of perception of literary works by younger schoolchildren are distinguished:

- 1) emotional-figurative (the child’s immediate emotional reaction to the central images of the work);
- 2) intellectually - evaluative, based on the child’s life and reading experience with elements of simple analysis.

Students in grades I-II cannot independently, without the help of an adult, understand the ideological content of a work; children of this age cannot, based on description, recreate in their imagination the image of a previously unknown object, but perceive it only on an emotional level: “scary”, “funny”; A reader of six to eight years old does not realize that in a work of art it is not real reality that is recreated, but the author’s attitude to real reality, therefore they do not feel the author’s position, and therefore do not notice the form of the work. A reader of this level of preparation cannot evaluate the correspondence of content and form.

Students of grades III-IV have already acquired some reading experience, their life experience has become more significant. As readers, they manifest themselves at a higher level. They are able to independently understand the idea of a work if its composition is not complicated and a work of similar structure has been previously discussed. The imagination of these students is sufficiently developed to recreate a previously unseen object from a description, if mastered language means are used to describe it. Students at this level develop empathy for the author, that is, they differentiate between their own reader’s position and the author’s position. They can understand the formal features of a work without outside help if they have previously observed similar visual and expressive techniques in their reading activities.

In grades 2-4, large-scale works include some folk tales, prose and poetic literary tales, short stories, scientific and educational texts, myths and legends, and epic tales. The authors of “Literary Reading” in elementary school compiled textbooks in such a way that they combined



an increased level of difficulty with the necessary principle of accessibility. The concept of accessibility has a certain content. The work, while maintaining its poetry and high dignity, should be: "... firstly, accessible to language learners, so that they can read it independently; secondly, it is not overloaded with events and characters; thirdly, it is understandable from the point of view of the problems and issues considered in them, so as not to impose on the children those feelings that they do not have."

When working with works of significant volume, i.e. such that are studied over several lessons, the specifics of primary schoolchildren's perception of each specific literary text should be more fully taken into account. According to psychologists, "readers' imaginations do not immediately, not from the very beginning of reading a work, become creatively active and emotional."

It takes more or less a long time for it to work. This is due to the very nature of a work of art, which has not only a logical, but also an emotional structure. The latter is precisely intended to include the reader's emotional reaction, to activate his imagination after finishing reading the exhibition.

Therefore, to fully perceive fiction, a child must master a number of skills:

- notice and recognize artistic means of expression and, above all, the language of the work;
- determine the genre features of the work (distinguish prose from poetry, fairy tale from short story);
- see the components of the work (image, action), figurative image of nature (landscape), their functional purpose in the text;
- be able to recreate in your imagination what you read, penetrating into the emotional orientation of the work;
- see the author's position and determine one's own position, perceive the work adequately to the author's intention.

To summarize the above, we can conclude that the complex process of perception is accompanied and completed by the formation of the child's attitude to what he reads, judgments about characters, events, and the work as a whole. The reader's attitude is expressed in emotional manifestations - gestures, facial expressions, in the verbal coloring of reading, by which one can judge the impact of the work on the little reader.

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