

РОЗДІЛ І. ПРОБЛЕМИ ЗАГАЛЬНОЇ ПЕДАГОГІКИ

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Maryna Boichenko

Sumy State Pedagogical University named after A. S. Makarenko
ORCID ID 0000-0002-0543-8832

Andrii Nykyforov

Sumy State Pedagogical University named after A. S. Makarenko
ORCID ID 0000-0002-0576-980X

Olha Hulei

Sumy State Pedagogical University named after A. S. Makarenko
ORCID ID 0000-0002-6501-5022

Oksana Kapran

Sumy State Pedagogical University named after A. S. Makarenko
ORCID ID [0000-0003-0505-1889](https://orcid.org/0000-0003-0505-1889)

Anna Nechyporenko

Sumy State Pedagogical University named after A. S. Makarenko
ORCID ID 0000-0003-0935-2945

Nazar Nykyforov

Sumy State Pedagogical University named after A. S. Makarenko
ORCID ID 0009-0003-3910-6427
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DEVELOPMENT OF COGNITIVE PROCESSES AND FORMATION OF FIGURATIVE THINKING OF JUNIOR SCHOOLCHILDREN USING VISUAL ARTS

The purpose of the article is to summarize the views of leading pedagogues and scientists regarding the effective use of visual arts for the development of cognitive processes and the formation of figurative thinking. The priority methods of this research were chosen: theoretical analysis and generalization of information on the use of artistic creativity in the educational process. The views of modern scientists, practicing teachers, and classics of pedagogical thought regarding the formation of the aesthetic culture of children of primary school age in the context of aesthetic education are analyzed. Specific methods and techniques of the teacher's work with pupils are considered: demonstration, examination of the subject, contemplation, and analysis of works of visual arts, and co-creation between the teacher and the pupil. Conclusions were made that artistic creativity is an essential means of aesthetic education and the development of creative abilities of primary school age.

Key words: *artistic creativity, visual art, aesthetic education, development of creative thinking of junior schoolchildren.*

Introduction. Visual arts are a unique educational discipline that allows schoolchildren to develop their abilities for various creative professions: artist, designer, photographer, fashion designer, and computer graphics specialist. The task of aesthetic education of schoolchildren, the development of cognitive processes, and the formation of artistic-figurative and volumetric-spatial thinking are

successfully implemented in fine arts lessons. Art classes provide an opportunity to effectively develop aesthetic tastes, to form a sense of beauty, the ability to understand and appreciate works of art, to notice the beauty and diversity of nature.

Analysis of relevant research. The analysis of several scientific works made it possible to conclude that at the end of the 20th century, the number of works on the study of ways of multi-vector use of visual arts tools in the education and upbringing of children and youth significantly increased. These trends have especially intensified since the beginning of the 21st century. Thus, the importance of the concept of aesthetic education of the younger generation in education institutions of various levels is highlighted by modern scientists: T. Andrushchenko, P. Hrytsaienko, D. Zhola, V. Kutishenko, L. Stetsenko, A. Shcherbo and others. Aesthetic education was also studied by scientists: I. Bekh, O. Bykhovska, N. Bibik, I. Vasylianska, O. Volkova, A. Doroga, A. Ivanytskyi, L. Masol, H. Shevchenko, who not only developed but also significantly updated traditional scientific ideas in this field. The innovative potential of visual art tools in shaping the aesthetic attitude of junior schoolchildren toward the surrounding world was studied by O. Vyshnevskyi, V. Vlasova, I. Hroshenkov, O. Pashchenko, H. Pustovit and others.

In the context of our research, the works of domestic classical teachers (A. Makarenko, V. Sukhomlynskyi, K. Ushynskyi) regarding the problem of aesthetic upbringing and harmonious development of the child and the ways of solving it using the means of art, including traditional folk art, are undoubtedly important.

The study is aimed at revealing the instructions of classical pedagogues and summarize the information of modern scientists regarding the successful use of visual arts for the development of cognitive processes and the formation of figurative thinking of junior schoolchildren in the process of aesthetic education of the pupil's personality.

Methods. The priority methods of this study were theoretical analysis and generalization of information on the use of artistic creativity in the educational process of junior schoolchildren.

Research results. It is a well-known fact that primary school pupils are characterized by visual thinking. And this should be remembered by the art teacher in the process of planning and organizing his work. It is worth noting that in this age period, children's involuntary attention is

better developed than voluntary attention. It is aimed at bright, new, interesting subjects, objects, and phenomena.

When working with junior schoolchildren, the teacher must take into account the age characteristics of the pupils, V. Kutishenko convinces us, to remember that the perception, imagination, and thinking of children aged 6-10 years differ from the same processes among older schoolchildren and the teacher too. Visual thinking prevails among primary school pupils. And this must be taken into account by the teacher in pedagogical activities. V. Kutishenko in his lectures on age and pedagogical psychology notes that the perception of the surrounding reality among junior schoolchildren is wide and sharp, but not differentiated enough. Such a perception is characterized by vivid emotionality. Perception acquires a more directed state before the end of the primary school age, a significant role is given to organized observation (Kutishenko, 2005, p. 43). In this age period, children's creative imagination improves and their creativity develops. There is also expansion of knowledge and improvement of abilities and skills. As V. Kutishenko notes, the cognitive interests of younger schoolchildren have their own specificity, which consists in their extensive form of development and bright emotional coloring (Kutishenko, 2005, p. 44).

Therefore, when choosing the methods of work in art classes, one should be guided by the principle of age appropriateness, actively use visual and figurative thinking, but at the same time promote the development of logical, analytical thinking (Boichenko, Nykyforov, Hulei, 2022). The fact that emotional perception is common for junior schoolchildren, the teacher should use it for aesthetic education. Through the emotions of children, it is possible to convey to them the aesthetic principles of drawing, to direct them to the awareness of the positive state that contemplation of works of art and engaging in artistic activity itself induces in them (Shevchenko, 1985; Hulei, Chasnychenko, 2020). Psychologist and teacher H. Shevchenko emphasizes that artistic activity in the content of aesthetic education of schoolchildren is one of the effective ways of the harmonious development of a child in a combination of learning and upbringing, self-education, educational and extracurricular work; unity of actions of school, family and public and state cultural institutions (Shevchenko, 1985). In this process, scientists are sure, it is important that the methods of education and upbringing help to convey aesthetic ideals to children in an accessible, easy way, to form in them the skills and abilities necessary for successful learning

and self-awareness of students in the further educational process (Masol, 2002; Masol, Bibik, 2002).

According to modern pedagogues-practitioners and researchers of national and European history of art education, art remains one of the most popular, most widespread, and effective forms of aesthetic education (Stetsenko, 2013; Nykyforov, Hulei, Kapran, 2023). According to D. Zhola and A. Shcherbo, a society that is interested in increasing the level of citizens' culture tries to use various forms as fully as possible for this purpose, striving at the same time to diversify education methods (Zhola, Shcherbo, 1998).

It is appropriate to emphasize that the outstanding teacher K. D. Ushynskiy considered nature, work, and art to be the main means of aesthetic education of a child and called on teachers to expand their knowledge and ideas based on sensory experience, to prepare students to perceive the beauty of nature and art (Ushynskiy, 1950). It was not by chance that the pedagogue-educator considered it necessary to include the disciplines of the aesthetic cycle: painting, music, and singing in the curricula of folk schools. In this regard, he raised the issue of implementing art education of teachers and educators. K. Ushynskiy called nature and art an important source of aesthetic influences on a child, which, as the scientist emphasized, are the first educators, because they are the most accessible to children's perception and understanding. Based on the perception of the beauty of the surrounding world, in particular, colors, sounds of nature, and forms, the teacher believed, the development of the child's sensory sphere and visual learning naturally occurs (Ushynskiy, 1954). As we can see, K. Ushynskiy pays attention to a child's perception of color in nature. We have the opportunity to draw a parallel with the perception of color in a picture because with the help of color and color combinations, the necessary atmosphere is created in the picture and the perception of the plot of this or that work is formed. Therefore, the perception of color is an important part of human life. It is a source of information and feelings from the environment (Kapran, 2023, p. 17), which is extremely important for the aesthetic development of children of primary school age.

V. O. Sukhomlynskiy also draws attention to the problem of using visual arts in the education and upbringing of children (Hulei, Kaliuzhna, 2019). Thus, in the book "Spiritual world of a schoolchild" by V. O. Sukhomlynskiy, interesting observations were made about the influence of drawing on the spiritual development of schoolchildren. In

the school for four years, the following experiment was conducted: in a moment of strong emotional uplift, caused by something experienced or known again, the teacher offers children to convey their experiences in a picture. Children not only excitedly drew objects or fairy-tale images, but also expressed their attitude to what they drew. It is necessary to look for ways of influencing the personality that will encourage them to think, look around, and revise their views on behavior. V. O. Sukhomlynskyi claimed that "The greater the amount of knowledge of our pupils, the richer the spiritual and intellectual life of the collective should be, the more important it is that knowledge be a means of communication and knowledge of a person" (Sukhomlynskyi, 1977). Human education is a multifaceted process. But two sides in this process are decisive: education of feelings, soul, and education of the mind. It goes without saying that it is impossible to separate one from the other. According to V. O. Sukhomlynskyi, "a modern person should be educated in intellectual subtlety and sensitivity to human wisdom" (Sukhomlynskyi, 1975). Further observations proved that many children developed a need to convey what they saw or experienced in a picture. Not all children have a tendency to draw, but drawing lessons left a deep mark on their inner world. These children differed in finer, more stable feelings, comprehensive curiosity, accuracy, and flexibility in creative activity (Bekh, 2003). Therefore, the underestimation of drawing in the system of education of junior schoolchildren and the wrong setting of teaching this subject can spontaneously affect the development of schoolchildren.

O. Pashchenko notes that classes on the development of creative abilities of junior schoolchildren are mostly conducted in the form of a game. For this, we need games of a new type: creative, developing games, which, despite all their diversity, are united under a common name not by chance, they all come from a common idea and have characteristic creative abilities:

- 1) each game is a set of tasks
- 2) the task is given to the child in a different form, and in this way it introduces him to different ways of transmitting information;
- 3) tasks are arranged approximately in order of increasing complexity;
- 4) tasks have a very wide range of difficulties; therefore, games can generate interest for many years;

5) gradual increase in the difficulty of tasks promotes the development of creative abilities (Pashchenko, 2006).

For the effectiveness of the development of creative abilities in children, it is necessary to comply with the following conditions: the development of abilities must begin from an early age; tasks that gradually become more complex create conditions that precede the development of abilities; creative games should be diverse in their content because they create an atmosphere of free and joyful creativity.

In his activities, the teacher of the drawing group and the teacher of visual arts use various methods and techniques in drawing, sculpting, application, and construction. Thus, in drawing, the main technique for the junior group is to show how to use pencils and paints. The most effective technique is passive movements when the child does not act independently but with the assistance (*Methodological Recommendations for the Education and Training Program*, 2016). Effective games are visual movements of a homogeneous, rhythmic nature with the presentation of words: “there – here”, “up – down, etc. This method makes it possible to connect the image of the object with the visual movement. V. Vlasova suggests another method of working in the junior group, it is the co-creation of the teacher with the children. Therefore, the information-receptive method is actively used in drawing classes. An active way of getting to know the shape of an object is especially useful before class: children circle the shape with their hands, play with flags, balls, and orbs, and feel visual objects. Such examination of the subject creates more ideas about it (Vlasova, 2006). It is also effective to examine the object by moving the hand along the contour and showing this movement in the air. Direct display of image mode is used only when this form is encountered for the first time.

As O. Kirsanova notes, the perception of an artwork is a complex mental phenomenon. It is carried out thanks to the course of both cognitive and emotional processes of the human psyche. Scientists determine the components of perception of artworks that must be developed among children of the primary school age:

1. Emotional component: manifestations of joy, surprise, admiration, etc.

2. Cognitive component: observation, which is manifested in the ability to single out the object of perception among others (Kirsanova, 2018).

As for memory, mechanical memory develops more actively among junior schoolchildren, and logical memory develops gradually. It follows from

this that classes in which primary school pupils learn to contemplate works of art and analyze them become important. At the same time, the perception of works of art acquires a more directed state before the end of the primary school age, and a significant role is given to organized observation.

We agree with the generalized conclusions of V. Kutishenko regarding the fact that preparatory work plays an important role in organizing the perception of artistic works by children of primary school age. The main conditions for ensuring a full perception of a work of art, taking into account the age capabilities of a child of the primary school age, should be:

- correspondence of the pupil's experience and artistic communication;
- a positive emotional mood when perceiving a work of art;
- development of the visual vision;
- the ability to analyze the figurative and emotional content of an artistic work;
- the ability to provide an aesthetic assessment of a work of art (Kutishenko, 2018, p. 19).

We would like to mention that the fine arts program for pupils of lower grades is built according to the season. For example, V. Kutishenko points out, that the image of autumn is planned for the autumn months so that the child can observe changes in nature directly during classes and have the opportunity to reflect his feelings in the picture in autumn (Kutishenko, 2018, p. 20). By the way, programs for out-of-school and general education institutions of artistic and aesthetic direction are also aimed at combining art classes with natural and climatic conditions and in accordance with the cyclical changes of the seasons (Bykhovska, Vasylianska, Volkova et al., 2008).

Conclusions. Summarizing all of the above, it is necessary to emphasize that art classes have an important aesthetic and educational value for children of primary school age. When they are involved in visual arts, aesthetic tastes, and creative possibilities develop.

Prospects of the further research. We see the prospects for further scientific research in a careful learning of the historical experience of aesthetic education by means of fine and decorative arts in Ukraine in the 19th and early 20th centuries.

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АНОТАЦІЯ

Бойченко Марина, Никифоров Андрій, Гулей Ольга, Капран Оксана, Нечипоренко Анна, Никифоров Назар. Розвиток пізнавальних процесів та формування образного мислення молодших школярів засобами образотворчості.

Статтю присвячено аналізу використання засобів образотворчого мистецтва для розвитку пізнавальних процесів та формування художньо-образного мислення учнів молодшого шкільного віку.

Мета статті – узагальнити погляди провідних педагогів та науковців щодо ефективного використання засобів образотворчого мистецтва для розвитку пізнавальних процесів та формування художньо-образного мислення. Пріоритетними методами даного дослідження було обрано: теоретичний аналіз та узагальнення відомостей щодо використання засобів художньої творчості в освітньому процесі.

Проаналізовано погляди сучасних науковців, педагогів-практиків та класиків педагогічної думки стосовно формування естетичної культури дітей молодшого шкільного віку в контексті естетичного виховання.

Розглянуто певні методи та прийоми роботи педагога з учнями в галузі образотворчості: показу, обстеження предмета, споглядання та аналізу творів мистецтва, співтворчості вчителя і учня. Виокремлено умови забезпечення повноцінного сприймання художнього твору з урахуванням вікових можливостей молодших школярів:

- відповідність досвіду учня і мистецької комунікації;
- позитивний емоційний настрій під час сприймання художнього твору;
- розвиток образотворчого бачення;
- уміння аналізувати образно-емоційний зміст мистецького твору;
- формування вміння надавати естетичну оцінку художньому твору.

Констатовано, що для ефективності розвитку пізнавальних процесів та формування образного мислення в дітей молодшого шкільного віку необхідно дотримувати умов: розвиток творчих здібностей потрібно починати із самого раннього віку; завдання-сходи створюють умови, що випереджають розвиток здібностей; творчі ігри повинні бути різноманітні за своїм змістом, тому що створюють атмосферу вільної й радісної творчості.

Зроблено висновки про те, що художня творчість є вагомим засобом естетичного виховання й розвитку творчих можливостей молодших школярів.

Ключові слова: художня творчість, образотворче мистецтво, естетичне виховання, розвиток художньо-образного мислення молодших школярів.