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**VIZUALIOJI APLINKA – MOKINIŲ
ESTETINIŲ NUOSTATŲ FORMAVIMOSI
VEIKSNYS**

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INTRODUCTION

Novelty and relevance of the problem. Today we are living in a postmodernist era, when many values are in a jumble, and humans struggle to regain their spiritual equilibrium. Enhancement of young peoples' cultural values, their involvement in cultural and artistic activities become increasingly acknowledged as a sphere of utmost importance that must be considered as one of essential educational functions. In times when mass culture thrives, aesthetical education becomes especially important. It is increasingly related with the fostering of an inspired personality who has a subtle sense of beauty and is capable to realize it in everyday life. The world of aesthetical phenomena is not linked with specific activities only, but it also includes visually perceived reality (A. Gaižutis, 1988; A. Haapala, 1999; J. Lang, 1987; V. Matonis, 2000, 2002; J. Mureika, 1981; J. L. Nasar, 1997). The aesthetical perception of environment grants meaning and specific quality to everyday life. Abilities to reason, create, perceive and select independently become ever more required in the rapidly changing, increasingly competitive and information-loaded world of the 21st century.

Environment is variously characterised in scientific literature: it is defined as a derivative of diverse phenomena (J. Laužikas, 1997); the conditions of human life and activities (A. Juodaitytė, 2002; I. Leliūgienė, 1997); a system of natural and social surroundings that comprises material civilization and spiritual culture (W. Ning, 2001); a totality of natural, geographical, climatic, cultural, social conditions within which a group of humans live and with which interact (A. Berleant, 1997; A. Haapala, 1999; V. Targamadžė, 1999); a factor that non-expediently cultivates, educates, and forms personality (M. Barkauskaitė, 2001; L. Jovaiša, 2001; D. M. Kowalczyk, 2000), and so on. The influence of environment on personality and human awareness of it in pedagogical, psychological, sociological, philosophical and aesthetical aspects is analysed both by Lithuanian (A. Maccina, 1990; V. Sezemanas, 1970; S. Šalkauskis, 1992; L. Šepetys, 1978; J. Vaitkevičius, 1981; J. Vanagas, 1992 and others) and foreign (A. Ataov, 1998; S. C. Bourassa, 1991; A. Carlson, 2001; R. Kaplan and S. Kaplan, 1989; J. L. Nasar, 1997, 1994, 1988; Л. П. Печко, 1999; Г. С. Тараскина, 1999 and others) authors. As the role of art gained importance in developing the perception of values and creativity, propagating cognitive powers of intellect, and enforcing motivation of learning as well as overcoming negative emotions that occur in the process of learning (J. Davis, H. Gardner, 2000; A. Gaižutis, 1989; J. I. Goodlad, 2000; R. Smith, 2000), many centres of artistic education

in European countries, USA and Canada intensified their activities. There were conducted various researches that revealed the impact of aesthetical environment and school environment on motivation of schoolchildren learning, their achievements and on their and their teachers opinion about school (R. Becker, 1992; S. R. Eastman, 2001; E. Jago, K. Tanner, 1999; E. Osborne, 2000); interrelationship of aesthetical and multicultural education (B. Simpson, 1994), aesthetics of environment, ethics (A. Haapala, 1999; Č. Kalenda, 2002) and ecology (A. Berleant, 1997; R. Makarskaitė, 2001; A. E. Virtanen, 2000). Separate elements of environment as a factor influencing the development of personality were explored by D. M. Kowalczyk (2000) and G. Grigaliūnaitė (2004).

The importance of visual culture is emphasized in an emerging post-modernist society; besides, visual characteristics are regarded as an extremely important educational means in achieving various social, cultural, and educational goals. The word *visual* means “received through sight, a direct observation of objects, phenomena, or processes”*. Through visual perception of environment humans experience various aesthetical emotions. The visual quality of environment reflects the spiritual culture of society, shapes aesthetically attractive cultural landscape, and cultivates traditions of environmental adjustment that create unique surroundings of our living place. The link between society and environment is getting stronger, and the visual quality of environment becomes an important factor. The visual quality is objective and can be measured; but the aesthetical quality is a product of evaluation determined by cultural background and personal features. Thus *the notion of visual environment encompass our physical surroundings discrete objects of which, perceived through sight, belong to the category of aesthetical objects, and quality of these surroundings depends on subjective criteria of evaluation.*

In the contemporary context of globalisation and multicultural trends, a rapidly changing environment requires from us not only a simple adaptation, but the maintenance of positive, creative, inseparable from aesthetical, relationship as well. Relationship between personality and the world begins from attitude that is an instrumental way of evaluation of environment and determines individual’s reaction to the environmental changes. Tenaciously cultivated relationships and attitudes towards the environment, the objects

* Tarptautinių žodžių žodynas / sud. A. Bendorienė, V. Bogušienė, E. Dagytė [ir kt.]. – Vilnius: Alma littera, 2003, p. 782.

of art and the values they represent in due course develop into person's value-oriented convictions that form the core of personality. The attitudes stabilization begins in adolescence, when their outlines, together with personal self-actualization, become more distinct.

Analysis of Lithuanian and foreign scientific publications has revealed many cases of research in multiple aspects of formation, cultivation and ascertainment of various attitudes: V. Schoroškienė (2001) analysed the impact of creative text exercises on changes of schoolchildren creative attitudes; J. Ruškus (2000) disclosed relationship among specialised teachers social attitudes, pedagogical interaction, and socialisation at school; J. Šačkutė (2003) studied the process of cultivation of civic attitudes; E. Martišauskienė (2003) analysed the significance of mind-setting attitudes to spiritual development among teenagers; M. Barkauskaitė's (2001) research revealed discrepancy between teenagers' value-oriented attitudes and changes in education process. Yet the demand for basic analytical studies on formation of aesthetical attitudes in visual environment is not satisfied. No comprehensive researches were carried out in order to disclose the factors of visual environment that are essential for correction of the aggregate of aesthetical attitudes in educational process, or to evaluate conditions under which the visual environment participates in formation of schoolchildren aesthetical attitudes and is activated as an educational factor.

The programmes of Lithuanian schools of general education emphasize that "the most important goal of art education is the general competence in arts and aesthetics that creates conditions for a pupil's meaningful self-expression; realization of individual creative preferences; apprehension of the past and present world treasures of artistic and aesthetic expression; active, effective and imaginative participation in social and cultural life; enrichment one's own existence with art and beauty" (2002, p. 324). Thus the education should not be detached from environment, including the influence of visual surroundings as well. It is important to evaluate the distinctive features of both personal experiences of operating in the environment, and of environment as a factor. The harmonisation of these features might be a precondition for the analysis of visual environment as a schoolchildren aesthetical attitudes forming factor. This would facilitate the accomplishment of the main task of the school: to develop pupils' personalities, their aesthetical attitudes, and, finally, their basic competences.

The goal of the research is to disclose the significance of the visual

environment for the development of aesthetical attitudes of VI–X grade schoolchildren.

The object of the research – the aesthetical attitudes towards visual environment of the VI–X grade schoolchildren.

The hypothesis of the research. The visual environment is an effective educational factor in development of schoolchildren aesthetical attitudes that should be exploited in case of necessity to correct them in pedagogical or cultural processes.

The tasks of the research:

1. To analyse the pertinent theories of environment aesthetics, the distinct features of aesthetic relationship with visual environment, and to ground theoretically the preconditions for development of schoolchildren aesthetical attitudes.
2. To elaborate the concept of visual environment.
3. To establish the operational factors of schoolchildren aesthetical attitude towards visual environment.
4. To analyse the characteristic features of pupils' aesthetical attitudes.
5. To determine the ways of consolidating the aesthetical attitudes of schoolchildren towards visual environment.

Theses defended in the dissertation:

- Aesthetical attitudes are formed by means of enticement and correction (in aesthetical sense) of relationship with objects of visual environment.
- The visual environment as a form representing unity between natural and artificially created surroundings is a precondition for activation of relationship with objects of visual environment and to influence the aesthetical attitudes.
- The activity of aesthetising the environment is a way to consolidate and adjust the aesthetical attitudes of the schoolchildren.

The methods applied in the research:

1. *Theoretical:* analysis of philosophical (aesthetical, ethical), psychological, pedagogical and other pertinent to the subject of the

work literature; system and comparative analysis and generalization of the official documents circulating in educational system, the methodological literature for secondary schools, and Internet data bases.

2. *Empirical*: the fact finding research (closed-type interviews and questionnaires for schoolchildren), the pilot research (closed-type interviews with teachers), qualitative and quantitative analysis of the obtained data.
3. *Methods of mathematical statistics*: nominal and range scales, correlative analysis, application of xi squared criterion, measures of causal relationship of two dichotomic variables (contingency quotient). The research data were processed with the computer software package *SPSS (Statistical Package for the Social Sciences)*.

The theoretical basis of the research

The research was prepared according to the assertions of the Concept of education in Lithuania (1992) and the programmes of Lithuanian schools of general education (2002). The aim of disclosing significance of visual environment for the evolution of schoolchildren aesthetical attitudes was based on the philosophy of culture deeming that education is the cause of culture that transforms the inner world of a child, reveals to him (her) the quintessence of the surrounding world, implants moral and aesthetical values, develops essential creative powers (A. Berleant, 1995, 1997; A. Gaižutis, 2003, 1988; A. Haapala, 1999; J. Girnius, 1991; V. Matonis, 2002, 2000; A. Maceina, 1990); on the humane pedagogy that emphasizes the unity of personal cultural development and socio-cultural integration (V. Aramavičiūtė, 1985, 1995; M. Barkauskaitė, 2001; B. Bitinas, 2004, G. Butkienė, A. Kepalaitė, 1996; L. Jovaiša, 2001, 1995; E. Martišauskienė, 2003), on the cognitive point of view that emphasizes availability of general aesthetic education for all pupils thus extending the concept of art education and creating premises for holistic education (R. Smith, 2000; J. Davis, H. Gardner, 2000). The accent was put on the relationist position that bases the positive relation of a subject towards the observed objects of aesthetical perception on individual features of awareness and conditions of cognizing subject (H. Osborn, 1989; J. Stolnitz, 1989; J. Hospers, 2001; D. E. Berlyne, 1971; S. Kaplan, 1995; A. Katalynas, 2003; J. L. Nasar, 1994, 1988; J. Lang, 1987). The ideas and works of above mentioned and other authors had led to understanding of educational significance of visual environment for enhancement of aesthetical education.

The scientific novelty and theoretical and practical importance of the results of research

In the documents on reorganization of Lithuanian system of education is emphasized the need for general competence in art and aesthetics. The implementation of this goal requires not only the improved processes of aesthetical and artistic fostering but the research of factors that activate aesthetical and artist development. One of the most important factors of aesthetical and artistic competence cultivation is shaping and development of aesthetical attitudes of schoolchildren. This area of research is poorly investigated yet.

The novelty of the research presented in the dissertation is characterized by the following statements. In the work is elaborated the concept of visual environment as a form representing unity between natural and artificially created surroundings. The main factors of schoolchildren aesthetical attitude towards visual environment disclosing its importance are established as following: a) the relationship with objects of visual environment; b) the activity of aesthetising the environment, c) artistic development.

In the work are discussed the ways of consolidation and adjustment of aesthetical attitudes that activate aesthetical relationship with environment: emphasis on a socio-cultural aspects in the process of artistic education, encouragement of environment aesthetising activities, optimisation of aesthetical interaction of teachers and pupils in the context of visual environment. Thus the importance of visual environment as a significant factor in education is accented.

The work exposes aspects of the problems that need further research, i.e. the significance of aesthetical environment at school for the motivation of learning and interpersonal relations, the impact of aesthetical relationship with environment on ecological education, etc.

In the practical aspect, the research creates premises to evaluate visual environment as an aggregate phenomena of natural and artificial surroundings and to understand its importance in formation and development of aesthetical attitudes in the process of education. The presented concept of visual environment and revealed content of aesthetical relationship with it will be useful for education policymakers, heads of institutions, teachers training and skills improvement organizations and for teachers themselves, because it facilitates evaluation of schoolchildren aesthetical attitudes towards visual environment as educational instrument, endorse aesthetical activities in the environment together with corresponding orientation of art education

process and improvement of aesthetical education system in school. Activation of pupils' aesthetical relationship with environment that creates conditions to perceive and acquire aesthetical awareness of natural and artificial surroundings and to sharpen artistic vision is important in linking practical activities with reorganization of immediate environment. The disclosed impact of visual environment of the schools on formation of value-oriented attitudes of schoolchildren stipulates revision of the state of school buildings and their surroundings.

Structure and volume of the dissertation. The work consists of Introduction, two chapters, conclusions, bibliography, and supplements. Total volume is 254859 of print characters (135 pages excluding supplements). 20 tables and 23 figures are presented in the dissertation. Bibliography consists of 204 sources.

REVIEW OF CONTENTS OF THE DISSERTATION

In the **Introduction** the scientific problem and the relevance of the subject of the research are discussed; object, goal and tasks of the research are defined; the hypothesis of the research is declared and methods of research are described; also the novelty of the research presented in dissertation and its theoretical and practical significance are assessed.

The first part of the dissertation, “**THEORETICAL PREMISES OF FORMATION OF SCHOOLCHILDREN AESTHETICAL ATTITUDES**”, consists of three chapters.

In the first chapter, “*Personal relationship with visual environment: aesthetical and educational aspects*”, various points of view on environment are analysed and relevant theories of environmental aesthetics are discussed. The first section, “*The concept of environment*”, deals with the diversity of definitions of environment. The impact of environment on personality and notions of environment in pedagogical, psychological, sociological, philosophical, aesthetical and other aspects were analysed by numerous scientists from different countries (A. Berleant, 1995, 1997; S. C. Bourassa, 1991; A. Carlson, 2001; A. Haapala, 1999; R. Kaplan and S. Kaplan, 1989; D. M. Kowalczyk, 2000; W. Ning, 2001 and others). Lithuanian scientists examine problems of relationship between humans and environment, too (M. Barkauskaitė, 2001; L. Jovaiša, 2001, 1993; J. Laužikas, 1933, 1997; I. Leliūgienė, 1997 and others). Environment has many connotations, with various meaningful implications: object and environment are linked in relationships of varied proximity, but both object and its environment remain individual and separate entities. Proposed opinion regards environment as an aggregate sphere that includes complicated groups of living and lifeless objects that are interconnected with spatial and causal relationships, but their boundaries are not stable and conform to geographical conditions, human activities and other influences. Thus the environment is an indivisible entity: an interconnected and mutually dependent union of people and locations taken in concert with their relevant evolution. But the field of aesthetical research of environment is very wide and important with many pressing problems still unresolved. According to one of the most eminent experts in this discipline A. Berleant, it became “the study of environmental experience and the immediate and intrinsic value of its perceptual and cognitive dimensions” (A. Berleant, 1997, p. 32).

In the second section, “*Researches of visual environment*”, are discussed scientific research studies where are described human reactions to visual

characteristics of environment, because visibility is regarded as especially valuable educational tool that enables achievement of various social, cultural, and educational goals.

According to the process of environment evaluation and importance of environmental significance, aesthetical researches are classified into four main categories: research of perceptive and cognitive processes; sensual and emotional assessment; relational research, and interrelative research (A. Ataov, 1998). In relation to peoples' reaction and relationship towards environmental characteristics, theoretical models in these researches are primarily grouped into objective and subjective ones, then into formal (D. E. Berlyne, 1971; R. Kaplan and S. Kaplan, 1989; J. F. Wohlwill, 1976; R. S. Ulrich, 1983), schematic (A. T. Purcell, 1986; T. A. Whitfield, 1983), and symbolic (J. Lang, 1987; J. L. Nasar, 1994, 1997; T. R. Herzog, 1992). The quality of the person's relationship towards concrete object of environment depends not only on characteristics of object's expression, but on subjective motivation of that relationship towards object as well. Environment assessing reactions of any human are influenced by person's emotional state, intentions and socio-cultural experience. Thus the features of visual environment (genuineness, clarity, harmony, complexity and others) become significant for education in activating aesthetical relationship with this environment.

In the third section, "*Aesthetical attitude as phenomenon*", various points of view on the concept of attitude are discussed. Attitude (*set, lit. nuostata, rus. установка*) is comprehended as a preconceived preparedness for a certain action, the formed predisposition to assess or act in the same or similar way in comparable circumstances. Most authors agree with this concept of attitude, complementing or broadening it. The attitude is associated with person's readiness to act appropriately in specific situations and to realize various demands (Г. М. Андреева, 1980; Д. Н. Узнадзе, 1961; 1966; Ш. Надирашвили, 1974). In aesthetics, studies of attitudes are controversial enough: the point of view of objectivism is based on the confrontation of object and subject, eliminating subject from the concept of "aesthetical"; and relationist position is based on the positive relationship of subject towards observed objects of aesthetic perception (M. C. Beardsley, 1989; E. Bullough, 1980; D. Fenner, 1996; I. Kantas, 1991; A. Katalynas, 2001; E. Osborne, 1989; J. Stolnitz, 1989). But from the educology standpoint, most problematic is not definition of aesthetical attitude, but its location within the structure of personality. The relationship of a personality towards the world begins from attitudes that, tenaciously cultivated, in due course develop into person's

value-oriented convictions that form the core of personality. It is worth noting that in Lithuanian language attitude and standpoint are used as synonyms. From the social pedagogical point of view, the term *attitude* ascertains verbal evaluations that allow the person to characterize its actions, behaviour, views towards phenomena of reality. On the basis of arguments of L. Jovaiša (1995), G. Butkienė, A. Kepalaitė (1996), M. Fürst (1998), V. Viliūnas (1990), D. Fener (1996) and other authors we can assert that the repetitive aesthetical experiences consolidate relationship with environment that had some kind of emotional impact on a person. Anyway, positive and negative appraising emotions define person's attitudes, disregarding the form in which they were expressed – be it conviction, feeling, or impulse to act. Rationally perceived, recognized and related with assessment person's relationship towards environment becomes an attitude. Thus we can assert that an aesthetical attitude is the activity of a subject determined by the experience of interaction with aesthetical objects and by actions aiming at satisfaction of aesthetical needs.

Chapter two, ***“The realities of schoolchildren self-education in the visual environment”***, consists of four sections. In the first section, *“Educational significance of visual environment at school”*, the role of school environment in the process of forming aesthetical attitudes is assessed. School environment is comprehended as a dynamic aggregate that comprises conditions, objects and subjects. Conclusions of many authors confirm that beneficial to person's self-expression and improvement visual environment at school is a factor assisting the personality's aesthetical development process (Л. П. Печко, 1999; Г. С. Тараскина, 1999), influence achievements of pupils and their regard of the school (R. Becker, 1992, E. Jago, K. Tanner, 1999), and stimulates creativity and activity (A. Karpati, 1993; J. Davis, 1994; E. A. Zimmerman, 1998). The second section *“Aesthetical significance of visual environment for schoolchildren”* is based on ideas of J. Laužikas (1933, 1993, 1997), A. Maceina (1990), L. Jovaiša (1993, 1997), S. Šalkauskis (1991, 1992), A. Gaižutis (1988) and other authors and discusses individual relationship of a person with environment, reality and its processes, reveals connections between personal needs and experience and aesthetical impact of visual environment on formation of value-oriented attitudes of a person. Spiritual wealth and development of creative powers of a person is expressed through aesthetical relations of a subject with environment, and the awareness of beautiful together with the encouragement to beautify pupils' own environment by developing aesthetical activity ground the basis of their

aesthetical education. In the third section, *“Informal aesthetical education of schoolchildren”*, the importance of informal education in development of innate abilities and creative powers of schoolchildren, in formation of their aesthetical attitudes and value-oriented insight is considered on the grounds of statements of M. Barkauskaitė (2001), B. Bitinas (2004), J. Kievišas (2001), G. Kvieskienė (1996), V. Matonis (2000), V. Rajeckas (2002), D. Šiaulytienė (2000), and other authors. The attitudes towards environment and their totality, developing into value-oriented attitudes, may be regarded as one of the qualitative indicators of person’s development. In the fourth section, *“Trends in fostering schoolchildren aesthetical attitudes and ecological culture”* a subtle task of harmonization the phenomena of beauty and utility is scrutinized. The modern science of environment is considered to be a science about, within, and for the environment. Thus, on the basis of ideas expressed by V. Aramavičiūtė (1998), J. Girnius (1991), Ch. Foster (1998), Č. Kudaba (1984), Č. Kalenda (2002), R. Makarskaitė (2001), D. Malamati (2002), J. Palmer (1998), A. K. Шульженко (1999) and others, is emphasized the standpoint that the pupils’ value-oriented attitudes and ability to solve the problems of conservationism, their ecological consciousness and ability to comprehend contemporary ecological situation in the context of interaction between culture and nature, are implemented through aesthetical fostering based on the principles of values of beauty, revelation of interrelation between human and nature, and encouraging sensual experience and perception of natural and artificial environment’s aesthetical expressiveness. In this case, ethical, aesthetical, psychological, and legal relationship of a human towards nature becomes the criteria of his culture.

Chapter three, *“Factors influencing schoolchildren aesthetical attitudes”*, is based on ideas of V. Aramavičiūtė (1985), A. Carlson (2001), A. Gaižutis (1988), A. Haapala (1999), Ž. Jackūnas (2000), J. Vanagas (1992), V. Matonis (2000), J. Mureika (1981), Y. Sepänmaa (1989, 1995), V. Sezemanas (1970) and other authors, and discusses, the connections between visual environment and aesthetical attitudes. The world of aesthetical phenomena is related not only with the specific types of activities, but includes the visual perception of reality as well. The aesthetical attitudes must be evaluated on the basis of person’s relationship with the nature, and relationship with the nature determines person’s cultural level. This is the precondition for operationalisation of aesthetical attitudes. Thus in the dissertation the possibilities to form aesthetical attitudes towards visual environment are characterized by the two essential criteria: relationship towards natural environment, and relationship

towards artificial environment. In the interaction with thus discerned spheres of environment, i.e. the natural environment, which can be perceived aesthetically as well, and artificial, created by humans, environment, that includes anything that was constructed or put into order by humans, crystallizes the visual environment and the aesthetical relationship with it, as an specific form of manifestation of environment.

In the purposeful process that takes action at school, the teacher plays the central role as an originator of direct process of education, who has powers to reorganize, change the mind and direct it towards enlightenment in fostering a concrete person and teaching him to seek the sense of living (W. C. Booth, 1988). The teacher must be empowered not only by spiritual values and the need to share them with others, but by the impulse to live according to these values, to implement them in his own judgments and behaviour, since the personal instance is an educational value that is directly taken in by the pupils. It is important to evaluate the possibility of teachers to influence formation of schoolchildren aesthetical attitudes towards visual environment and their relationship with visual environment.

By encouraging aesthetical perception and aesthetical requirements and by developing aesthetical experience in practical activities, aesthetical attitudes in situations of aesthetical relationship with visual environment of a personality are formed. This is why in the process of education is important to evaluate both the personal experience to act in the environment, and the characteristics of environment as a factor. The harmonization of these features would create premises to analyse visual environment as a factor in forming schoolchildren aesthetical attitudes. In Fig. 1 are presented the factors that influence the formation of schoolchildren aesthetical attitudes.

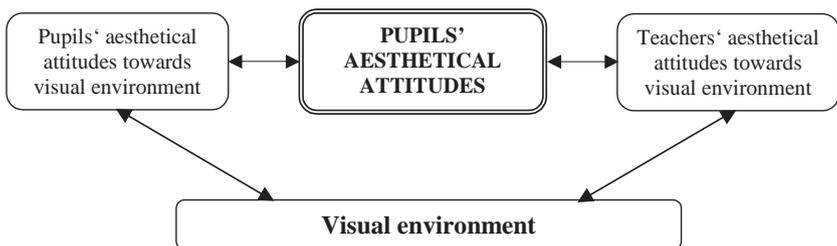


Fig. 1. Factors shaping pupils' aesthetical attitudes

The second part of the dissertation, “**SIGNIFICANCE OF VISUAL ENVIRONMENT IN THE EVOLUTION OF SCHOOLCHILDREN AESTHETICAL ATTITUDES (EMPIRICAL RESEARCH)**” consists of six chapters describing the actual research and its results.

The first chapter, “*Methodology of the research*”, presents the methodology that was employed in the course of the dissertational research. The fact finding (questioning of the schoolchildren) and the pilot (questioning of the teachers) researches were carried out in 6 schools of general education: Simonas Stanevičius school in Vilnius, “Vermė” school in Kaunas, Jonas Basanavičius school in Ukmergė, Baisogala school, Motiejus Šimelionis school in Lentvaris – all of them secondary schools – and in Aukštadvaris basic school in Utena region. 783 persons participated in the experiment: 696 pupils of VI-X grade and 87 teachers.

The research was based on questionnaires compiled by the author. To disclose particularities of the system of schoolchildren aesthetical attitudes and the place (importance) of aesthetical attitudes in the whole system of their attitudes the preliminary research was carried out in Vilnius Simonas Daukantas secondary school: 67 students of ninth, tenth, and eleventh grade were questioned.

The fact finding *questionnaire* for schoolchildren was aimed to characterize the aesthetical relationship with visual environment and to disclose the quality of this relationship. According to the methodological principles of R. Likert, was compiled the *questionnaire* on aesthetical attitudes intended to determine existing aesthetical attitudes of schoolchildren and to disclose the impact of visual environment on them. The representative groups of schoolchildren were discerned by gender, age, and location. This allocation was applied in analysis and evaluation of the research data. The compiled questionnaire for the pilot project was based on analysis of research questions from scientific publications. The *mathematical statistical analysis* of the research data was performed with the computer software package *SPSS (Statistical Package for the Social Sciences)*.

In the second chapter, “*Schoolchildren views on aesthetisation of environment*”, are presented data of the preliminary research which disclose that aesthetical attitudes in the whole system of attitudes of schoolchildren take the stand of the least significance. Nevertheless, the presence of the need to reorganize immediate environment and to aesthetise it was established, and that empowers activation of aesthetical relationship with environment along with possibilities of more effective formation of aesthetical attitudes.

The premises for pupil's self-realisation within the environment are expressed in their system of attitudes and in the conditions of self-expression, i.e. in interdependence of the personal system of attitudes and the characteristics of environment in the process of personality development.

The third chapter, "***Activation of schoolchildren aesthetic relationship with visual environment***", consists of three sections. In the first section, "*Relationship with the objects of visual environment*", author finds out, which objects of the visual environment the schoolchildren assign as belonging to the school and home environments. The objects of visual environment are partitioned into two groups: objects of natural environment and objects of artificial environment. The differences in relationship with visual, natural and artificial, environment surfaced in comparison of the participants of research along the lines of locality and gender: those living in big cities single out objects of artificial environment more readily, while those living in small towns prefer objects of natural environments; among girls relationship with both natural and artificial environment is more active than among boys. Thus we can assert that artificial environment may have greater impact on formation of aesthetic attitudes for schoolchildren from big cities, while the natural environment may be more important for schoolchildren from small towns. The second section, "*Schoolchildren attitudes towards environment*", presents data that prove the inherent need for natural and artificial environment existing among the tested pupils – and this is an indicator of attitudes towards this environment. The activity of schoolchildren in aesthetising the environment may serve as indicator of their relationship towards it. This is why activity and eagerness to aesthetise the environment among the investigated pupils was explored. The research was based on activity of schoolchildren in aesthetising visual environment of their school. The activity was determined by the numbers of investigated participating (from aesthetic standpoint, a decided activity) and not participating (from aesthetic standpoint, an indecisive activity) in decorating and putting in order the school environment. The data are presented according to the relationship with natural and artificial environment (*see Table 1*).

Table 1

Activity of schoolchildren in environment aesthetisation

Distribution		Natural environment				Artificial environment			
		Decided		Indecisive		Decided		Indecisive	
		N	%	N	%	N	%	N	%
Location	Big city	164	71,9	64	28,1	157	68,9	71	31,1
	Region centre	169	73,8	60	26,2	195	85,2	34	14,8
	Small town	197	82,4	42	17,6	203	84,9	36	15,1
Gender	Girl	298	84,7	54	15,3	314	89,2	38	10,8
	Boy	232	67,4	112	32,6	241	70,1	103	29,9
Grade	VI grade	69	74,2	24	25,8	77	82,8	16	17,2
	VII grade	127	77,4	37	22,6	139	84,8	25	15,2
	VIII grade	141	78,3	39	21,7	140	77,8	40	22,2
	IX grade	80	78,4	22	21,6	81	79,4	21	20,6
	X grade	113	72,0	44	28,0	118	75,2	39	24,8
In total		530	76,1	166	23,9	555	79,7	141	20,3

The relationship of majority of investigated pupils with visual environment is clearly expressed – they actively participate in aesthetisation of this environment. Statistically significant diversity among participating in both natural and artificial environment aesthetisation activity was not determined, thus we can discuss only attitudes towards visual environment in general. The comparison of research data by localities shows that participants from small towns are more active than those from big cities: statistically significant differentiation was fixed in evaluating their relationship both towards natural ($\chi^2 = 8,117$, df 2, $p < 0,05$) and with artificial ($\chi^2 = 24,85$, df 2, $p < 0,0001$) environment. The analysis of research data by gender proved that in aesthetisation of environment girls are more active than boys: statistically significant differentiation was fixed in evaluating their relationship both towards natural ($\chi^2 = 28,39$, df 1, $p < 0,0001$) and with artificial ($\chi^2 = 39,48$, df 1, $p < 0,0001$) environment. So, the need to reorganise, embellish the environment is more imminent among girls than among boys, that is, their aesthetical attitudes towards visual environment is more stable.

The facts about activity of the participants in aesthetisation of environment allow maintaining that they have an active relationship with visual environment, and this, in turn, enhances formation of their aesthetical attitudes. But these data do not reveal factors that activate pupils' aesthetical relationship towards environment. This is the reason why in the third section, "The significance of artistic education in formation of aesthetic attitudes", the influence of art lessons and informal education on aesthetical relationship with visual environment was investigated. The majority of participants who

acknowledged the impact of art lessons on perception and awareness of surrounding beauty take active part in aesthetisation of both natural and artificial environment. We can maintain that the participants of research recognize the influence of art lessons on their aesthetical relationship with visual environment. It means that the artistic activities really help to consolidate aesthetical attitudes towards visual environment. This confirms the presumption that the need of art and art education has similar effect on schoolchildren aesthetical relationship with visual environment taking no heed of location (big city, region centre, small town). This is what was expected, because teaching programmes, forms and methods of education are much alike in all schools.

The importance of art activities in schools is inclined to lessen, thus it is important to encourage schoolchildren to take interest in artistic activities. The activities of pupils during sessions of informal education were investigated in addition. In order to verify whether artistic activities have impact on aesthetical relationship with visual environment, were compared data of those participants who attend groups of artistic expression or similar and those who do not attend. The analysis proved that exists statistically significant difference between attending groups of artistic expression and the rest of participants of research in aesthetical relationship towards natural environment ($\chi^2 = 15,31$, df 2, $p < 0,0001$) and artificial environment ($\chi^2 = 13,81$, df 2, $p < 0,001$). Thus it is reasonable to maintain that experience of artistic expression acquired during additional education influences aesthetical relationship with visual environment. On the other hand, differences in aesthetical relationship with natural and artificial environment among those attending art expression groups are insignificant. That means that aesthetic relationship diffuses in environment as a whole, not selecting between artificial or natural environment.

Chapter four, ***“Teachers’ aesthetical relationship with visual environment and its impact on evolution of schoolchildren aesthetical relationship with visual environment”***, reveals teachers’ views on aesthetisation of environment and on impact of environment on schoolchildren aesthetical attitudes. It also revealed differences in teachers’ and pupils’ relationship with environment. The first section, ***“Teachers’ views on aesthetisation of environment”***, proves that about half of all teachers believe that all the community of the school must take part in aesthetisation of environment at school. But the data of the research show that in this domain actively participate only one third of the respondents. There was

established a statistically significant variation in participation of school aesthetisation activities among teachers of various disciplines: teachers of art, moral, work and physical education disciplines are more inclined to participate in these activities than the teachers of social, nature and exact sciences disciplines. The teachers participating in the activities of school aesthetisation emphasize the aesthetical impact of environment on personality, and those who do not participate give various reasons, most common are shortage of time, lack of certain abilities, or else they think that such activities do not belong to their duties. The data presented in the second section, *“Teachers’ view on the impact of environment on schoolchildren aesthetical attitudes”*, show that teachers recognize the impact of aesthetical environment on personality. In their opinion, the aesthetical impact of environment is especially significant for the inner sense of harmony and for the creative activity in general. It is plausible to maintain that the teachers acknowledge the importance of above mentioned significant features of environmental impact for their pupils, too. The third section, *“Connection between teachers’ and pupils’ aesthetical relationship with environment”*, reveals that the aesthetical relationship with environment of teachers creates conditions to activate pupils’ aesthetical relationship with visual environment. The fact was established that teachers are more committed to the environment aesthetising activities than schoolchildren, thus they are capable to processualize changes in their pupils’ aesthetical attitudes towards environment. On the basis of acquired experience emerges an interaction that enables the teacher to impact his pupils’ aesthetical attitudes directly. This is the reason why teachers’ aesthetical attitudes are an important factor that influences and adjusts schoolchildren aesthetical attitudes towards their environment.

Chapter five, *“Specific features of schoolchildren aesthetical attitudes“*, discloses existing aesthetical attitudes of the schoolchildren and discusses their importance for a person’s adaptation in the socio-cultural medium well as an impact of visual environment on these attitudes. According to the methodology, the research of aesthetical attitudes consists of 20 statements reflecting various attitudes towards various domains of art and aesthetical activities. The scale of evaluation of each statement is ranged. In the process of generalisation of specific features of schoolchildren aesthetic attitudes, the sum of points for responses to the statements is split into three groups: lower than average, average, and higher than average range of aesthetic attitudes.

The results of the research show that aesthetical attitudes of the majority of respondents fall into the average category. 15,5 percent of investigated schoolchildren have aesthetical attitudes lower than average, and 11,4 – higher than average range. This proves that aesthetical attitudes are represented in the general system of schoolchildren attitudes, that they are not indifferent towards phenomena that enhance aesthetical sentiments. Statistically significant difference by gender was noted – aesthetical attitudes of girls statistically more frequently fall into higher than average range than aesthetical attitudes of boys. Was noted statistically significant difference between quality of aesthetical attitudes of schoolchildren and their orientation towards various domains of artistic expression: aesthetical attitudes of those who attend groups of artistic expression more frequently fall into higher range than of those who attend other groups or have no extra-curriculum activities. This proves that the extra-curriculum artistic activities play an important role in formation of schoolchildren aesthetical attitudes.

The stronger the attitude is, the more distinctly it manifests in a person's behaviour. In order to analyse schoolchildren aesthetical attitudes qualitatively and to disclose their significance (aesthetically active – aesthetically passive) for the aesthetical relationship with environment, we grouped statements of the questionnaire on aesthetical attitudes into three levels: *active recreation; interest and adaptation; acknowledgement of significance*. All respondent had fallen into one of the three categories. But in order to demonstrate the quality of aesthetical attitudes, aesthetical activity of respondents was interpreted by such indicators as location of aesthetical attitudes in some range of the scale, extra-curriculum activities, and gender. In the process of schoolchildren aesthetical attitudes analysis, the respondents are grouped into levels according to their aesthetical activity, and into ranges – according to the quality of their aesthetical attitudes.

In chapter six, “**Visual environment as a factor in schoolchildren aesthetical attitudes**”, is presented the qualitative analysis of schoolchildren testing data. Comparing groups of those respondents who attend groups of artistic expression, and those who do not, the hypotehesis that more active relationship with visual environment has impact on schoolchildren aesthetical attitudes was verified (*see Table 2*). It was ascertained that the participants of experiment who attend groups of artistic expression more often make distinction of objects of visual environment (both natural and artificial), participate in aesthetising natural and artificial environment of the school and of home, and acknowledge the importance of art lessons for perception

and emotional experience of beauty in their surroundings. This proves the consistency of their aesthetical attitudes towards visual environment.

Table 2

Specific features of respondents' relationship with visual environment by discrete indicators

No.	Indicators	
1.	Distinction of natural environment objects –	$\chi^2 = 8,27$, df 2, $p < 0,05^*$
2.	Distinction of artificial environment objects –	$\chi^2 = 10,98$, df 2, $p < 0,01^*$
3.	Participation in aesthetising natural environment of school –	$\chi^2 = 18,83$, df 6, $p < 0,01^*$
4.	Participation in aesthetising artificial environment of school –	$\chi^2 = 19,32$, df 6, $p < 0,01^*$
5.	Aesthetisation of home environment –	$\chi^2 = 26,99$, df 4, $p < 0,0001^*$
6.	Viewpoint on the influence of art lessons –	$\chi^2 = 26,52$, df 4, $p < 0,0001^*$

* Statistically significant variation.

The comparison of dependency of respondents relationship with visual environment activity and their attribution to the range of quality of aesthetical attitudes has shown difference of these respondents who acknowledge importance of art lessons for perception and emotional experience of beauty in their surroundings – their percentage was greatest in the range of higher than average quality of aesthetical attitudes. Thus the statement that art lessons influence aesthetical attitudes of respondents is correct ($\chi^2 = 82,25$, df 4, $p < 0,0001$, $C = 0,325$). The contingency quotient of these indicators shows their interconnectivity, although the degree of dependence is not high. The interest in artistic activity in extra-curriculum occupations also influences their aesthetical attitudes ($\chi^2 = 32,53$, df 4, $p < 0,0001$, $C = 0,211$). The profile of an extra-curriculum group has an impact on quality of aesthetical attitudes to some extent, since those attending groups of artistic expression statistically more frequently fall into the range of higher than average aesthetical attitudes. This means that relationship with environment consolidated during artistic activities determines the quality of aesthetical attitudes.

In consolidation of aesthetical attitude towards visual environment operational aesthetising activity is most important. The data of research show that those participants of experiment who more frequently participated in activities of aesthetising home environment ($\chi^2 = 47,01$, df 4, $p < 0,0001$, $C = 0,252$) and school environment ($\chi^2 = 57,55$, df 4, $p < 0,0001$, $C = 0,276$) got higher than average range evaluation of their aesthetical attitudes quality.

The degree of interdependence among clusters of respondents grouped by chosen indicators of relationship with visual environment confirms the statement that once the conscious (not spontaneous) relationship with this environment is formed, it becomes an important educational factor that influences the formation of schoolchildren aesthetical attitudes. Thus the hypothesis formulated at the beginning of the research was verified.

Conclusions

1. Analysis of aesthetical, pedagogical and other scientific publications shows that research of the impact of environment on schoolchildren should be based on the integral personality and cultural viewpoint evolution methodological approach, evaluating both objective and subjective significance of environment. Studies of concepts of environmental aesthetics show that emergency of aesthetical relationship between objects of visual environment and the subject perceiving them depends on person's aesthetical experience, intentions, and cognitive efforts that determine the conversion of visual environment into the factor of aesthetical attitudes formation. From the methodological viewpoint, aesthetics of environment is a multidimensional phenomenon, because human being is both a part of the nature, and a social individual reflecting and transforming it. The human interaction with natural environment (that can be perceived both aesthetically and artistically) and with artificial environment (everything made or transformed by humans) fashions the wide range of attitudes. Visual environment and aesthetical relationship with it becomes a special form of manifestation of environment.
2. Empirical analysis of the factors of schoolchildren aesthetical attitudes formation proved the importance of schoolchildren aesthetical relationship with environment that is clearly characterised by distinction of objects in the environment and attitudes towards them. It also became clear that teachers' attitude towards environment has special significance in encouraging pupil's aesthetical relationship with environment as a source of humanist values, and an important tool in adjusting pupils' attitudes towards visual environment, too. This proves that the school is making impact on these processes in general.
3. The statement that the attitudes form a durable and homogenous system that expresses person's relationship towards environment and his (her) own self: the stronger the attitude, the more evident its expression in human behaviour. On the grounds of this statement were disclosed typical features of schoolchildren aesthetical relationship with environment that manifest

themselves in the form of needs of its active re-creation, interest in it, and adaptation and acknowledgement of its significance. These needs show the significance of practical aesthetical activity that instigate schoolchildren aesthetical relationship with natural and artificial environment and specifies their aesthetical attitudes towards visual environment.

4. The empirical research has proved that the experience of artistic expression acquired in the process of education influences schoolchildren aesthetical relationship with visual environment, and artistic activities help to consolidate the positive aesthetical attitudes. Aesthetical attitudes manifest themselves though the need to comprehend and change the environment, and the resolute activities of aesthetising natural and artificial environments is a way to consolidate aesthetical attitudes. The research has confirmed the hypothesis that when the need to correct purposefully the visual environment becomes urgent in the course of pedagogical and cultural process, it becomes an educational factor forming the aesthetical attitudes of schoolchildren. Since the visual environment usually is both historical and contemporary, it influences the development of society as well as the development of personality.
5. The visual environment influences schoolchildren aesthetical attitudes by means of: a) relationship with objects of visual environment; b) activities aesthetising environment; c) art education. The aesthetical attitudes of schoolchildren can be consolidated and adjusted in the process of art education by emphasizing the socio-cultural aspect – by enhancing experience in socio-cultural expression and abilities, and by encouraging aesthetising of environment (at school and at home), in other words, the aesthetical re-creation of environment, thus optimising aesthetical interconnection between teachers and pupils in the context of visual environment. This theoretical model is relevant for improvement of schoolchildren aesthetical attitudes and may be applied in the wider (not only schoolchildren) environment.
6. Aesthetical attitudes of schoolchildren are relatively durable and enable them integrate in emotionally convincing ways various aspects of human activities and existing environment, thus they should be purposefully employed in the pedagogical practice as a source of appreciation and dissemination of spiritual and humanist values. The aesthetisation of environment itself should be regarded as an interdisciplinary problem that manifests itself not only in attitudes, but in the entire spiritual world of the personality.

VIZUALIOJI APLINKA – MOKINIŲ ESTETINIŲ NUOSTATŲ FORMAVIMOSI VEIKSNYS

Reziumė

Mokslinė problema ir temos aktualumas. Gyvename postmodernizmo laikotarpiu, kai daugelis vertybių susijaukė, o žmogus ieško dvasinės pusiausvyros. Jaunimo kultūros formavimas, kultūrinė ir meninė veikla vis plačiau pripažįstama ypač reikšminga veikla, turinčia tapti viena iš esminių švietimo funkcijų. Klestint masinei kultūrai aktualus tampa estetinis ugdymas. Jis vis dažniau siejamas su dvasingos asmenybės, subtiliai jaučiančios grožį ir gebančios jį taikyti kasdieniniame gyvenime, ugdymu. Estetinių reiškinių pasaulis susijęs ne tik su specialiomis veiklos sritimis, bet apima ir vizualiai suvokiamą tikrovę (A. Gaižutis, 1988; A. Haapala, 1999; J. Lang, 1987; V. Matonis, 2000, 2002; J. Mureika, 1981; J. L. Nasar, 1997). Estetinis aplinkos suvokimas suteikia prasmę ir savitą kokybę kasdieniam gyvenimui. Gebėjimas nepriklausomai mąstyti, kurti, suvokti ir pasirinkti estetinius aplinkos vertinimo kriterijus – tai ypatybės, kurios tampa vis reikalingesnės sparčiai kintančiame, konkurenciniame, informaciniame XXI amžiuje.

Mokslo literatūroje aplinkos samprata apibūdinama labai įvairiai – tai skirtingų reiškinių darinys (J. Laužikas, 1997), žmonių gyvenimo ir veiklos sąlygos (A. Juodaitytė, 2002; I. Leliūgienė, 1997), natūralios ir socialinės aplinkos sistema, apimanti materialiąją civilizaciją bei dvasinę kultūrą (W. Ning, 2001), gamtinių, geografinių, klimato, kultūrinių, socialinių sąlygų visuma, kurioje gyvenanti žmonių grupė su ja sąveikauja (A. Berleant, 1997; A. Haapala, 1999; V. Targamadzė, 1999), veiksnys, netikslingai ugdantis, lavinantis, formuojantis asmenybę (M. Barkauskaitė, 2001; L. Jovaiša, 2001; D. M. Kowalczyk, 2000) ir panašiai. Aplinkos įtaka asmenybei bei žmonių požiūris į aplinką pedagoginiu, psichologiniu, sociologiniu, filosofiniu bei estetiniu aspektais nagrinėjamas tiek lietuvių (A. Maceina, 1990; V. Sezemanas, 1970; S. Šalkauskis, 1992; L. Šepetytė, 1978; J. Vaitkevičius, 1981; J. Vanagas, 1992 ir kt.), tiek užsienio šalių mokslininkų (A. Ataov, 1998; S. C. Bourassa, 1991; A. Carlson, 2001; R. Kaplan ir S. Kaplan, 1989; J. L. Nasar, 1997, 1994, 1988; Л. П. Печко, 1999; Г. С. Тараскина, 1999 ir kt.). Stiprėjant meno vaidmeniui ugdant vertybių suvokimą, kūrybiškumą, skleidžiant intelekto pažintines galias, stiprinant mokymosi motyvaciją bei įveikiant mokymosi metu kylančias neigiamas emocijas (J. Davis, H. Gardner, 2000; A. Gaižutis, 1989; J. I. Goodlad, 2000; R. Smith, 2000), suaktyvėjo daugelio Europos šalių,

JAV, Kanados meninio ugdymo centrų veikla. Atlikti įvairūs tyrimai, atskleidžiantys estetiškos aplinkos bei mokyklos aplinkos poveikį mokinių mokymosi motyvacijai, pasiekimams bei jų ir mokytojų požiūriui į mokyklą (R. Becker, 1992; S. R. Eastman, 2001; E. Jago, K. Tanner, 1999; E. Osborne, 2000), estetinio lavinimo ir multikultūrinio lavinimo (B. Simpson, 1994), aplinkos estetikos, etikos (A. Haapala, 1999; Č. Kalenda, 2002) ir ekologijos sąsajas (A. Berleant, 1997; R. Makarskaitė, 2001; A. E. Virtanen, 2000). Aplinkos, kaip asmenybės raidos veiksnio, atskirus elementus nagrinėjo D. M. Kovalčyk (Kowalczyk, 2000), G. Grigaliūnaitė (2004).

Kuriant postmodernią visuomenę akcentuojama vizualinės kultūros svarba, o siekiant įvairių socialinių, kultūrinių bei edukacinių tikslų vizualumas laikomas ypač reikšminga edukacine priemone. Žodis *vizualinis* reiškia „regimasis, tiesioginis objektų, reiškinių, procesų stebėjimas“*. Žmogus jį supančią aplinką suvokia vizualiai ir dėl to patiria vienokias ar kitokias estetines emocijas. Aplinkos vizualinė kokybė atspindi visuomenės dvasinę kultūrą, formuoja estetiškai patrauklų kultūrinį kraštovaizdį ir puoselėja aplinkos tvarkymo tradicijas, kuria savitą gyvenamąją aplinką. Stiprėja visuomenės ir aplinkos ryšys, kuriame aplinkos vizualinė kokybė atlieka svarbų gyvenamosios aplinkos kokybinio veiksnio vaidmenį. Vizualinė kokybė yra objektyvi ir gali būti išmatuojama, o estetiškoji kokybė – tai sociokultūrinio pagrindo ir asmeninių savybių nulemtas vertinimo rezultatas. Taigi *vizualiosios aplinkos sąvoka apibūdina mus supančią, regėjimu suvokiamą fizinę aplinką, kurios pavieniai objektai priskiriami estetiniams objektams, o jos kokybė priklauso nuo subjektyvių vertinimo nuostatų.*

Sparčiai kintanti aplinka šiandieninės globalizacijos ir multikultūrinių tendencijų kontekste verčia ne tik prisiderinti prie jos, bet ir jos atžvilgiu išlaikyti pozityvų, kūrybišką, neatsiejamą nuo estetinio santykį. Asmenybės santykis su pasauliu prasideda nuo nuostatos, kuri yra veiksmingas aplinkos įvertinimo būdas, lemiantis individo reagavimą į aplinkos pokyčius. Santykiai ir nuostatos į aplinką, meno kūrinius, jų atstovaujamas vertybes, kryptingai formuojamos, ilgainiui tampa asmenybės vertybinėmis nuostatomis, sudarančiomis asmenybės kultūros branduolį. Nuostatos stabilizuojasi paauglystėje, įgydamos aiškesnius kontūrus, asmenybės savivoką.

Lietuvos ir užsienio šalių mokslinės literatūros analizė atskleidė, kad įvairių nuostatų formavimosi, formavimo bei jų konstatavimo aspektai daugeliu atveju

* Tarptautinių žodžių žodynas / sud. A. Bendorienė, V. Bogušienė, E. Dagitė [ir kt.]. – Vilnius: Alma littera, 2003, p. 782.

yra pateikti mokslo darbuose: V. Schoroškienė (2001) ištyrė kūrybinių teksto darbų įtaką mokinių kūrybinių nuostatų kaitai, J. Ruškus (2000) atskleidė specialiojo pedagogo socialinių nuostatų, pedagoginės sąveikos ir mokyklinės socializacijos ryšį, J. Šačkutė (2003) nagrinėjo pilietinių nuostatų ugdymo procesą, E. Martišauskienė (2003) analizavo paauglių pasaulėžiūrinių nuostatų reikšmingumą dvasiniam tapsmui, M. Barkauskaitės (2001) atlikti tyrimai atskleidė paauglių vertybinių nuostatų ir ugdymo proceso kaitos neatitikimą. Tačiau estetinių nuostatų formavimąsi vizualiojoje aplinkoje pagrindžiančių analitinių darbų kol kas trūksta. Nėra išsamesnių tyrimų, atskleidžiančių, kokie vizualiosios aplinkos veiksniai yra reikšmingi koreguojant estetinių nuostatų visumą ugdymo procese, kokiomis sąlygomis vizualioji aplinka formuoja mokinių estetines nuostatas ir efektyviai veikia kaip edukacinis veiksnys.

Lietuvos bendrojo lavinimo mokyklos bendrosiose programose akcentuojama, kad „svarbiausiu meninio ugdymo tikslu tampa bendroji meninė ir estetinė kompetencija, sudaranti sąlygas moksleiviui prasmingai reikštis, realizuoti savo kūrybinius polinkius, suvokti turtingą praeities bei dabarties meninės ir estetiškos raiškos pasaulį, savarankiškai, aktyviai ir veiksmingai dalyvauti visuomenės ir kultūros gyvenime, menu ir grožiu turtinti savo gyvenimą“ (2002, p. 324). Todėl ugdymas negali būti atsietas nuo aplinkos, taip pat ir vizualiosios aplinkos poveikio. Svarbu vertinti ir asmens patirties veikti aplinkoje, ir aplinkos kaip veiksnio ypatybes. Šių ypatybių derinimas ir būtų prielaida nagrinėti vizualiąją aplinką kaip mokinių estetinių nuostatų formavimosi veiksnį. Tai leistų įgyvendinti pagrindinį mokyklai keliamą uždavinį – formuoti moksleivio asmenybę, jo estetiškas nuostatas, o per jas – ir bazines ugdytinių kompetencijas.

Tyrimo tikslas – atskleisti vizualiosios aplinkos reikšmingumą VI–X klasių mokinių estetinių nuostatų formavimuisi.

Tyrimo objektas – VI–X klasių mokinių estetiškos nuostatos vizualiosios aplinkos atžvilgiu.

Tyrimo hipotezė. Vizualioji aplinka yra efektyvus edukacinis mokinių estetinių nuostatų formavimosi veiksnys, jeigu pedagoginėje ir kultūrinėje veikloje atsiranda jos tikslingo koregavimo poreikis.

Tyrimo uždaviniai:

1. Išanalizuoti aktualias aplinkos estetikos teorijas, estetinio santykio su vizualiąja aplinka ypatumus bei teoriškai pagrįsti mokinių estetinių nuostatų formavimosi prielaidas.

2. Suformuluoti vizualiosios aplinkos sampratą.
3. Pagrįsti mokinių estetinio santykio su vizualiąja aplinka aktualinimo veiksniais.
4. Ištirti mokinių estetinių nuostatų ypatumus.
5. Nustatyti mokinių estetinių nuostatų vizualiosios aplinkos atžvilgiu įtvirtinimo būdus.

Ginamieji disertacijos teiginiai:

- Estetinės nuostatos formuojasi skatinant ir koreguojant (estetiniu požiūriu) santykį su vizualiosios aplinkos objektais.
- Vizualioji aplinka, kaip gamtinės ir sukurtosios aplinkos vienovės pasireiškimo forma, yra prielaida aktualinti santykį su vizualiosios aplinkos objektais ir veikti estetines nuostatas.
- Aplinką estetizuojanti veikla yra mokinių estetinių nuostatų įtvirtinimo ir koregavimo būdas.

Disertacijoje taikomi tyrimo metodai:

1. *Teoriniai*: filosofinės (estetinės, etinės), psichologinės, pedagoginės bei kitos darbo temai aktualios literatūros studijavimas, švietimo sistemos dokumentų, vidurinės mokyklos metodinės literatūros, interneto duomenų bazių sisteminė analizė, lyginimas, apibendrinimas.
2. *Empiriniai*: konstatuojamasis tyrimas (mokinių anketinė apklausa bei klausimynas), žvalgomasis tyrimas (mokytojų anketinė apklausa), kokybinė bei kiekybinė gautų duomenų analizė.
3. *Matematinės statistikos metodai*: nominalinės bei ranginės skalės, koreliacinė analizė, chi kvadrato kriterijaus taikymas, dviejų dichotominių kintamųjų sąryšio matai (kontingencijos koeficientas). Tyrimo duomenys apdoroti kompiuterine programa *SPSS (Statistical Package for the Social Sciences)*.

Teorinis tyrimo pagrindas

Tyrimas organizuotas remiantis Lietuvos švietimo koncepcijos (1992) nuostatomis, Lietuvos bendrojo lavinimo mokyklos bendrosiomis programomis (2002). Siekiant atskleisti vizualiosios aplinkos reikšmingumą mokinių estetinių nuostatų raidai remtasi kultūros filosofija, kuri kaip kultūros priežastį įvardija ugdymą, kuris transformuoja vaiko vidinį pasaulį, atskleidžia jam supančio pasaulio esmę, skiepija dorovines, estetines vertybes, plėtoja pagrindines kūrybines galias (A. Berleant, 1995, 1997; A. Gaižutis, 2003, 1988; A. Haapala, 1999; J. Girmius, 1991; V. Matonis, 2002, 2000; A. Maceina, 1990), humanistine

pedagogika, akcentuojančia asmens kultūros ugdymo ir sociokultūrinės integracijos vienovę (V. Aramavičiūtė, 1985, 1995; M. Barkauskaitė, 2001; B. Bitinas, 2004, G. Butkienė, A. Kepalaitė, 1996; L. Jovaiša, 2001, 1995; E. Martišauskienė, 2003), kognityvistiniu požiūriu, pabrėžiančiu visiems mokiniams tinkamą bendrąjį estetinį ugdymą ir tuo praplėtusiu meninio ugdymo sąvoką bei sukūrusiu prielaidas holistiniam ugdymui (R. Smith, 2000; J. Davis, H. Gardner, 2000). Akcentuota reliacionistinė pozicija, grindžianti pozityvų subjekto santykį su stebimais estetinio suvokimo objektais, kurie priklauso nuo pažįstančiojo subjekto individualaus suvokimo būdo bei sąlygų (H. Osbornas, 1989; J. Stolnitz, 1989; J. Hospers, 2001; D. E. Berlyne, 1971; S. Kaplan, 1995; A. Katalynas, 2003; J. L. Nasar, 1994, 1988; J. Lang, 1987). Remiantis šių ir kitų autorių idėjomis bei darbais, išryškėjo vizualiosios aplinkos edukacinis reikšmingumas estetinio ugdymo tobulinimui.

Tyrimo rezultatų mokslinis naujumas, jų teorinis ir praktinis reikšmingumas

Lietuvos švietimo pertvarkos dokumentuose akcentuojamas bendrosios meninės ir estetiškos kompetencijos ugdymas. Siekiant šį tikslą įgyvendinti, reikia ne tik gerinti estetinio ir meninio ugdymo procesą, bet ir tyrinėti estetinį bei meninį ugdymą aktyvinančius veiksnius. Vienas iš itin svarbių estetiškos ir meninės kompetencijos ugdymo veiksnių yra mokinių estetiškos nuostatų formavimas ir formavimasis. Ši tyrimų sritis dar labai mažai ištyrinėta.

Disertacinio tyrimo naujumą charakterizuoja šie teiginiai: suformuluota vizualiosios aplinkos, kaip gamtinės ir sukurtosios aplinkos vienovės pasireiškimo formos, samprata. Išskirti pagrindiniai mokinių estetiškos nuostatų formavimosi veiksniai, atskleidžiantys vizualiosios aplinkos reikšmingumą: a) santykis su vizualiosios aplinkos objektais; b) aplinką estetizuojanti veikla; c) meninis ugdymas. Aptarti estetiškos nuostatų įtvirtinimo ir koregavimo būdai, aktualinantys estetinį santykį su aplinka: meninio ugdymo procese sociokultūrinio aspekto akcentavimas, aplinkos estetizavimo skatinimas, mokytojų ir mokinių estetiškos sąveikos vizualiosios aplinkos kontekste optimizavimas. Tyrimo metu atskleisti estetiškos nuostatų ypatumai, išryškinantys šių nuostatų plėtros galimybes. Tai pagrindžia vizualiosios aplinkos, kaip reikšmingo edukacinio veiksnio, svarbą.

Šis darbas išryškina problemos aspektus, kuriems nagrinėti reikalingi nauji tyrimai (mokyklos aplinkos estetinio faktoriaus reikšmingumas mokymosi motyvacijai, tarpasmeniniams santykiams, estetinio santykio su aplinka ugdomasis reikšmingumas ekologiniam ugdymui ir kt.).

Praktiniu aspektu tyrimas suponuoja galimybę vertinti vizualiąją aplinką, kaip gamtinės ir sukurtosios aplinkos visuminį reiškinį, suvokti jos reikšmę estetinių nuostatų atsiradimui bei jų plėtrai ugdymo procese. Pateikta vizualiosios aplinkos samprata bei atskleistas estetinio santykio su ja turinys padės švietimo politikams, vadovams, pedagogų rengimo bei kvalifikacijos tobulinimo įstaigoms, mokytojams vertinti mokinių estetiškes nuostatas vizualiosios aplinkos atžvilgiu kaip edukacinę priemonę, skatinti estetinę veiklą aplinkoje, atitinkamai orientuojant meninio ugdymo procesą ir tobulinant estetinio lavinimo mokykloje sistemą. Mokinių estetinio santykio su aplinka aktualinimas, sudarant sąlygas pastebėti ir estetiškai išgyventi gamtinę ir sukurtąją aplinką, puoselėti meninę regą, yra svarbus siekiant praktinę veiklą susieti su artimiausios aplinkos pertvarkymu. Atskleistas mokyklų vizualiosios aplinkos poveikis mokinių vertybinių nuostatų formavimuisi reikalauja naujai įvertinti mokyklų pastatų bei aplinkos būklę.

Disertacijos struktūra ir apimtis. Darbą sudaro įvadas, dvi dalys, išvados, literatūros sąrašas ir priedai. Bendra apimtis – 254859 spaudos ženklai (135 puslapiai be priedų). Darbe pateikta 20 lentelių, 23 paveikslai. Panaudoti 204 literatūros šaltiniai.

Išvados

1. Estetinės, pedagoginės ir kitos mokslinės literatūros analizė atskleidė, kad tiriant aplinkos įtaką mokiniui tikslinga remtis vientisos asmenybės ir jos kultūrinio akiračio plėtotės metodologine nuostata, įvertinant ir objektyviąją, ir subjektyviąją aplinkos reikšmę. Aplinkos estetikos konceptų studijos parodė, kad estetinio santykio atsiradimas tarp vizualiosios aplinkos objektų ir suvokėjo priklauso nuo asmens estetinės patirties, intencijos ir pažintinių pastangų, lemiančių vizualiosios aplinkos tapsmą estetiškes nuostatas formuojančiu veiksmu. Metodologinių nuostatų požiūriu aplinkos estetika yra daugiamačis reiškinys, nes žmogus yra ir gamtos dalis, ir gamtą refleksuojantis bei pertvarkantis socialinis individas. Žmogaus sąveika su gamtine aplinka (kuri gali būti suvokiama ir estetiškai, ir meniškai) ir sukurtąją aplinką (apimančia visa, kas žmonių pastatyta ar sutvarkyta) formuoja platų jo nuostatų spektrą. Šioje sąveikoje vizualioji aplinka bei estetinis santykis su ja tampa savita aplinkos apraiškos forma.
2. Empiriškai ištyrus mokinių estetinių nuostatų formavimosi veiksmus buvo nustatyta, kad svarbus mokinių estetinis santykis su aplinka, kurį ryškiai apibūdina vizualiosios aplinkos objektų išskyrimas bei nuostatos jos atžvilgiu. Taip pat paaiškėjo, kad mokytojų estetinis santykis su aplinka

yra itin svarbus mokinių estetinio santykio su aplinka skatinimo veiksnys bei humanistinių vertybių šaltinis, turintis reikšmės koreguojant mokinių estetines nuostatas vizualiosios aplinkos atžvilgiu. Visa tai atskleidžia bendrą mokyklos aplinkos poveikį mokinių estetinėms nuostatoms.

3. Pasitvirtino, kad nuostata yra stabili ir vientisa sistema, išreiškianti asmens santykį su aplinka ir pačiu savimi – juo stipresnė nuostata, juo ryškesnė jos raiška žmogaus elgsenoje. Remiantis šiuo požiūriu atskleisti tipiški mokinių estetinio santykio su aplinka ypatumai, pasireiškiantys jos aktyvaus perkūrimo, domėjimosi ja, prisiderinimo prie jos bei jos reikšmingumo pripažinimo poreikiu. Šie poreikiai atskleidė praktinę estetinio aktyvumo, kuris aktualina mokinių estetinį santykį su gamtine ir sukurtąja aplinka ir konkretina estetines nuostatas vizualiosios aplinkos atžvilgiu, reikšmę.
4. Empirinis tyrimas parodė, kad ugdymo procese įgyta meninės raiškos patirtis daro įtaką mokinių estetiniam santykiui su vizualiąja aplinka, o meninė veikla padeda įtvirtinti pozityvias estetines nuostatas. Estetinės nuostatos pasireiškia per poreikį pažinti ir keisti aplinką, o kryptinga gamtinę ir sukurtąją aplinką estetizuojanti veikla yra estetinių nuostatų įtvirtinimo būdas. Tyrimas patvirtino hipotezę, kad pedagoginėje ir kultūrinėje veikloje atsiradus tikslingam vizualiosios aplinkos koregavimo poreikiui ji pasidaro edukacinis mokinių estetinių nuostatų formavimosi veiksnys. Kadangi vizualioji aplinka dažniausiai yra istorinė ir šiuolaikinė aplinka, tai ji veikia ne tik asmenybės, bet ir visuomenės ugdymą.
5. Vizualioji aplinka mokinių estetines nuostatas veikia per: a) santykį su vizualiosios aplinkos objektais; b) aplinką estetizuojančią veiklą; c) meninį ugdymą. Mokinių estetinės nuostatos gali būti įtvirtinamos ir koreguojamos meninio ugdymo procese akcentuojant sociokultūrinį aspektą – tobulinant sociokultūrinės raiškos patirtį, gebėjimus; skatinant aplinkos (mokyklos, namų) estetizavimą, t. y. estetinį aplinkos perkūrimą; optimizuojant mokytojų ir mokinių estetinę sąveiką vizualiosios aplinkos kontekste. Šis teorinis modelis yra aktualus tobulinant mokinių estetines nuostatas ir gali būti pritaikytas įvairesnei (ne tik mokinio) aplinkai.
6. Mokinių estetinės nuostatos yra santykinai stabilios, disponuojančios galia emociškai įtaigiai integruoti įvairius žmogaus veiklos ir aplinkos egzistavimo aspektus, todėl pedagogikos praktikoje jos galėtų būti kryptingai panaudojamos kaip dvasinių, humanistinių vertybių supratimo ir skleidimo šaltinis. O pati aplinkos estetizavimo problema vertinama kaip tarpdisciplininė, pasireiškianti ne tik nuostatose, bet visame žmogaus dvasios pasaulyje.

Author's publications on the subject of dissertation

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