

# Formation of Visual Culture in Teenagers by Teaching Them Photographic Art

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*Abstract: Currently, the vector of modern culture is shifted from verbal to the visual aspect. Visually represented and superficial information often disguises phenomena that require special analysis to identify them. Today, the younger generation, namely adolescents, is the most prone to massive informational "visual attack". Realizing that immersion in a low-grade visual environment is not harmless for a young, not yet fully formed the personality of a teenager; the formation of their visual culture is a pedagogical problem.*

*As a result of the study, the authors clarified the definition of "visual culture of personality", revealed its structural composition, determined the component content and substantiated its significance in the creative development of a teenager.*

*Based on the methodological foundations of personal-pragmatist, culturological, and pragmatist approaches, as well as the integrated application of theoretical and empirical methods, the researchers identified the possibilities of photographic art which acts as a pedagogical means of solving the problem. In order to realize the pedagogical potential of photographic art in educational practice, the authors developed a pedagogical model for the formation of visual culture as part of the target, methodological, substantive-procedural and diagnostic-effective components.*

*The introduction of the authoring in the educational process has allowed us to obtain positive results.*

*Keywords: visual culture, photographic art, art photography, art pedagogy, teenagers.*

## I. INTRODUCTION

A man of the 21st century is located in a space filled with technologies, so the information preferences of people are gradually shifting towards the multimedia culture relative to the traditional-textual one. Today, visual and screen images are increasingly dominating in the world, therefore, the issues of the visual functioning in society are of interest for researchers from different scientific fields. The reasons for the change are that the visual representation of data at the present stage is increasingly based on the principles of media [1].

In 1981, the French sociologist J. Baudrillard believed that the development of human civilization goes towards the establishment of a world of simulations that fill all spheres of human activity [2]. Modern life is full of visual information (advertising; television; the press; Internet sites, news feeds, networks). It sets value, moral, behavioural and other social

norms. Visual images act as sociocultural codes with mental content.

Thanks to the development of computer technologies and global information networks, a modern teenager is surrounded by digital and information technologies that are visual in nature [3]. On the one hand, this is a unique opportunity for acquaintance and communication with the cultural heritage of the whole world, and on the other hand, the possibility of deliberately changing the content of human consciousness. Many teenagers are not ready to build constructive relationships with visual images in the media space. Search for the meaning inherent in the images; an understanding of how and why images affect people; what demanded creative products can be created based on visual baggage and experience: these are the main spheres of the problems of forming the visual culture of a teenager.

## II. METHODS

The methodological basis of the study at the general scientific level defines a systematic and holistic approach that provides the opportunity to explore areas such as education and culture. At a concrete scientific level, personality-oriented, activity-oriented, and cultural approaches have been chosen to substantiate the process of formation of a teenager's visual culture.

The study was carried out based on the integrated application of theoretical (analysis of scientific research materials on the research problem, comparison, synthesis, generalization of theoretical conclusions, and modelling) and empirical methods (pedagogical observation, interviews, study and analysis of creative materials, expert assessment, testing, analysis of pedagogical experience).

## III. RESULTS AND DISCUSSION

As the analysis of the scientific literature shows [1, 2, 4, 5, 6, 7, 8, 9], the phenomenon of "visual culture" is currently a poorly studied category of pedagogical science. Traditionally, culture is understood as a totality of material and spiritual values created by the human society that characterize a certain level of development of society, as well as the level, degree of development achieved in any branch of knowledge or activity. Today, the concept of a "visual" is often associated with those elements of culture and art that are associated with on-screen presentation (cinema, television, commercials, web design, video games), as well as cultural objects such as painting, theatre, photography, conceptual art, "Public art", drawing, video art, advertising, design, fashion, graffiti, etc. [6] In the modern culture of the 21st century, there has been a tendency toward the diffusion of the concepts of "artistic", that is, generated by visual art, and "visual," the difference in their

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perception lies in the mass of the visual and in the elitism of the artistic [7; p. 153].

Visual culture is an interdisciplinary category that includes aspects of such scientific fields as philosophy, cultural theory, sociology, and art history. Based on the conclusions about this phenomenon by S. Daniel [6] and S. Zeki [8; pp. 33-34], as well as on the definition of a “personality culture” by G. Kodzhaspirova [10; p. 68], we believe that a **visual culture of a personality** is a system of relations at a level of development of an aggregate which unites certain human competencies (informational, philosophical, moral, etc.) and creative abilities that allow one to perceive, represent, analyse, evaluate, compare, and interpret visual images and create own visual objects on this basis.

Given that visual culture is a systemic formation, we consider its structural composition. According to V. Rozin, the structure of visual culture can be represented as part of four elements: concepts (visual experience), relationships (causes and relationships in space and time), values (the basis of spiritual and moral principles) and rules (regulating people's behaviour in accordance with values of visual culture) [9; pp. 71-72]. In our opinion, the proposed structure and its meaningful content do not fully reflect the essence of the “visual culture” phenomenon. We determine the structure of visual culture as a part of motivational, cognitive and creatively-effective components.

**Motivational component** content is represented by the following positions: interest in visual forms of art; the desire for creative and / or professional development in the field of fine / cinema / photographic art; a desire to study world culture by means of visual art forms; the need for creative self-realization through visual forms of art.

**The cognitive component** involves the totality of knowledge and skills obtained during the educational process, as well as the presence of analytical, prognostic, projective, and reflective skills. This unites knowledge of the visual art history; creative biography of artists, architects, directors, scientists, photographic artists; style directions, trends and experiments on obtaining images, genres and styles of visual art forms, terms and definitions; knowledge of the laws of composition, expressive means, colouristic; knowledge of fine techniques, modern technical means and their capabilities in the field of visual art; skills of perception and appreciation of works of art and art objects.

**The creative and productive component** relies on the ability to operate on the information received, and to create one's own visual images; it requires a set of skills: the ability to create “idea banks”; ability to perform original works; the implementation of artistic images in their own creativity; mastery of art techniques and computer technologies in the field of photography and photo-painting.

Visual culture is formed in the process of cognitive and creative activity of a person throughout his/her life, while its foundations are laid in childhood, and the formation process is most effectively carried out in the teenage period. At this time, the intrinsic motivation of the personality was clearly pronounced “triggering” the processes of self-knowledge, self-expression and self-affirmation, which activates the desire of adolescents to self-improvement, their general and cultural development [11]. Any form of visual art can be a means of shaping the visual culture of adolescents. Studying the visual preferences of adolescents, who today are actively

exposed on the pages of social accounts, we found that photography occupies one of the first places by the popularity in the life of the young generation. In terms of solving the stated problem, this conclusion actualized the need to identify and justify the possibilities of photography as a pedagogical tool.

Photography takes its roots in painting which focuses on an image of reality. The invention of photography in the 20-30s XIX was perceived by most artists as the result of the process of improving the technique of depicting the visible world that had begun in the Renaissance. Creating images involves a technical tool - a camera. Photographic art has absorbed the principles of painting and graphics, while the creation of the composition and artistic image occurs through a synthesis of technical, visual and expressive means. Considering art photography as an object of photographic art, we note that it has all the properties of cultural studies texts, which include integrity and coherence, artistic value, multilingualism, individual author's origin, and meaningful content.

Art photography is distinguished by the presence of an artistic image created with the use of expressive means of composition and photographic equipment. Art photography is divided into genres: still life, portrait, landscape, reportage, genre photography. As an intermediate conclusion, we note that when working on creating an artistic image in photographic art, it is necessary to take into account the specifics of photography, which is associated with four factors: technical, composition, nature, and the personality of the photographer. The technical factor implies the possession and use of photographic equipment means, a computer, etc. [12] The composition factor is the practical skills of a photographer, as well as knowledge of the laws and types of composition, the totality of expressive means (perspective, light, rhythm, colour, frame format). The factor of the depicted nature is the application of knowledge about the specifics of an object (state of nature, character, appearance of a person, features of the animal, the situation in the interior, composition, style of architecture, etc.). The personality of a photographer himself is his/her creative potential in conjunction with the systemic special knowledge and skills that the photographer uses creatively to create an artistic photo image. The language of art photography is special, so mastery of all factors allows us to achieve a high level of visual culture when realizing the creative potential of the photographer.

Today, the younger generation is passionate about photography, but adolescents do not have the skills to choose a scene, a subject, and a background, to construct a composition, and in many other manifestations of visual culture. A solution to this problem is possible in the activities of institutions of additional education for children (art schools, centres for children's creativity, etc.), which have broad capabilities in terms of the upbringing and development of the multi-faceted personality of a child, the satisfaction of his/her interests and the desire for creativity in various types of activities, including in photography.

The organization of the pedagogical process in a chosen research perspective required the development of a pedagogical tool - a model for the formation of the visual culture of adolescents by means of photographic art (see table 1).

**Table 1: The model of visual culture formation in teenagers by photographic art**

<b>Target component</b>	<b>Purpose:</b> formation of visual culture in teenagers by photographic art		
	<b>Objectives:</b> 1) to form an axiological attitude to photographic art; 2) to provide knowledge and practice in subject matter areas; 3) to develop the ability for creative self-actualization through photographic art		
<b>Methodological component</b>	<b>Methodological approaches:</b> person-centred, culturological and activity approaches.		
	<b>Teaching principles:</b> the principle of connection between teaching process and life, the principle of consciousness and activity of learners, the of use of visual aids		
<b>The substantial and procedural component</b>	<b>Content:</b> knowledge of history and theory of photography and visual arts, the ability to create original projects, the use of graphic and digital skills in creative work and the possession of skills to work with photographic equipment and software		
	<b>Teaching methods:</b> 1) methods of stimulating and motivating educational, cognitive and creative activities; 2) methods of organizing and implementing educational and creative activities; 3) methods of control and self-control over the effectiveness of educational, cognitive and creative activities; 4) methods of independent work (creative projects, portfolio).		
	<b>Teaching techniques:</b> the artistic legacy of photographers, artists, designers, architects, etc.; educational, methodical, art literature; photographic equipment, computer software.		
	<b>Forms of work:</b> classroom-based (conversations, practice, project presentation), extracurricular (participation photo and video contests; attendance of exhibitions, museums, workshops, creative meetings, etc.)		
<b>Diagnostic and productive component</b>	<b>Criteria for assessing the level of the visual culture of teenagers formed by photographic art</b>		
	<b>Motivational</b>	<b>Cognitive</b>	<b>Artistic and productive</b>
	Interest in and pursuit of creative or professional development in photographic art; willingness to learn world culture; the need for creative self-actualization through visual arts.	Knowledge of visual arts history and theory; awareness of genres, styles, composition rules, artistic means, modern technical equipment and its capacities for photography; skills of perception and evaluation of artworks and objects d'art.	The ability to create original projects; the ability to use modern methods of work with photographic equipment, computer technologies in photography; skills for working with computer software and graphic editors.
	<b>Diagnostic Techniques</b>		

The goal of the model is a guideline in building the pedagogical process for the formation of the visual culture of adolescents by means of photographic art; the tasks are successive stages. The construction of the educational process on the basis of a personality-oriented approach focuses on taking into account age and psychological characteristics [13-15-18], individual creative interests, opportunities and needs, which is expressed in the choice and construction of an individual educational trajectory for adolescents. The implementation of the culturological approach in the process of forming the visual culture of adolescents is focused on the content side of the educational process, where adolescents are immersed in a highly artistic cultural environment which allows them to study it and carry out creative activities [14-16-17]. The implementation of the activity approach focuses the attention of adolescents on the result of education and its quality, which actualizes the personal potential in solving problem situations and creative tasks.

**IV. SUMMARY**

1. The structure of the visual culture of a personality as part of the motivational, cognitive, creatively-effective components and their content is proposed.
2. The pedagogical possibilities of photographic art were revealed: 1) photography - a cultural studies text acts as a capacious carrier of information requiring study and comprehension; 2) the photography specificity involves the realization of the creative potential of a photographer in conjunction with special knowledge and skills necessary to create an artistic image; 3) being a way of displaying reality, photography uses the means of expressiveness taken from other types of visual art; 4) photographic creation, which is manifested in the active perception of visual information, its analysis, comparison, interpretation, creation of artistic images, allows for creative self-realization.
- 3.





4. A pedagogical model for the formation of the visual culture of adolescents by means of photographic art has been created and scientifically substantiated as part of the target, methodological, substantive- procedural, and diagnostic-effective components.

### V. CONCLUSION

The introduction of the educational visual culture formation model into educational practice is carried out at the Tankodrom Center for Children's Creativity (the city of Kazan) in photography classes for teenagers from 10 to 15 years old. As intermediate results for adolescents, a steady need for creative self-realization through photographic art was revealed, the level of the knowledge base in the field of history and theory of visual art forms has raised; the formed skills of perception and appreciation of works of art and art objects were discovered; the basic skills for creating author's creative projects were identified.

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