

Psychological Features of the Formation of Fine Arts Motives in Preschool Children

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Abstract This article explores the psychological characteristics of the development of fine art motives in preschool children. In order to identify these motives, we based our research on scientific opinions concerning the motives of fine arts present in children. This investigation was conducted using the "Methods for Determining the Motives of Fine Arts in Children" and "Methods for Determining the Level of Formation of Fine Art Motives in Children".

1. INTRODUCTION

One of today's most pressing tasks is shaping the consciousness of preschool children through enlightenment, advancing their education and upbringing. "The youth of today's world comprise the largest generation in the entire history of mankind, ... given their number of two billion, the future of our planet depends on how these young people develop into adults" [E.Goziev. 2010]. The objective of preschool education is to immerse children in the rich, national, cultural, and historical heritage, and the moral and spiritual values of their people: fostering national patriotism in children, instilling in them a readiness to learn, and developing their ability for independent and free expression of thoughts, while also ensuring their physical and mental health.

Motivational needs play a crucial role in the development of fine arts in preschool children. Human needs reflect their reliance on the external world, expressing either material or spiritual necessities.

A key goal is to identify and nurture children's abilities and potential through contemporary fine arts.

Preschool education, as the initial link in this system, holds significant importance in achieving the overall aim of the entire educational system - the nurturing of a harmoniously developed generation.

Thorough examination of children's ability to express themselves creatively, identifying objective factors in art education that align with the child's age characteristics, and conducting effective classes have a positive impact because "... an individual receives 7% of all information in their lifetime before the age of 5" [Goziev E.G. 2010].

In this process, teaching precedes development, providing a foundation of knowledge, skills, and abilities, allowing the child to unfold their creative potential while simultaneously paving the way for them to advance to the next stage, to ascend to a higher level. The development of artistic perception during the teaching of fine arts to children in preschool education warrants particular attention. The challenges in this regard stem from the fact that children's extensive discussions about what they see and how they relate to what they see are not adequately encouraged. As a result, some educators assert that young children lack the ability to express aesthetic ideas and artistic thought entirely. However,

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scientific research indicates that such a notion is unfounded.

Concurrently, it is widely acknowledged that early identification and regular nurturing of an individual's unique talents yield results - the true innovator of new ideas is often fostered in preschool institutions.

2. METHODS

The focus of our research is to identify the psychological aspects of the formation of fine arts motives in preschool children, and we embarked upon this because no methodology currently exists for determining the motives of fine arts in this demographic. This method, "Determining the motives of fine arts in children," was developed by G.A. Uruntaeva and Yu.A. Afonkina, based on the method "Determining the priority of the motive of play or reading in children."

Drawing tools (white paper, black pencil, coloured pencils, eraser, coloured paper) are placed on a table. The child is brought to this table and allowed to handle the drawing tools present. The researcher then invites the child to listen to a story, drawing their attention to it. The child is read a story that is suitable and enjoyable for their age. The child must not have heard the tale before.

A Fairy Tale with a Text:

In a forest, a family of rabbits lived in peace. Momiqvoy, the only child in the family, was sitting in his room, drawing rabbits.

As he grew up, he dreamt of becoming an artist, creating beautiful pictures that would make his parents proud. He would draw on large sheets of paper and fill them with lovely colours. His friends admired the pictures he created.

One day, whilst Rabbit Momiqvoy was strolling through the woods singing a song,
"I am an artist rabbit,
I draw great pictures,
To my mother, my father, my grandmother,
I will give them as gifts."
He happened upon a bear named Pakhmoqvoy.

"Hello, Momiqvoy."
"Hello, Pakhmoqvoy."

"I was actually on my way to you. Today is my mother's birthday, and I haven't been able to find any gifts for her. My mum loves beautiful flowers, but I can't find any. It's winter, and snow covers everything. I was walking this way, hoping that perhaps Momiqvoy could draw some beautiful flowers."

Momiqvoy adored his mother very much. If he declined Pakhmoqvoy now, Pakhmoqvoy wouldn't be able to present a gift to his mother on her birthday, which would surely make her unhappy.

"So, I need to draw a picture of beautiful flowers, don't I?" Pakhmoqvoy asked.

"Yes, a picture of spring flowers," Momiqvoy replied.

Then they both returned to Momiqvoy's house. Pakhmoqvoy's mouth fell open when he saw the beautiful pictures adorning the walls of Momiqvoy's room.

"Wow, these pictures are stunning, aren't they?" Pakhmoqvoy asked in surprise.

"If you want, I'll teach you to draw," Momiqvoy offered.

"Really?" Pakhmoqvoy was delighted. "I'd also love to create such beautiful pictures."

Together, Momiqvoy and Pakhmoqvoy drew many gorgeous flower pictures. In the end, they selected the most beautiful one, cut it out of cardboard, and stuck it into a frame.

"The pictures we drew turned out very nicely," Pakhmoqvoy observed. "My mother will be very happy to see this picture."

Pakhmoqvoy thanked Momiqvoy and hurried home with the picture. When he arrived home, his family members were gathered around the table.

"My dear mother, I wish you a happy birthday," he started. Fortuitously, Momiqvoy had helped him to create a picture as a present for his mother, Pakhmoqvoy explained.

When his siblings saw the picture, a depiction of spring flowers, they exclaimed, "Wow, it's so beautiful." At the edge of the frame, there was an inscription that read, "To my dear mother."

"Did you draw that picture?" his brother asked.

"Yes, Momiqvoy and I drew it," Pakhmoqvoy responded. "I was looking for a beautiful flower in the woods for my mother, but couldn't find any. Then I asked Momiqvoy to draw a picture of beautiful flowers. She told me she could teach me how to draw, and we drew together for my mum."

Pakhmoqvoy's mother was overjoyed with the gift, as she loved flowers very much. At that moment, his father hung the lovely picture of flowers on the wall.

Now, the picture of flowers, painted by Momiqvoy and Pakhmoqvoy, adorned the walls of the Pakhmoqvoy household. Seeing this, Pakhmoqvoy made a promise to himself. "I will visit Momiqvoy every day and learn how to draw. In the future, I will also be a great artist. Then I will present beautiful drawings to all my loved ones."

Once the story concludes, the child is given a piece of paper. "You can also draw a gift for your mum, dad or other loved ones. Look, you can draw a picture, there's every opportunity."

3. METHODOICAL SUMMARY:

Children who have formed fine arts motives can draw something after hearing a fairy tale. However, children who have not yet developed these motives will not be able to draw, regardless of the conditions provided.

Through the methodology we proposed, we identified the motives of fine arts in children aged 4-7 years. Of the 560 subjects who participated in our study, 548 managed to draw, while 12 were unable to do so.

TABLE 1. Methods of determining the motives of fine arts in children

S.No		Total	%
1	Kids who can't draw	12	2,1
2	Children drawing	548	97,9
	Total	560	100,0

Based on our research, 97.9% of our total participants were able to draw. The primary goal of the methodology was to identify motives related to fine arts in children through this story. Indeed, through this methodology, we didn't anticipate academic imagery from preschoolers. We simply gained motivation from the fairy-tale characters to answer whether or not the child could draw something. This suggests that nearly all preschool children (those aged 4-7 who participated in our study) have formed fine art motives. As a continuation of the aforementioned

method, we use the projective method "Determining the degree of formation of motives in the child," based on the "Assume" method developed by G.A. Uruntaeva, Yu.A. Afonkina, and Professor D.G. Mukhamedova, H.A. Ruhieva, and researcher H.H. Salakhidinova. This methodology comprised four scales. Each scale of the methodology serves to determine the extent of the child's motivation. The child was shown a picture card in A3 format, with the instruction: "Imagine you are the protagonist of one of these pictures. Which picture are you in?"

TABLE 2. Scale 1 of the Methodology for Determining the Level of Fine Art Motive Formation

S.No		Total	%
1	A boy and a girl dancing	57	10,2
2	A boy playing football.	183	32,7
3	A girl flying on a hammock.	74	13,2
4	A boy and a girl drawing	246	43,9
	Total	560	100,0

According to this table, from a total of 560 test takers, 57 (10.2%) envision themselves as dancing children,

indicating their musical motives; 183 (32.7%) boys imagine themselves solely as children playing

football, representing their sporting motives; 74 (13.2%) girls visualise themselves exclusively as children swinging, highlighting their play motives; and 246 (43.9%) picture themselves as children drawing. These numbers reinforce the relevance of my research. A significant percentage of my test takers are inclined to draw.

In the 2nd scale, the children are asked to continue these pictures while visualising themselves as artists.

During the methodology creation, we planned to allocate one minute for each picture. However, taking into account the general characteristics of preschool children, we extended this period to two minutes for each image. In this scale, picture cards are presented which lack one element, and the children are asked what they think is missing in the picture. One point is awarded for each missing element that is identified and drawn, totalling eight points.

TABLE 3. Scale 2 of the Methodology for Determining the Formation of Fine Art Motives

S.No	Pictures	Total	%
1	1	0	0
2	2	21	3,8
3	3	10	1,8
4	4	23	4,1
5	5	29	5,2
6	6	55	9,8
7	7	138	24,6
8	8	284	50,7
	Total	560	100,0

Out of our total 560 test takers, none of them attempted to draw anything on the 2nd scale. 21 individuals (3.8%) scored 2 points, 10 individuals (1.8%) scored 3 points, 23 individuals (4.1%) scored 4 points, 29 individuals (5.5%) scored 5 points, 55 individuals (9.8%) scored 6 points, 138 individuals (24.6%) scored 7 points, and 284 individuals (50.7%) scored 8 points.

In the 3rd scale, four cells are provided:

1. The first cell contains a drawing of the sun.
2. The second cell has a drawing of rain.
3. The third cell features a drawing of a rainbow.
4. The fourth cell is empty.

The child is given a task: 'Look at the pictures in these three cells. Draw each of these pictures in the fourth empty cell.' Each picture in each cell is allocated 2 minutes, totalling 6 minutes, and 3 points.

TABLE 4. Scale 3 of the Methodology for Determining the Formation of Fine Art Motives

S.No		Total	%
1	Not drawn at all 0 points	17	3,0
2	1 ball	43	7,7
3	2 ball	223	39,8
4	3 ball	277	49,5
	Total	560	100,0

According to this scale, out of 560 test takers, 17 (3.0%) scored 0 points, 43 (7.7%) scored 1 point, 223 (39.8%) scored 2 points, and 277 (49.5%) scored 3 points.

In the 4th scale, the child is presented with 10 picture cards, ranging from simple to complex. The child's task is to replicate these images on white paper within a 40-minute timeframe.

1. Koptok.
2. A piece of snow.
3. Flower
4. Maysa.
5. Phone.
6. Tree.
7. Cloud.
8. Mountain.
9. Fish.
10. Bird.

The total score a child can achieve on this scale is 10 points.

TABLE 5: Scale 4 of the Methodology for Determining the Formation of Fine Art Motives.

S.No		Total	%
1	00	8	1,4
2	1,00	15	2,7
3	2,00	24	4,3
4	3,00	25	4,5
5	4,00	70	12,5
6	5,00	64	11,4
7	6,00	75	13,4
8	7,00	130	23,2
9	8,00	96	17,1
10	9,00	36	6,4
11	10,00	17	3,0
	Total	560	100,0

Out of a total of 560 test takers on this scale, 8, or 1.4%, were unable to draw at all. We observed that 15 participants (2.7%) scored 1 point, 24 participants (4.3%) scored 2 points, 25 participants (4.5%) scored 3 points, 70 participants (12.5%) scored 4 points, 64 participants (11.4%) scored 5 points, 75 participants (13.4%) scored 6 points, 130 participants (23.2%) scored 7 points, 96 participants (17.1%) scored 8 points, 36 participants (6.45%) scored 9 points, and 17 participants (3.0%) scored 10 points.

As a logical continuation of the aforementioned methods, "Methods for Determining the Motives of Fine Arts in Children" and "Determining the Degree of Formation of Motives in Fine Arts in Children," the subsequent method we propose is the "Torrans Circles," which identifies creativity in children.

In this method, a score of 0 points is given to the first 14 circles, and 1 point is given from the 15th to the 20th circle. However, due to the characteristics of

preschool children, we opted to assign 1 point for each circle. Consequently, this method allows for a maximum accumulation of 20 points.

The analysis of the results reveals variations in the confidence level of the method for determining the formation of fine arts motives in children ($H = 20,445$; $p < 0.001$). As part of our study, we found high motives for fine arts in 4-year-old children. It may be concluded from the analysis results that this was likely due to the lower speech capabilities of 4-year-old children compared to the speech abilities of preschool children aged 5-7. According to the analysis of the results, the lowest rate was observed in our 5-year-old subjects. We believe that at this age, the majority of our subjects would have had the opportunity to experiment with other activities. For this reason, their motives for fine arts may have been lower.

TABLE 6. Methods for determining the formation of fine art motives in children

	Age	N	Average color	H	p
Methods for determining the formation of fine art motives in children	4,00	5	286,50	20,445	,000* **
	5,00	99	263,87		
	6,00	200	285,10		
	7,00	256	283,22		
	Total	560			
Activity orientation	4,00	5	264,40	2,440	,486
	5,00	99	276,78		

	6,00	200	293,67		
	7,00	256	271,96		
	Total	560			
Find and draw the missing element	4,00	5	34,20	44,555	,000* **
	5,00	99	207,44		
	6,00	200	303,35		
	7,00	256	295,71		
	Total	560			
Merge images	4,00	5	21,00	45,958	,000* **
	5,00	99	216,08		
	6,00	200	280,22		
	7,00	256	310,70		
	Total	560			
Independent drawing	4,00	5	45,30	43,478	,000* **
	5,00	99	217,30		
	6,00	200	266,93		
	7,00	256	320,14		
	Total	560			
Torrans circles	4,00	5	293,20	7,767	,051
	5,00	99	250,45		
	6,00	200	271,15		
	7,00	256	299,18		
	Total	560			

next propose the "Torrans Circles" method, which is designed to identify creativity in children.

4. CONCLUSION

Of the 560 participants in this scale, 8 (representing 1.4%) were unable to draw at all. Further breakdown of the scores showed that 15 participants (2.7%) achieved 1 point, 24 participants (4.3%) achieved 2 points, 25 participants (4.5%) achieved 3 points, 70 participants (12.5%) achieved 4 points, 64 participants (11.4%) achieved 5 points, 75

participants (13.4%) achieved 6 points, 130 participants (23.2%) achieved 7 points, 96 participants (17.1%) achieved 8 points, 36 participants (6.45%) achieved 9 points, and 17 participants (3.0%) achieved the maximum of 10 points.

Continuing logically from the aforementioned "Methods for Determining the Motives of Fine Arts in Children" and "Determining the Degree of Formation of Motives in Fine Arts in Children," we

In this method, the first 14 circles are awarded 0 points, with 1 point assigned from the 15th to the 20th circle. However, given the characteristics of preschool children, we decided to give 1 point for each circle, allowing for a maximum total of 20 points.

Analysis of the results highlighted disparities in the confidence level of the method for determining the formation of fine arts motives in children ($H = 20,445$; $p < 0.001$). In our study, we found high levels of fine arts motivation among 4-year-old children. From the analysis results, it may be inferred that this is likely because 4-year-old children have lower speech capabilities than those aged 5-7 in the preschool group. The analysis also revealed the lowest scores among our 5-year-old subjects. We suspect that at this age, the majority of our subjects would have been exposed to a variety of activities, and therefore, their motivation towards fine arts may have been lower.

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