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## **Pedagogical Conditioning in The Development of Visual Perception of a Young Man**

### **Summary**

The rapid development of information technology and communication, visual creates substrate to change the conditions and lifestyle of the young generation in the area of individual and social. There is therefore no doubt that the ubiquity of “image” as the media content and the correct perception of it has a significant impact on the young person’s personality, his character and relationship to the world and other people. Educational activities should encourage the young people to reflective thinking and learning about the mechanisms of visual perception, so that they can properly experience the world of visual experience. This article shall therefore reflect on the pedagogical conditions for development of visual perception of today’s youth to know they are conducive to the formation of appropriate mechanisms at the reception and understanding of incoming stimuli (codes) visual; so that eventually they multiply in the young people desire for good and teach responsibility for life and its quality.

**Keywords:** visual perception, youth development, education.

### **Introduction**

Visual communication, which is for young people an important mean of communication and learning about the world, is now becoming an important part of the pedagogical reflection including both educative influence of contemporary visual culture, and social functioning of important media institutions. Many educators take into account the dynamic and progressive development of digital technology and new ways of communication; they try to understand the requirements of the development of visual perception in young people to be able to indicate the most favorable conditions for the full development and education. Transformations in fact have occurred in recent years in the area of the social life and thanks to that young people have many opportunities in huge space of freedom, tolerance and “media of expression,” which become their full appearances, a virtual enclave, which in its own subjective way they try to understand themselves and the world

they live. Young people who use modern visual technologies are today seeking their help in other like-minded people who could provide for them worthy interlocutors, and sometimes also guide the way of life. Today every young person in some way is subjected to the influence of the contemporary visual culture which tries to teach, have fun and help young solve their life problems.

The visual communication is now undoubtedly an important and complex organ, "creation" of human behavior, especially in relation to the younger generation – it creates the style of work, leisure, entertainment, etc. At its core "visual communication between people goes beyond pure perceptual process. It is based on sources, organizations perceived the material that allow for "reconciliation" of mental states at least between two persons. This agreement may be letting you know about something, it may be a warning, asking recall someone, expression of feelings, prohibition, injunction, etc. Understanding of each of these messages requires the use of common rules for encoding the message. When submitting letters in the word we encrypt our thoughts and we hope that the addressee understands the same code. Similarly, the signs or mathematical symbols"<sup>1</sup>. In this way, many young people have unhindered access to modern technology, visual communication and they know that the kind of "language" of this communication has the ability to know and understand many current developments in the world, can enrich their knowledge, complement deficiencies in education, and develop their interests. The visual communication in its various forms can also inspire and motivate young people to become more active and participate more fully in society and to provide young people the right incentives to engage in self-development, whether physical, intellectual or spiritual. There is therefore no doubt that the ubiquity of "image" as the media content and correct its perception has a significant impact on the young person's personality, his character and relationship to the world and other people<sup>2</sup>.

The ever-increasing role of the "image" in the communication somehow makes it to function in today's world requires knowledge about the perception of visual communications. Transmission uses the image faster and harder than any other form of communication. It is, therefore, worth to reflect on the pedagogical conditions for development of visual perception of today's youth to know they are conducive to the formation of appropriate mechanisms at the reception and understanding of incoming stimuli (codes) visual; so that eventually they multiply in young people desire for good and teaches responsibility for life and its quality.

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<sup>1</sup> D. Bagiński, P. Francuz., *W poszukiwaniu podstaw kodów wizualnych*, in: P. Francuz (ed.), *Obrazy w umyśle. Studia nad percepcją i wyobraźnią*, Wydawnictwo Naukowe SCHOLAR, Warszawa 2007, p. 20.

<sup>2</sup> I. Szewczak, *Rola środowisk wychowawczych w edukacji medialnej*, in: D. Bis, A. Rynio (ed.), *Media w wychowaniu chrześcijańskim*, Wydawnictwo KUL, Lublin 2010, p. 580-581.

## Visual perception in the life of a young man

Nowadays, the importance of the media in the society continues to grow and makes almost all areas of human life perceived and dealt in terms of broadly defined so called media society and the information society. TV, Internet and other media based mainly on the issue of visual content, are the main source of information about the world, they create the image of contemporary culture and shape the attitudes and tastes especially the younger generation<sup>3</sup>. Undoubtedly, the rapid development of the information technology and visual communication creates substrate to change the conditions and lifestyle of the young generation in the individual and the society, thereby setting new benchmarks shapes the human personality. The differentiated of the human personality, which is nowadays largely dependent on the electronic projection of visual content, including both diversity "standards" and personal patterns and styles of human behavior, can cause unpredictable changes in the education and upbringing of the young generation<sup>4</sup>. Responsible "formation" of human visual perception as much "exploited" in the new media technologies is therefore a major challenge not only for the parents, who are often also subject to multiple influences of the media but also the wider sphere of education.

On the basis of "pedagogy of perceptual experience is usually regarded as a necessary step on the way to the knowledge of the conceptual and has been established as one of the most well-established learning rules – demonstrative rules. Inclusion of perceptual experience and construct its representation in the precinct of pedagogical interest is an inspiration for the reconstruction of the demonstrative rules in the theory of teaching. This is necessary due to the dynamic of the relationship between education and culture, including emerging forms of virtual representation. The possibility of epistemological reconstruction of the demonstrative rules and changes in its paradigm looking at transgressive emerging concept involving an expanded idea of perceptual experience"<sup>5</sup>. The perception of

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<sup>3</sup> K. Denek, *Cywilizacja informacyjna i edukacja medialna*, in: T. Lewowicki, B. Siemieński (ed.), *Rola i miejsce technologii informacyjnej w okresie reform edukacyjnych w Polsce*, Wyd. Adam Marszałek, Toruń 2008, p. 26.

<sup>4</sup> A. Toffler, *Trzecia fala*, Warszawa: Państwowych Instytut Wydawniczy 1997, p. 579-581; see: D. Bis, *Społeczeństwo informacyjne szansą i zagrożeniem dla wychowania*, in: A. Rynio (re.), *Wychowanie chrześcijańskie. Między tradycją a współczesnością*, Wydawnictwo KUL, Lublin 2007, p. 892-893; see: M. Castells, *The Rise of Network Society*, Oxford: Blackwell Publishers 1996.

<sup>5</sup> I. Samborska, *Doświadczenie percepcyjne i jego rola w uczeniu się dziecka*, <http://www.ktime.up.krakow.pl/ref2010/samborska.pdf>; J. Kruk, *Doświadczenie, reprezentacja i działanie wśród rzeczy i przedmiotów. Projektowanie edukacyjne*, Wydawnictwo Uniwersytetu Gdańskiego, Gdańsk 2008.

information coming from the environment is therefore determined by the system settings recipient internal factors, previous experience of perceptual and motivational processes. Perception is flexible. It is determined contextually and defined by rules and grouping messages. It is a field of knowledge that combines scientific research, the experience gathered in the studios of artistic, designer, and their objective to understand human functioning in the modern world dominated by the so-called civilization image. That what see our eyes often becomes the most serious or sole interface evaluation. In most cases, this image is the main component of the power of the first impression, which could weigh on the opinion that develops their recipient<sup>6</sup>. Messages transmitted this way if you are consistent and attractive you will be treated with confidence. Visual record increases the chance of getting the message because it is easier to reception and more suggestive<sup>7</sup>.

In modern education "teaching" visual perception becomes one of the most important and fundamental issues. It is connected with the training and development of emotional, symbolic and iconic children and adolescents. In this way they gradually broaden their experience and knowledge of the form, its elements, its diversification in the history of material culture and symbolic of a man<sup>8</sup>. This contributes to the education of their perception of aesthetic culture. Therefore, the objectives of education in the visual arts is above all to increase the efficiency of operations on shaping the quality and level of knowledge and experience; forming attitudes and interests of young people; motivation for independent creative activities; development creative skills and unconventional thinking and actions that are useful in all professions and fields of life. The impact of education should encourage young people to reflective thinking, let them understand and feel the art and the space surrounding a man inclined to self and team work<sup>9</sup>.

In this context, it can be assumed that education is now becoming a visual education (preparation of) a young man to receive the broadly defined "image" is perceived as a specific iconosphere, which is all around our visual space. In large part it is also preparing to think and act creatively. "Picture" and the associated values are also measures to facilitate young people with the acquisition of knowl-

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<sup>6</sup> B. Kita, *Między przestrzeniami. O kulturze nowych mediów*, Wydawnictwo Rabid, Kraków 2003, p. 43.

<sup>7</sup> M. Miczka-Pajestka, *Dziecko wobec rzeczywistości symulacji: wokół ponowoczesnych koncepcji świata*, in: Y. Karandashev, T. Senko, D. Pluta-Wojciechowska (ed.), *Prace psychologiczno-pedagogiczne*, Wydawnictwo ATH, Bielsko-Biała 2007, p. 91.

<sup>8</sup> M. Przetacznik-Gierowska, M. Tyszkowa, *Psychologia rozwoju człowieka. Zagadnienia ogólne*, Wydawnictwo Naukowe PWN, Warszawa 2006, p. 139-146.

<sup>9</sup> I. Samborska, *Nabywanie wiedzy w kontekście doświadczeń związanych z kulturą elektroniczną*, in: K. Denek, A. Kamińska, W. Kojs, P. Oleśniewicz, *Edukacja Jutra. Proces kształcenia i jego uczestnicy*, Wydawnictwo Humanitas, Sosnowiec 2010, p. 335.

edge and information from other areas and develop cognitive activity<sup>10</sup>. Reliable and responsible implementation of its objectives in the field of visual formation at various stages of the education of children and youth allows achieving their emotional maturity, intellectual and moral, allowing for the harmonious development of their personality.

The process of shaping the visual perception of young people develops their communication skills associated with various forms of the socio-cultural. Contemporary culture called the "culture of image" is a culture of ubiquitous visual information. Ability of critical reception by young man recipients of varying quality of these kinds of transfers is important in the era of the lack of reliable assessment and the rate of change following the impact of new technologies of communication. Education, therefore, in a young person recipients the ability to critically assess of the visual and audiovisual messages is important for the maintenance of personal identity and mental balance<sup>11</sup>. Content of standards for visual education is proposed whit respecting the sphere of psycho-pedagogical and aesthetic (perception, experience, knowledge). It is therefore necessary to prepare adequate programs in the field of visual education, including interesting and varied offers for children and adolescents. In this way it will create the opportunity for young people and the prospect for the development of their (sphere) visual perception.

### Conditions for the development of visual perception

Today we should see some educational impact of certain factors that in the life of a young man stimulate his visual perception; they fall permanently into the daily lives of young people and somehow "advertisement" their personal development, while defining their future – we include there in particular:

- dissemination of a variety of visual content – they provide a lot of visual information (stimuli) for a young man and allow him to meet it and understand. In addition, it provides aesthetic experiences, waking and develop his sense of visual perception;
- provide common visual experience – amuse and educate and sensitize young people to the values inherent in art, also affect their perception of the world around them;
- visual stimulation of creative interests – it stimulates young people to become more active and more deliberate reception of visual content provided by the media;

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<sup>10</sup> M. Miczka-Pajestka, *Dziecko wobec rzeczywistości...*, op. cit., p. 92-95.

<sup>11</sup> I. Samborska, *Doświadczenie dzieciństwa w perspektywie mediamorfozy*, in: M. Ki-siel, T. Huk (ed.), *Rzeczywistość, perswazyjność, falsyfikacja w optyce wychowania i edukacji*, Oficyna Wydawnicza Wacław Walasek, Katowice 2009, p. 61-62.

- “visualization” of certain styles of life, ideals and patterns of behavior – for the young generation is an important point of reference in the field of personal development and performance evaluation assimilated visual content<sup>12</sup>.

However, such a rapid and extensive rooting of “the visual” in contemporary reality created a new situation – not always positive – for wide educational processes. Media use “visual message” intensely, in a very thoughtful and clever use of the opportunity to influence the young generation, pretending to adopt a central role in promoting the so-called new values and models of life characteristic of the era of post-modernity. It should be stressed that the media are trying to so influence the development of visual perception of young people to be able to spread among them a certain type of morality, while pretending to leading role in the dissemination of opinion about what is good or bad, modern, or old-fashioned<sup>13</sup>.

Based on such media developed (created) “visual perception”, many young people try to build the foundations of their personal and social identity. It can therefore be assumed that the “disguised culture” increasingly forms part of the daily lives of young people, thanks to the ubiquity of “visual communication”, which with high intensity offers them more interesting and compelling than the reality of their own lives and problems. It happens that the development of visual perception of many young people is distorted and the reaching “images” become “a substitute for everyday life,” in their lives followed by slow discrepancy between what is real and what is virtual. In a culture based on the visual message often appears not so much to what intellectual, aesthetic and valuable but what a sensational, simplistic, emotional, focused on pleasure and entertainment. Today’s youth seems to be somewhat dependent on the “visual communication”, which is ubiquitous tool of advertising, however, having little in common with the real needs of young people<sup>14</sup>.

The mentality of a young man which is created in this way detached from any “context”, it is not bound to a specific location on earth (family, nation), and its essence is the search for the elusive present or the indefinite future<sup>15</sup>. Indeed, some contemporary theories assume that the ubiquity of “the visual” changes in a way the social aware-

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<sup>12</sup> J. Gajda, *Dominująca rola mass mediów i hipermediów w kulturze i edukacji*, in: J. Gajda, S. Juszczak, B. Siemieniecki, K. Wenta (ed.), *Edukacja mediów*, Wydawnictwo Adam Marszałek, Toruń 2002, p. 54-59.

<sup>13</sup> D. Bis, *Iluzoryczność wzorców proponowanych młodzieży w mass mediach*, in: F. W. Wawro (ed.), *Problemy współczesnej młodzieży. W ujęciu nauk społecznych*, Wydawnictwo KUL, Lublin 2007 p. 195-196; see: J. Izdebska, *Rodzina, dziecko, telewizja. Szanse wychowawcze i zagrożenia telewizji*, “Trans Humana”, Białystok 2001, p. 218-230.

<sup>14</sup> Z. Melosik, *Teoria i praktyka edukacji wielokulturowej*, Oficyna Wydawnicza ”Impuls”, Kraków 2007, p. 30-35; see: B. Siemieniecki, *Podstawowe koncepcje społeczeństwa informacyjnego a pedagogika medialna*, in: “Pedagogika Mediów”, no 1/2005, p. 88.

<sup>15</sup> Z. Melosik, *Mass Media, edukacja i przemiany kultury współczesnej*, in: “Pedagogika Mediów”, no 1/2005, p. 69.

ness, and above all awareness of the younger generation, through the overthrow of the so-called divisions of the social space, so typical of past eras. Traditional human experience has usually been "limited" by the occupation of the position and the social environment role or by the social situations clearly separated into the private sphere (backstage) and public (the scene). Segmentation of the social experience was related to, inters alia, gender, age, family values and traditions, and according to the established boundaries and influence was essentially impassable. Media with an extremely suggestive "visual message" all these barriers refuted, there is no longer a dimension taboo of social life and personal – about power, sex, death, etc... might find anyone without the need for appropriate "initiation" or belonging to a particular occupational group or without the participation of the traditional educational process<sup>16</sup>.

Meanwhile, the almost universal availability of all visual content for children and young people and "forcing" them unilaterally to understand custom does not create the right conditions to impact on their living environment credible authority, and greatly restricts their independence in gaining relevant experience and knowledge. "The child – as emphasized F. Adamski – just like an adult, has come to their own solutions based on their experiences and feelings; because perfection is achieved on our own, and not imposed from the outside enumeration of the rules"<sup>17</sup>. In the assessment of teaching "the visual message" often contributes to the dissemination of educational unwanted content, does not care too much about actually shaped world of the young generation<sup>18</sup>. In view of the media using primarily "visual message" are formulated so certain allegations concerning:

- present reality in the "national lampoon" – often is depicted a man and a simplified schematic view of the world;
- promote mainly the material values- success and happiness is mostly limited to the realm of wealth and leisure;
- lower the artistic level – a flood of mediocrity, flattering common tastes, production indiscriminate, but profitable entertainment<sup>19</sup>.

This raises the risk that poorly growing visual perception of the young man can lead to a misunderstanding of some basic dimensions of human existence,

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<sup>16</sup> T. Goban-Klas, *Media i komunikowanie masowe. Teorie i analizy prasy, radia, telewizji i Internetu*, Wydawnictwo Naukowe PWN, Warszawa-Kraków 1999, p. 143.

<sup>17</sup> F. Adamski, *Posłowie: Wychowanie ukierunkowane na wartości wyzwaniem aksjonormatywnego ładu społeczno-moralnego*, in: F. Adamski (ed.), *Wychowanie personalistyczne*, Wydawnictwo WAM, Kraków 2005, p. 415.

<sup>18</sup> T. Lewowicki, *Od środków nauczania do humanistycznie zorientowanej technologii edukacyjnej*, in: D. Denek, F. Januszkiewicz, W. Strykowski (ed.), *Edukacja. Technologia kształcenia. Media*, Wydawnictwo UAM, Poznań 1993, p. 128-135; see: D. Bis, *Iluzoryczność wzorców...*, op. cit., p. 195-196.

<sup>19</sup> J. Gajda, *Pedagogika kultury w zarysie*, Oficyna Wydawnicza "Impuls", Kraków 2006, p. 165.

uniqueness dimension of human existence and all forms of social and cultural life. As you can see, these risks relate in particular young people, the “visual message” creates a huge space of freedom in which in their own way they are trying to understand themselves and the world they live<sup>20</sup>. This attitude is spreading also to the land of values and moral principles, contributing to the spread in the world of youth attitudes and behavior characterized by lack of understanding of their own identity. This means that many young people do not have anywhere own roots, or in the family, or in a broader social context, thereby losing the truth about themselves – who they are. This fact emphasizes the alienation of youth S. Van Calster stating that “media man in the long term, the world will begin to submit artificial than real, losing interest in their environment and, consequently, instead self-realization will feel alienation. (...) The resulting emptiness of life and fills the imaginary world of television and figures as «addicted» goes back to the extremely closed world of loneliness, without contact with real people”<sup>21</sup>.

Young people inherently sensitive to beauty, truth, justice, believing in the ideals suggested today in a variety of visual projects (commercials) that in order to be able to be themselves, to gain the approval of their peers and to open the way to a career and happiness they must strive for independence – must become an unfettered thinking and behavior<sup>22</sup>. Moreover, how often is given them an illusory world of pseudo values where manipulation and instrumentalization becomes the norm typing in a more or less extreme desire at the expense of other so-called success in life. As J. Szafraniec stated it happens because of inter alia unprecedented cause escalation “images” sterile of values<sup>23</sup>. There is therefore no doubt that the emerging visual perception which is still shaping in a young man has a significant impact on the development and education; it also affects his or her state of health, cognitive and emotional realm, the realm of behavior in shaping the image of the world, building a cultural identity, attitude towards themselves and other people, to the problems of global and local. Additionally, it stimulates contacts with peers and physical activity, deepening of the spiritual life and discovers and develops their life interest and passion<sup>24</sup>.

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<sup>20</sup> K. Ferenz, *Iluzja i rzeczywistość codzienności w świecie dziecka*, in: “Pedagogika Mediów”, no 1/2005, p. 15-18.

<sup>21</sup> S. Van Calster, *Czy telewizja izoluje człowieka? Konsumpcja zamiast komunikacji*, in: “Communio”, no 6/1995, p. 46.

<sup>22</sup> Z. Melosik, *Teoria i praktyka...*, op. cit., p. 53-73.

<sup>23</sup> J. Szafraniec, *Wyluzowane media, wyluzowane dzieci, wyluzowany świat. Medialne konsekwencje filozofii luzu*, in: “Wizja Publiczna”, no 9/1997 p. 3.

<sup>24</sup> J. Izdebska, *Dziecko i rodzina polska wobec zagrożeń telewizji i innych mediów*, in: J. Wilk (ed.), *W służbie dziecku*, t. 2, Wydawnictwo Poligrafia ITS, Lublin 2003, p. 409-410; see: D. Bis, *Społeczeństwo informacyjne...*, op. cit., p. 904-905; see: J. Izdebska, *Dziecko w rodzinie u progu XXI wieku. Niepokoje i nadzieje*, Trans Humana, Białystok 2000, p. 78-79; see: M. Jalinec, *Nie wyrzucaj telewizora*, in: “Edukacja i Dialog”, no 2/2003, p. 28.

## Final reflection

One of the primary responsibilities of families and schools is therefore appropriate prepare the child to receive “visual communication” through the proper development of his visual perception. It is therefore necessary constantly remind parents and teachers that the education of the younger generation may not be beyond the “society”, only through the mass media and their often ambiguous message<sup>25</sup>. According to Z. Sareło “the problem becomes even more complicated when we consider the increasing ideological pluralism. What are the chances of achieving the child’s identity, where each person creates his educational environment will have its own view of the world inconsistent and constantly changing? How will this affect the understanding of values? (...) Already today we can for example observe the increasing loss of human expediency vision of own life. (...) As a result, they recognize each other as a whole without the bases and roots, no past and no future”<sup>26</sup>.

Therefore, an important goal of treatment should be educational upbringing of the person who will appreciate the advances in technology and at the same time receive a critical way and due distance to recognize and evaluate the presented values or attitudes<sup>27</sup>. In the development process of visual perception of a young man should, therefore, put special emphasis on the ability coming to a proper understanding of the visual stimuli (codes), and the need to make choices received visual content<sup>28</sup>. It is also important to encourage the adoption of children and young people actively compared to the surrounding reality, so as to raise their needs and creative skills, and not accustom them to passively submit to influences coming to them visual stimuli.

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<sup>25</sup> H. Wistuba, *Rozwój osoby ludzkiej w powiązaniu ze środkami masowego oddziaływania*, in: F. Adamski (ed.), *Kościół a kultura masowa*, Wydawnictwo WAM, Kraków 1984, p. 32-33; see: D. Bis, *Spółeczeństwo informacyjne...*, op. cit., p. 906.

<sup>26</sup> Z. Sareło, *Media w służbie osoby. Etyka społecznego komunikowania*, Wydawnictwo Adam Marszałek, Toruń 2000, p. 31-32.

<sup>27</sup> A. Sugier-Szerega, *Dziecko a kultura popularna*, in: D. Wadowski (ed.), *Kultura – Media – Spółeczeństwo*, Wydawnictwo KUL, Lublin 2007, p. 555.

<sup>28</sup> D. Bis, *Iluzoryczność wzorców...*, op. cit., p. 217; see: T. Kukołowicz, *Rodzina wychowuje*, Oficyna Wydawnicza Fundacji Uniwersyteckiej, Stalowa Wola 1996, p. 145-188.

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## **Abstrakt w języku polskim**

Szybki rozwój technologii informacyjnych i komunikacyjno-wizualnych tworzy podłoże do zmiany warunków i stylu życia młodego pokolenia w zakresie indywidualnym i społecznym. Nie ma zatem wątpliwości, że wszechobecność "obrazu", jak i treści medialnych oraz ich prawidłowego postrzegania ma znaczący wpływ na osobowość młodego człowieka, jego charakter i stosunek do świata oraz innych ludzi. Działania edukacyjne powinny zachęcać młodych ludzi do myślenia refleksyjnego i nauki o mechanizmach percepcji wzrokowej, tak aby mogli oni właściwie doświadczać doznania wizualne. Ten artykuł miał zatem pokazać pedagogiczne dążenia do rozwoju wizualnego postrzegania dzisiejszej młodzieży, aby sprzyjały one tworzeniu odpowiednich mechanizmów w recepcji i zrozumieniu napływających bodźców (kodów) wizualnych; aby pomnażały w młodych ludziach pragnienie dobra i uczyły odpowiedzialności za życie i jego jakość.