

# The Association between Children’s Film Appreciation and Desire for Aesthetics

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## Abstract:

The purpose of this research study is to probe the association between children’s film appreciation and desire for aesthetics with respect to the films i) *E.T.: the ExtraTerrestrial* and ii) *Saving Private Ryan*. The type of research study was quantitative. The researcher for the collection of data used the questionnaire developed by Lundy, Schenkel, Akrie & Walker (2010). The sample involved in the research study was 93 schoolchildren who were 15-17 years of age. The children of the school were associated with a government school in Telangana, which is one of the southern states of India. For the data analysis correlation analysis was used. The results of the research study showed a positive relationship between school children’s film appreciation and desire for aesthetics with respect to the films *E.T.: the Extra Terrestrial* and *Saving Private Ryan*.

**Keywords:** film, film appreciation, aesthetics, correlation analysis

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## I. Introduction

As soon as a child is born it begins to interact with the surrounding from day one. The child tries to become familiar with the environment tries to establish communication with the environment and tries to build a perception of the environment. Perception is the method of shedding light and giving meaning to stimuli received from the sensory organs. The development of our senses is necessary for this process to be successful (Acer & O’merođlu, 2008). German philosopher Alexander Baumgarten in the middle of the 18<sup>th</sup> century used the word “aesthetics” to describe the “science of beauty” as a separate discipline. The worth of nature and art is philosophically questioned in this application of the term aesthetics. The worth of nature and art is philosophically questioned in this application of the term aesthetics. Baumgarten used the word *aisthetikos*, “sensitivity,” to express the connection between our thoughts and sensations in his essay *Aesthetica*, which defined the range of perceivable knowledge. According to Bergmann 1993, Atan 1996, Tunali 2001, Linderman 1997, Duncum 2005, Lankford 1990, Sorbom 1993, and Okan 2002, aesthetics is now concerned with the knowledge we gain through our sensory perception or senses. (Acer & O’merođlu, 2008).

Due to their innate sensory abilities, children can respond to the characteristics of their surroundings. For infants to develop their aesthetic sense, they must be conscious of their own reactions to the aesthetic aspects of the objects they see, such as color, figure, shape, texture, size, balance, volume, movement, etc. Because of this, some art experts argue that preschoolers do not fully develop aesthetic skills until they have solidified their decision-making processes. Studies on kids, however, show that “beauty” can help kids develop their aesthetic sense (Petrov 1979; Conrad 1964; Tunali 1983; Feeney and Moravcik 1987; Johnson 1997; Kemple 2002; Graves 2002).

Acer & O’merođlu (2008) state that when used in this way, art has been proven to be quite successful at inspiring children’s interest in aesthetics. Children’s aesthetic awareness is reportedly increased by discoursing the mechanisms of artistic constructions, according to Schirmacher (1986). They can investigate how various mechanisms—such as color, structure, or texture—combine to make a meaningful whole; this process awakens the senses and elicits reactions akin to those of other psychological pursuits (Bell 1997; Rinker 2000; Forrest 1991; Krefit 2002; Funch 1993). Children who are encouraged to analyze art in this way are more likely to embrace new and unusual viewpoints in their daily life (Epstein 2001; Faraday 1990; Mulcahey 2002).

When a person—an artist—interacts with the form and content in his or her life, a piece of art is produced. The amount and quality of this interaction are both improved by aesthetic education (Madeja & Onuska 1977). An educational system that incorporates the arts ensures that children develop an aesthetic sensibility, assists them in becoming aware of their potential, ensures their socialization, and results in people with the capacity to think creatively and constructively (Gokaydin, 2002). The goal of aesthetic education is not to produce artists but rather humans who can look and see, understand life, lead happy lives, develop varied

interests, live more creatively, question authority, have high self-confidence, and are open to new ideas. (Acer & O'merođlu, 2008).

## **II. Literature Review**

Acer & O'merođlu (2008) express that there have been abundant academic investigations on how aesthetic education and reasoning develop. Cole (1985), to name a few, looked at how an aesthetic education program tailored to art museums affected the growth of children's aesthetic judgmental ages four, six, and eight. He discovered that the curriculum raised kids' sensitivity to aesthetics.

Another study using an aesthetic coding chart to compare the aesthetic qualities of drawings by children, young people, and adults revealed that children's drawings had significantly higher aesthetic scores than others (Pariser & Berg, 1997).

In another review, Aylward et al. (1993) offered a 10-week art education program to 17 preschoolers for one and a half hours per week. Children were educated about the works of art, techniques, and biographies of Henry Moore, Piet Mondrian, Morris Louis, Andy Warhol, and Jackson Pollock throughout this program. By the end of the program, children understood the distinction between painting and sculpture, were able to match artists with their paintings, and that their interest in and tendency toward works of art strengthened their self-confidence. The researchers also looked at the children's participation in art and artistic preferences before and after this education.

Lazarus (1991) called attention to those feelings stirred by stylish encounters, as well as appreciation and sympathy are firmly connected with our ability to understand others. He guaranteed that similarly as with compassion there is no single or remarkable stylish inclination. Tasteful encounters can stir any feelings. He underlined the thought of individual significance as the basic element of any stirred inclination, so when a film contacts us, we "put ourselves in the shoes of the legend and feel what he is feeling", depending, nonetheless, on how well what is depicted accommodates our conditions. Lazarus and Lazarus (1994) proposed that being in the well-being of a theater as opposed to really living the occasions being portrayed is a significant motivation behind why our profound response doesn't go crazy. Such a contention, nonetheless, embracing a somewhat instrumental method of human working, probably won't be adequate to settle the conundrum of feelings in workmanship (Ellsworth, 1994).

## **III. Objective of the Study**

The objective of the study is to evaluate the relationship between children's film appreciation and desire for aesthetics with respect to i) E.T.: the Extra Terrestrial and ii) Saving Private Ryan.

## **IV. Methodology**

### **4.1 Research Design**

The correlation research design was used as the design of this research study. A quantitative methodology was taken into respect. As indicated by Fraenkel et al. (2011) correlational examinations inspect the possibility of a relationship between just two factors, even though examination of multiple factors is normal.

### **4.2 Description of the Tools**

13 components make up the Children's film appreciation. The literary, dramatic, and cinematic components of the film appreciation tool are separated. The instrument was taken from Teasley & Wilder, 1997. The film appreciation tool uses a 5-point rating system. Number 5 reveals, "very high appreciation", number 4 reveals, "high appreciation", number 3 reveals, "moderate appreciation", number 2 reveals, "less appreciation", and number 1 reveals, "no appreciation". 13 is the lowest, and 65 is the best possible score. For the interpretation intentions, the children's scores were divided into three ranges: high, medium, and low. Non-parametric statistical approaches were used for the analysis and interpretation of the data based on the children's ranks.

The desire for aesthetics comprises of 36 items in total. The Desire for Aesthetics tool was developed by Lundy, Schenkel, Akrie, and Walker (2010). The questionnaire is on a 5-point scale. The number 5 indicates "Very High", the number 4 indicates "High", the number 3 indicates "Average", the number 2 indicates "Low", and the number 1 indicates "Very Low". The questionnaire has a minimum score of 36 and a maximum score of 180. Researcher to see whether this tool was suitable for the Indian culture, a pilot study was conducted. The reliability of the tool was tested by performing a test-retest method in the field. The pilot test was conducted on 40 schoolchildren from a government school in Telangana in the Shamshabad district. The school children were pilot tested again the second time with a gap of twenty days. The achievements of the school children were coordinated and evaluated by using the Pearson product-moment correlation coefficient. The results revealed that the test is also suited for the Indian setting as the reliability coefficient ( $r$ ) value was found .87. Bearing this in mind, the tool was retained for the main study as well.

**4.3 Outline of the Films**

**4.3.01 E.T.: the Extra Terrestrial (Spielberg, 1982)**

A team of extraterrestrial species come to planet Earth looking for plants and one of them is left behind. A youngster named Elliott, who is 10 years old, discovers the alien. Soon a connection and bond are formed between them. The extraterrestrial learns about earthly existence. Elliott learns some fresh perspectives on the genuine meaning of friendship. The alien longs to return home, but if Elliott helps him, he is going to lose a dear companion.

**4.3.02 Saving Private Ryan (Spielberg, 1998)**

During World War II, General Marshall, the Chief of Staff, is informed that three of a lady's sons have passed away and that she will be informed of their passing simultaneously. Even though it is advised that sending a team to locate and bring back the fourth son is exceedingly perilous, the General decides to do so as soon as he learns that a fourth son is still within his grasp. Eight men make up a team that is tasked to find the fourth son.

**4.4 Procedure of the Research Study**

In Shamshabad district, which is in Telangana state in India, a government school served as the site for the research study. For the research investigation, 93 schoolchildren were used as the sample population. The school students were between the ages of 15 and 17. The students in the school were in standard XI. To identify the sample, the researcher used the purposive sampling technique. A descriptive survey research design was used for the research project.

To find out whether there is any correlation between children's film appreciation and desire for aesthetics concerning the films E.T.: the Extra Terrestrial and Saving Private Ryan the following alternative hypotheses has been formulated.

- i) There is a significant correlation between children's film appreciation and desire for aesthetics with respect to the film E.T.: the Extra Terrestrial.
- ii) There is a significant correlation between children's film appreciation and desire for aesthetics with respect to the film Saving Private Ryan.

To test the above alternative hypothesis is translated into null form and they were tested with Spearman's rank order correlation.

- i) There is no significant correlation between children's film appreciation and desire for aesthetics with respect to the film E.T.: the Extra Terrestrial.
- ii) There is no significant correlation between children's film appreciation and desire for aesthetics with respect to the film Saving Private Ryan.

**Table 1: Results of Correlation between children's film appreciation and desire for aesthetics with respect to the film E.T.: the Extra Terrestrial.**

Correlations				
			FAET	DFA
Spearman's rho	FAET	Correlation Coefficient	1.000	.781
		Sig. (2-tailed)		.000
		N	93	93
	DFA	Correlation Coefficient	.781	1.000
		Sig. (2-tailed)	.000	
		N	93	93

FAET- Film Appreciation of E.T.: the Extra Terrestrial.

DFA- Desire for Aesthetics

A Spearman's rank-order correlation was run to determine the relationship between Children's Film Appreciation of E.T.: the Extra Terrestrial and Desire for Aesthetics. Spearman's rank correlation is 0.781 and the p-value is 0.000. The alternative hypothesis is accepted because the p-value is less than 0.05 and the null hypothesis is rejected. Hence, it can be concluded that there is a significant correlation between Children's Film Appreciation of E.T.: the Extra Terrestrial and Desire for Aesthetics. This correlation analysis meant that the

school children in this sample who expressed a greater appreciation for the film E.T.: the Extra Terrestrial also exhibited a high desire for aesthetics.

**Table 2: Results of Correlation between children's film appreciation and desire for aesthetics with respect to the film Saving Private Ryan.**

Correlations				
			FASPR	DFA
Spearman's rho	FASPR	Correlation Coefficient	1.000	.795
		Sig. (2-tailed)		.000
		N	93	93
	DFA	Correlation Coefficient	.795	1.000
		Sig. (2-tailed)	.000	
		N	93	93

FASPR: Film Appreciation of Saving Private Ryan

DFA: Desire for Aesthetics

A Spearman's rank-order correlation was run to determine the relationship between Children's Film Appreciation of Saving Private Ryan and Desire for Aesthetics. Spearman's rank correlation is 0.795 and the p-value is 0.000. The alternative hypothesis is accepted because the p-value is less than 0.05 and the null hypothesis is rejected. Hence, it can be concluded that there is a significant correlation between Children's Film Appreciation of Saving Private Ryan and Desire for Aesthetics. This correlation analysis meant that the school children in this sample who expressed a greater appreciation for the film Saving Private Ryan also exhibited a high desire for aesthetics.

### V. Discussion and Conclusion

The basic purpose of the study was to examine the relationship between children's film appreciation and desire for aesthetics with respect to i) E.T.: the Extra Terrestrial and ii) Saving Private Ryan. The findings of a correlation between children's film appreciation and desire for aesthetics with respect to the film E.T.: the Extra Terrestrial showed that the school children in this sample, who expressed a greater appreciation for the film E.T.: the Extra Terrestrial also showed a high desire for aesthetics. The findings of a correlation between children's film appreciation and desire for aesthetics with respect to the film Saving Private Ryan showed that the school children in this sample, who expressed a greater appreciation for the film, Saving Private Ryan also exhibited a high desire for aesthetics. In regard to this result, it can be stated that those who have a high desire for aesthetics, have a high film appreciation for the films. This could be for multiple reasons; nevertheless, the essential reason seems to be the substantial amount of time that is required to become aware of aesthetic experiences and to develop aesthetic judgment. It is a progression that progresses gradually (Schirmacher 1998) and an aesthetic atmosphere both at school and at home is important to the expansion of aesthetic judgment. This has been supported by the earlier studies which found that contact with, and conversation about fine arts is essential for aesthetic appreciation (Feeney & Moravcik, 1987). The school children experienced activities about aesthetics and art. The inclusion of the domestic environment from the education process and also their aesthetic judgments which were based on highly personal preferences may also explain why school children had a greater appreciation and high desire for aesthetic with respect to the films i) E.T.: The Extra Terrestrial and ii) Saving Private Ryan. Various studies on aesthetic progress indicate that the aesthetic and artistic understanding of children matures with age (Savva, 2003). As per Parson's stages of aesthetic development, children between the ages of two and seven are in the stage of favoritism where they respond to topics, they are familiar with or to themes they like. Depending on how they are feeling, youngsters of this age respond to stunning features of artwork. Children between the ages of two and seven have personal judgments and are uninterested in the materials used to create an artwork (Kiris Oglu & Stokrocki, 1997). In a similar vein, Lowenfeld & Brittain (1987) claimed that kids as young as eleven and twelve years still couldn't judge aesthetic aspects specifically. On the contrary, Gardner et al. (1975) & Parsons et al. (1978) claimed that cognitive differences were to blame for the variations in people's choices, perceptions, and reactions to artwork. In a 1993 study by Aylward et al. (1993) 17 preschool kids received art instruction for 1.5 hours each week for 10 weeks. Five artists' lives and works were described to the kids. It was discovered that some kids struggled to comprehend some paintings and

couldn't name the strategies the artists employed. Additionally, it was observed that the majority of kids struggled to adequately articulate why they chose a certain piece of art.

The school children in this study did not receive aesthetic education. Following activities may be suggested to teachers within the scope of aesthetic education for children: inviting artists to class or visiting their workshops, watching theatre and dance performances, watching art films, visiting art galleries and museums, and learning artistic expression in different ethnic groups. The limitation of this research study is that it did not include college students or university students. Future studies could also be focused on including not only children but also teachers and parents.

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