



## **Innovative Directions in Children and Youth' Art Education**

**Lyubov G. Savenkova<sup>1</sup>, Olga I. Radomskaya<sup>2\*</sup>**

<sup>1</sup>Institute of Art Education and Cultural Studies of the Russian Academy of Education, 8 Pogodinskaya Street, Building 1, Moscow 119121, Russia, <sup>2</sup>Institute of Art Education and Cultural Studies of the Russian Academy of Education, 8 Pogodinskaya Street, Building 1, Moscow 119121, Russia. \*Email: [ihorao@mail.ru](mailto:ihorao@mail.ru)

### **ABSTRACT**

The article presents an innovative approach to children and youth' training and education. This approach is based on the students' integrated training and the polyart education. The authors examine the modern innovative educational programs. It is shown in the article that in the considered educational programs the experience is generalized of the art existence beginning from ancient times when the functions of art were different from the modern art. These programs are connected with educational archeology and cultural anthropology. The study of art takes into account the geographic, climatic, social factors of a region: An ecological approach ("ecology of culture" as the cultural environment of the personality development by Likhachev), national, regional and folk art traditions in family and society (Gumilev, 2013; Gachev, 1998). An attempt was undertaken to follow the inner, imaginative, spiritual connections of the word, sound, color, space, movement, shape, gesture at the level of the creative process.

**Keywords:** Polyart Education, Polyart Innovative Programs, Integrative Approach, The Interaction of Art, Regional Component, Here-and-now Art  
**JEL Classifications:** O31, Z11

### **1. INTRODUCTION**

Russian contemporary life has created objective conditions for understanding the phenomena in science, art, pedagogy as the overall process of social development. In this process it is important to create the conditions for interaction between different kinds of art and fields of science.

Considering that interaction is the core foundation of various kinds of art and students' creative activities, the implementation of the modern education tasks is possible only with radical rethinking of the educational technology. As the pedagogical experience proves, the integrated polyart educational approach is an effective way for the solution of these problems. Integration is the foundation of education, since it allows involving both teachers and students into an active creative process. An integrated approach allows turning any study into systemic development (especially in humanities and the art cycle at school).

It is productive to use the ideas of such remarkable Russian scientist as Kedrov who underlines that integration is a form of interaction of sciences. So we can consider that different fields of knowledge have common research objectives and goals.

In this context we can consider the possibility of creation of a specific unified system of cognitive tools for solving the educational problems.

The impulse begins from the natural sciences, from "their differentiation to their integration; from special particular things to general conclusions; from the lowest to the highest level of cognition; from the study of isolated different parts of a subject to reviewing its unity" (Kedrov, 1973).

This problem is not new in pedagogy. In Russian educational history it has occurred periodically. Since the mid-80s of the last century, various forms of the educational process organization

have been developed in Russia. These forms have been actively implemented into practice.

The pedagogical ideas of scientists and teachers who lived and worked in the 20-30 years of the 20<sup>th</sup> century have become popular again. This period in the development of science, art and pedagogy in Russia was the most active. An enormous impact on the process of art education of the younger generation was made by the works of Bakushinsky (2009), Vygotsky (1987), Labunskaya (1965), Shcherbakov (1969), etc.

The scientists and teachers' desire to find original and, at the same time, effective practical approaches to universal aesthetic education in the Union of Soviet Socialist Republics was a reason for creation of a number of books, manuals, training programs, radio and television programs, philharmonic concerts for young people, etc. The professional actors, composers, artists, dancers, cinema directors started working as school teachers.

It gave such effective result as development of integrated education, even though the ideas of integrated education were implemented into practice of only few educational institutions and only in large Soviet cities. However, this project did not last long. In 1937 a decree was issued on the establishment of common programs for all school subjects. The traditional and conservative directions became the basis of art education. The integrative education became a part of supplementary education and remained only in teachers-enthusiasts' activity.

## 2. MATERIALS AND METHODS

An integrative approach to training and education based on different kinds of art became popular in the late 80-ies among researchers of the Research Center of aesthetic education of the Russian Academy of Education (now the Institute of Art Education and Cultural Studies). This project at that time was led by such a talented scientist and teacher as Professor Boris Yusov. He introduced a new term of "polyart education and training" into the pedagogy of art. During this period of the pedagogy of art, new methods of teaching art at school were developed (Yusov, 2000).

The basis of this researcher's ideas was the "noosphere ideas" from the works of outstanding scientists of the 20<sup>th</sup> century: Vernadsky (1989), Roerich (2014), Losev (1993), Florensky (1996), Panchenko (2000), Bakhtin (1979), Averintsev (1988).

The first publications of Boris Yusov and scientists who shared his ideas included the integrated educational programs. The core of them was one kind of art, which was studied with the help of different kinds of artistic and creative activities (different kinds of art). For the first time, programs were developed for the secondary school, for the 1 through 11<sup>th</sup> grades, and they were officially published by the Russian Ministry of Education (1995): "Art and environment: The nature-space- architecture," "literary and artistic development," "space of the theatre" and "on the way to the image," "visual development," "musical and creative

development," "art and cinema education," "history of the world in images," "world of art" (Ermolinskaya et al., 1995).

Programs have the following features:

- They have generalized the experience of art history since ancient civilizations.
- The study of art is connected with the geographic, climatic, social factors of the region: An ecological approach, "ecology of culture" as the cultural environment of child's personality development by Likhachev (2015), national, regional and folk art traditions in family and society following "ethnicity" Gumilev (2013), "national images of the world, the national space" by Gachev (1998).
- Integrated polyart approach differs from the interdisciplinary communication between aesthetic subjects when one art is illustrated by examples of the other. It was characteristic of the programs by Kabalevsky (1979), Nemensky's "cultural background of epoch" (Nemensky, 2007). An attempt was undertaken to follow the inner, imaginative, spiritual connections of the word, sound, color, space, movement, shape, gesture at the level of the creative process.
- The development of various kinds of children's creativity in the art lessons. The scientists described the problems of organization of the student's creative development at school. For example, such subjects as Theatre and Dance can be rarely found in the school curricula.
- An attempt was made to link art with sciences - with the discoveries in physics, chemistry and astronomy, space - within the common spiritual roots, like the parts of a "creative sphere," a sphere of spiritual manifestation of the person in the artistic, scientific and technical creativity (Leonardo, Lomonosov, Goethe and Borodin). It is no secret that the artists draw incentives in optics, acoustics, color science, geometry, space, perception psychology, archeology, scientific conceptions of the society, the Cosmos of micro-world and energy.
- We highlight the spiritual culture-forming factors of history in all polyart programs. These factors are connected with the fact that students only know the military history (military expeditions, battles, genocides), the religious and dynastic history (kings, rulers' manners). Till nowadays in science there are no deep studies of mankind's spiritual history as the history of ideas and creativity.
- The vector of the future is imagination, fantasy and dream. This program most clearly focuses at the fact that schoolchildren usually study art of the Past, and do not study the contemporary art and they do not prepare to think about the Future. The culture is not just a "memory." Art is always created for the Future.

We would like, in this regard, to emphasize Yusov's idea that "pedagogy creates nothing: Only mathematicians, engineers and musicians could create. The teacher said something and the children had to memorize this information. But the cultural future of mankind can be created only at school, because culture is created here at the school. These ideas have to be used for teaching of art: To think of the future, to strive for the future, to make life better. The lesson of art should not be limited by grandfathers' knowledge" (Yusov, 2012).

### 3. RESULTS

This research describes an innovative approach to training and education of children and youth, which is based on humanization of education, integrated education and polyart education. Humanization of education is considered in reliance on pedagogical traditions of Russian science and education based on the concept of free, spiritual, creative personality, capable to self-determination and self-realization. The origins of these ideas are in integration of humanities and methods of natural history. The impetus for such a kind of pedagogical activity is a desire to overcome formal, abstract learning process, to introduce educational process into a wide cultural space.

The research results are the criteria of polyart development:

1. Fast inclusion into the creative process
2. The desire and ability to work in team
3. Variability of images and actions
4. The integrity of the child's creative space
5. Ability to effectively finish the work
6. Fast mastering of academic skills necessary for creative work
7. Free organization of the working space
8. The effect of personal involvement in the common work
9. The regional cultural characteristics
10. The need to communicate with art
11. Imagination and fantasy
12. Ability to combine features of different arts
13. Originality of individual image
14. Active colors, intonation, spatial representations, feelings, artistic environment
15. Dynamics of speech
16. Regional and global cultural problems.

It should be added that in the assessment of students it is important to rely on direct observations, notes of the teacher and on the analysis of child's creative work.

All integrated education programs offer five ways of child's expressions: (1) Action, (2) feeling, (3) definitions (words, signs, texts), (4) images, (5) symbols.

Stages of integrated education can be summarized as follows:

The first stage of art integration should be considered as wholeness: Looking at the other art from the standpoint of a single type of creativity. In science it is defined as a "concept." That is, the teacher should determine forms of art for the lessons and choose expressive means of art activities.

The second stage can be formulated as "interaction." In science it is connected with the term "correlation." The teacher should organize the constructive dialogue with colleagues. The cooperation is based on mutual interest and co-creation. So the best integration with colleagues is based on work with the same children in the same grade. It is also important to find points of contact with the surrounding life, nature, cultural history, specific prominent personalities of the region where the children live.

The third stage is the consistency of artistic thinking, the expression of art through the symbol; the sign is aimed at syncretism. It involves the creative collective exploration, the virtual travel, etc. which can be a creative project, "artistic event," and so on. "Artistic event" is a special kind of collective activity, which should not be construed as: "Holiday," "performance." The artistic event is actively created by students, teachers, parents. Together they create a script of the event, develop the design sketches of the room, make costumes, and so on. Everything has to be done independently. An "artistic event" takes place during a particular short period of collective accommodation (1-2 h), so it is a result of interaction process and the joint creative experience.

### 4. DISCUSSION

The main goals of the polyart education and training are expressed in such methodological principles as:

- Spiritual elevation - power, refinement of spiritual needs and interests of children, feelings and thoughts as the highest goal of the polyart development.
- Action, joy, dedication, willingness to participate in the joint collective work.
- "Here-and-now art" - the Word, the vivid colors, sounds, shapes, rhythms. Children should be welcomed participants in the process of creation. Their eyes, voices, hands are as significant as the sounds of musical instrument, and singing.
- Aspects of life are nature, architecture, different people, different continents, virtual trips.
- The regional component. Roerich wrote that without mother's love it is impossible for child to love mankind (Roerich, 1996).
- Polyart integrated approach. All kinds of art have a common basis, united laws of perception. Polyart is in the nature of the child. Every child has ability to work in all kinds of art. Integration of arts is more efficient approach than the monoart approach.
- The sense saturation of child's perceptions and actions by different artistic feelings. Sometimes children learn to speak, but do not know how to feel and do (verbal and logical formalism). The eyes and ears help children to learn how to see and hear the world. It is important to fill the teacher's words, reading poems and books by sounds, colors, gestures.
- Different sides of each kind of art. There is a technological side, the craft (training), which is characteristic for every age of child. Music can be "smooth," "sharp," "dance-like," "color," "verbal," "spatial," "chamber." Color can be "calm," "sonorous," "rhythmic." Children have to go through polyphonic range of every art.
- The teacher is the leader, but the program is written for the development of children's activity.
- The hierarchical organization of components is a distinctive feature of polyart approach. The hierarchical principle by Kedrov leads to the development of a rising spatial, multidimensional model (Kedrov, 1973).

Yusov created a hierarchical structure of artistic manifestations. He distinguished five ascending strata and their components. So their order should be written from the bottom to up.

1. The stratum of generalized pictures: The mass culture, mass-

market art, processed through the tastes of experts, technified culture, the pop music, movies, video clips, different kinds of shows, home theater. Ascending strata of real feelings and actions.

2. The stratum of sound and movement: Dance, movement ("image choreography"), theater (gesture, facial expressions), sound (instruments), live singing.
3. The stratum of signs: Oral speech, living word, poetry, literary prose, legendary prose (oral tradition, myth), manual writing, drawing signs.
4. Visual and symbolic stratum: Shape (drawing), color (painting), space (architectonic).
5. The stratum of resonance: Aroma (structure, composition), sound-rhythm (vibration, intonation). This is the highest level of polyphony (Yusov, 1995).

Having passed all the strata of polyphonic hierarchy, every child acquires a multidimensional and multilevel ability of imagination, can freely move to the next stratum.

The hierarchy of artistic dimensions is based on ancient traditions of world culture.

## 5. CONCLUSION

Nowadays, the Institute of Art education and Cultural Studies of the Russian Academy of Education is studying the issues related to the humanization of education and pedagogical technologies. An important element is the creation of unique integrated programs, textbooks and manuals on music and visual arts.

Scientists have identified five major areas for art lessons at school: (1) The nature, (2) society, (3) the interaction of arts, (4) science (history, geography, science, etc.), and (5) mental processes. Each of the selected areas is justified as follows:

The natural law. All the components of the world are interconnected. Everything is necessary and important. In nature any, even insignificant fact is caused. "Only studying and understanding the nature, - said the remarkable Russian artist Vladimir Favorsky, - Its integrity, the relationship of objects, patterns of spatial arrangement of forms in nature, give a possibility to understand the importance and significance of the world, its eternity, wholeness, cosmic spirit" (Favorsky 1988).

Social life (society, real life) in art education at school. The child since birth feels the second environment. Everything can affect the child (the interior, household items, clothing, family atmosphere, interaction with adults, family values. Another important aspect is the surrounding architecture (cultural sites, theaters, cinemas, libraries, parks, playgrounds, etc.). All of these factors have a huge impact on the development of the child's mental and aesthetic perception of the world, on the ideas of "cultural values." These factors also develop the aesthetic taste and preferences.

Interaction with other arts. It is necessary to teach children to understand and realize the importance of art in life, to distinguish

the artistic works of non-fiction, to see the difference between "kitsch" and original pieces of art, to develop creative thinking. Great attention should be given to the study of rhythm, symmetry, composition, space, forms, color, dynamics and melody as important components of any art.

Communication with the science. There are four levels of this process: Understanding, awareness, acquiring and conscious expression in research works. In art this process is related to the study of materials, techniques, methods of working, composing the stories, fairy tales; finding the choices of shapes, colors and mood. Children of 7-12 years: They are involved in carrying out independent research, finding patterns in art, creating epics, and others. Teens of 13-16 years: They are involved in the independent creative and philosophical studies, project work, and so on.

Mental processes are based on the development of art activity in general. In determining the areas of work with children, it is important "to use learning principles, the laws of the form and content in the art development. It is important to study the mental processes, which development is important for the child's individual creative development. First, it is perception. Then there are intuition, presentation, including such visual representations as mental equivalents of objects and phenomena of reality, equipped with imprints of existence in the environment" (Davydov, 2004). These visual representations are close to imagination, fantasy, feelings and emotions. All the listed mental processes begin to interact with each other in certain situations, under certain conditions, with the help of volitional efforts of the child, his/her desire to act, to create.

## 6. ACKNOWLEDGMENTS

The research was supported by the Institute of Art Education and Cultural Studies of the Russian Academy of Education in the years 2014, 2015.

## REFERENCES

- Averintsev, S.S. (1988), *Attempts to Explain: Conversations About Culture*. Moscow: Truth.
- Bakhtin, M.M. (1979), *Aesthetics of Verbal Creativity*. Moscow: Art.
- Bakushinsky, A.B. (2009), *Artwork and Upbringing*. Moscow: Tot.
- Davydov, V.V. (2004), *Problems of Developmental Teaching*. Moscow: Akademiya.
- Ermolinskaya, E.A., Kabkova, E.P., Penya, T.M., Tamm, Y.A., Savenkova, L.G., Sukhova, T.I., Yusov, B.P. (1995), *The Set of Integrated Programs*. Moscow: Ministry of Education.
- Favorsky, V.A. (1988), *The Literary-Theoretical Heritage*. Moscow: Soviet artist.
- Florensky, P.A. (1996), *Selected Works of Art*. Moscow: Fine Art.
- Gachev, G.D. (1998), *National Images of the World*. Moscow: Academy.
- Gumilev, L.N. (2013), *Ethnogenesis and the Biosphere of the Earth*. Moscow: Prospect.
- Kabalevsky, D.B. (1979), *About Three Whales and Many Other Things: A Book about Music*. Melbourne: Australian Scholarly Publishing Pty, Limited.



- Kedrov, B.M. (1973), *Synthesis of Sciences*, Moscow: Questions of Philosophy. p3.
- Labunskaya, G.V. (1965), *Art Creativity of Children*. Moscow: Education.
- Likhachev, D.S. (2015), *Native Land*. Moscow: EKSMO.
- Losev, A.F. (1993), *Being. Name Space*. Moscow: Myisl.
- Nemensky, B.M. (2007), *Pedagogy of Art*. Moscow: Pedagogy.
- Panchenko, A.M. (2000), *About Russian History and Culture*. St. Petersburg: Azbuka.
- Roerich, N.K. (1996), *Sheets of the Diary. Vol. 3*. Moscow: The international center of the Roerichs. p1942-1947.
- Roerich, N.K. (2014), *My life. Autobiography in Essays and Stories*. Moscow: EKSMO.
- Shcherbakov, V.S. (1969), *Visual Arts. Education and Creativity*. Moscow: Education.
- Vernadsky, V.I. (1989), *Biosphere and Noosphere*. Moscow: Science.
- Vygotsky, L.S. (1987), *Psychology of Art*. Moscow: Pedagogy.
- Yusov, B.P. (1995), *When all the Arts are Together*. Murmansk: SRI AE.
- Yusov, B.P. (2000), *A New Concept of the "Art" Educational Field*. Moscow: News of Russian Academy of Education. p4.
- Yusov, B.P. (2012), *The Problem of Art Education and Schoolchildren's Development*. Moscow: Masters Press.