

ARTS SYNTHESIS IN THE DESIGN THE EDUCATIONAL ENVIRONMENT OF PROFESSIONAL TRAINING OF FUTURE PRIMARY SCHOOL TEACHERS

SÍNTESIS DE LAS ARTES EN EL DISEÑO DEL ENTORNO EDUCATIVO DE LA FORMACIÓN PROFESIONAL DE FUTUROS PROFESORES DE PRIMARIA

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ABSTRACT

The article outlines the essence of the concept of the educational environment, reveals its structure, and clarifies its key role in the system of future primary school teachers' training. To meet that aim, several theoretical methods, including analysis of sources and literature on the research; structural and functional to justify the structure, content, and principles of building a training system; and theoretical modeling, are utilized. The interconnected components of the researched professional training have been described. They provide a positive result for the professional development of the future primary school teacher: axiological, socio-cultural, epistemological, cognitive, creative, personal-activity, and communicative. It has been proved that the educational environment design utilizing art synthesis allows: for more accurately predicting and controlling the teaching process, solving educational and training tasks, ensuring favorable conditions for the development of creative personality, and optimal use of available resources.

Keywords: arts synthesis; educational environment; creativity; future primary school teacher; pedagogical technology.

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RESUMEN

El artículo esboza la esencia del concepto de ambiente educativo, revela su estructura y aclara su papel clave en el sistema de formación de los futuros maestros de primaria. Para cumplir con ese objetivo, varios métodos teóricos, incluido el análisis de fuentes y literatura sobre la investigación; estructural y funcional para justificar la estructura, contenido y principios de construcción de un sistema de formación; y modelos teóricos, se utilizan. Se han descrito los componentes interconectados de la formación profesional investigada. Aportan un resultado positivo para el desarrollo profesional del futuro maestro de primaria: axiológico, sociocultural, epistemológico, cognitivo, creativo, personal-actividad y comunicativo. Se ha comprobado que el diseño de entornos educativos utilizando la síntesis del arte permite: predecir y controlar con mayor precisión el proceso de enseñanza, resolver tareas educativas y formativas, garantizar condiciones favorables para el desarrollo de la personalidad creativa y el uso óptimo de los recursos disponibles.

Palabras clave: síntesis artística; entorno educativo; creatividad; futuro maestro de primaria; tecnología pedagógica.

INTRODUCTION

The current stage of development of higher pedagogical education is characterized by new approaches to determining the purpose and objectives of education. The main goal is to train specialists who must not only have a sufficient supply of professional knowledge and skills, but also be ready for innovation, for pedagogical creativity. Art has the greatest pedagogical potential in this sense, as a form of spiritual world view and cultural identity, as a condition for the development of creative abilities, aesthetic tastes and critical thinking, as a tool for educating a culture of creativity, as an opportunity for self-realization. The decisive role of art in the education of the younger generation has been pointed out by many thinkers of different epochs: from antiquity to the present (Shelling, 2012).

Art is an integral part of everyday life, social and spiritual environment of people, it is a component of work, rituals and ceremonies, family holidays and leisure. Therefore, the curricula at all levels and types of educational institutions must provide the aesthetic education of children and youth. A number of pedagogical studies confirm the beneficial effects of art on other aspects of education - reading, language learning, socialization and emotional development through the mechanism of resonance, which involves the growth in the minds of students texts of individual spheres of culture in the context of universal culture and self-awareness (KASHEKOVA, 2008). Thus, in some European countries, the development of the creative abilities of the child's personality, provided by the subjects of the art cycle, is higher than the mastery of mathematics or natural sciences. Indeed, as E.Ilyenkov wrote: "In the form of art develops the most precious ability, which is a necessary moment of creative attitude to the world around, creative imagination or fantasy... Through the development of imagination, art cultivates the highest, most perfect forms of perception. Such forms of perception are necessary for a developing person, because the ability to think and the ability to see the world (and not just look at it) - these are two complementary abilities: one without the help of another cannot accomplish its task" (Ilyenkov, 1964; Shukurov, 2006).

However, the problem of the organization of the educational environment by means of arts synthesis which main reference point is development of the future teacher of elementary school remains

out of attention of researchers. After all, the result of his professional training should be not only the acquisition of new knowledge, but also personal development, internalization of humanistic values, the ability to adapt to changing conditions of socio-cultural environment, the formation of communicative culture and more. All these needs are effectively met by art.

The aim of the study is to identify and substantiate the methodological principles of creating an educational environment for future primary school teachers by means of art synthesis.

METHODOLOGY

The study used a number of theoretical methods: analysis of sources and literature on the research (for organizing and summarizing facts and information); structural and functional (analysis of the content of regulations and training programs) to justify the structure, content, principles of building a training system; theoretical modeling (for substantiation of methods and forms of realization of the maintenance of designing of the educational environment by means of synthesis of arts).

RESULTS AND DISCUSSION

Modern professional education Modern professional education based on integrative background, requiring a wide range of competent professionals. Accordingly, educational strategies are open to consumers' facets of the professional world, allow to relate the idea of the world with their own abilities and inclinations, promote successful self-actualization. The aesthetic paradigm of education is actualized, which provides the development of natural inclinations and abilities of the individual, their consolidation and allows to take into account their implementation in practice. That is, it promotes individual growth through mastery of art, which provides a special communication between the subject and the world of culture and helps to resolve conflicts of modern life.

The professional training of primary school teachers is a task of special importance in the educational policy of any country. Because the level of development of the younger generation, and hence the future of the country, largely depends on its quality. In order to control and coordinate the activities of all parts of the education system, the relevant ministries approve training standards. Modern Model Training is carried out on a new conceptual framework within the competence approach. It is not reduced to a knowledge-oriented component, but involves the formation of experience in solving life problems, performing key functions, social roles, ie the education of a socially mature person.

In the content of education at any level, various knowledge is synthesized and should lead to the holistic development of personality. The integrative technologies play an important role in this process. The integrative nature of different knowledge ensures the convergence of different subjects due to their convergence. Such phenomena are caused by physiological nature of person: the functional asymmetry of the brain, its division into two different functions of the hemisphere. The left provides rational thinking, and the right - figurative and emotional. Mainly the bipolar organization of the brain that makes it possible to generate new messages. According to E. Finkelstein: "A higher understanding of both music and mathematics is provided by the interaction of both hemispheres, and it is with this unifying process of integration of" rational "(left hemisphere) and emotional (right hemisphere) related human creativity, as in art and science "(Finkelstein, 2006). As B. Yusov notes, "the means of art cannot just compensate for some distortions in the mental or emotional sphere of man that arise in the course of cognition and other activities. But art is able to purposefully and systematically

influence the formation of a person, thereby influencing the restructuring of other activities “(Yusov, 2001; Subetto, 2006).

The creation of an educational environment based on the interaction of the arts did not arise by chance and it is confirmed by a number of modern researchers (Yusov, 2021; Finkelstein, 2006; Berdyaev, 1918). as a condition for stimulating a person’s mental processes: imagination, perception, thinking, intuition, empathy. The practice of the above teachers confirms that a person’s ability to creative activity cannot be formed only through understanding and knowledge, but directly through the inclusion of the individual in the process of this activity in the formed educational environment, where music, literature, fine arts, choreography, stage action coexist.

Therefore, the methodological criteria for the implementation of the technology of synthesis of a cycle of natural or humanitarian subjects with art in a higher education institution are:

- the reliance on artistic and culturological aspects of each discipline of the cycle of professional and practical training through the use of mythological images, symbolic interpretation to represent the phenomenon, the object in its entirety;
- the use of different symbolic systems to represent one knowledge: the language of myths, fairy tales, parables, drawings, diagrams, sounds, numbers, etc., which will increase the availability and emotional appeal of educational material;
- creative interpretation of the received knowledge.

The synthesis of different arts is a special kind of integration. In art criticism, the synthesis of arts means organic unity, the relationship of different types of art within a single work of art or ensemble, and they must be determined by the common ideological idea and create the conditions for stylistic unity. In this context, two vectors of synthesis have been distinguished. The first is characterized by the fact that each art form strives for self-development, searching for new expressive resources from a related group (for example, temporary arts: music and literature). Another is the departure of art beyond its own capabilities and the borrowing of external means of expression from a fundamentally different group (for example, spatial and temporal arts: painting and music, theater).

The problem of synthesis of arts has always had both applied and worldview character. Analyzing the artistic experience of the past, observe the facts of intensification of integrative processes at the turning points of history and culture: at the turn of the Middle Ages and the Renaissance, at the turn of Romanticism and Modernism, in the late twentieth and early twenty-first century.

The problem of synthesis was first raised by representatives of German Romanticism at the turn of the eighteenth and nineteenth centuries: G. Hegel, the Schlegel brothers, Novalis, L. Tick, F. Schelling, and I. Kant. They considered synthesis to be the methodological basis of the doctrine of “all culture,” where art and philosophy, art and science, folklore, and natural science have been organically “coordinated.” In their opinion, the language of all arts is the only manifestation of artistic thinking (Schlegel, 1980).

In the works of composer R. Wagner, architect G. Semper and writer W. Morris (Tarnas, 1995), the synthesis of arts has acquired the significance of a socio-aesthetic program designed to form in the human mind a cult of service to beauty and improve society as a whole. They substantiate the idea of a universal work of art - Gesamtkunstwerk - which is based on the organic unity of the arts, which

ensures the comprehensiveness of the content.

Modernists proclaimed theater to be the leading art form, which is the prototype of integral cathedral art. However, the understanding of the specifics of the theatrical spectacle differed: The Symbolists saw the highest manifestation of the synthetic search for a mystery drama, and the avant-garde offered a new kind - stage action.

Modern scientists raise the problem of the interaction of art and technology and analyze the results of such a synthesis - the emergence of new types of applied art - film, design, photography, radio, etc. (Kagan, 1972). The scientist emphasizes that in art there is an organic fusion of four main activities - cognitive, creative, value-oriented and communicative. The syncretism of these functions is the basis of the learning process, so the knowledge of art appears as a process of formation of personal meanings. O. Losev considers the synthesis of arts, cosmology and human cognition to be the basis of culture (Losev, 199).

L. Moon draws attention to the systemic role of the synthesis of arts in education, because synthesis is the creative driving force of the learning process (Moon, 2009). The main functions of synthesis in this sense are the expansion of the artistic-associative series, the strengthening of emotional influence and the creation of the effect of synthesis.

As practice shows, in pedagogy the synthesis of arts organizes and systematizes the educational environment, opens wide opportunities for self-development, for productive dialogue with the outside world. Thus, the central component of the educational process is not the phenomenon of art or samples of synthetic arts, but the student's personality.

Philosophy of education considers the environment as one of the most important factors in the development of personality. All the vast pedagogical heritage of the last 500 years is devoted to describing the educational environments that contribute to a child's development. But active discussions about the types of environments and their impact on students unfolded in the twentieth century. Thus L. Vygotsky believed that a person "enters into communication with nature only through the environment and depending on this environment becomes an important factor that determines and establishes human behavior" (Vygotsky, 1991). O. Leontiev noted: "The concept of educational environment - one of the key in psychology and pedagogy... In this context, the needs and opportunities for development that provide children with a person-centered educational environment are especially important" (Leontiev, 1998).

M. Heidmets differentiated the environment as the part of the surrounding world with which the subject interacts directly or indirectly in open or latent form (Heidmets, 1983). The scientist considered the "place of activity" and "sphere of influence" of certain groups and individuals as units of the environment.

V. Yasvin stated that the educational environment is "a system of influences and conditions of person formation as a subject of activity, personality, member of society in accordance with some more or less defined (formed in this society) ideal, model or at least nominal norm, and also opportunities for its development, contained in the social and spatial-objective environment" (Yasvin, 2000).

G. Kovalev defined the three-component structure of the educational environment: the physical environment, the human factor and the curriculum (KOVALEV, 1993). According to the selected

components of the phenomenon, the educational environment is considered by scientists through the prism of different methodological approaches: anthropological-psychological, spatial-subject, ecological and personal (Yasvin, 2000), psycho-didactic), communicative-oriented, etc.

Regarding the formation of the educational environment in higher education, researchers argue that it is possible only on the basis of the use of reflective management of the pedagogical process and the mechanism of student involvement in the educational process as a subject of value and personal-professional communication (Mamontova, 2007; Ilenkov, 1964).

According to the synergetic approach, the educational environment of a higher education institution is not a passive condition that ensures the effectiveness of training students as professionals, citizens, individuals. Dynamism, the ability to self-organize the main components, coherence is its defining feature. The last one, in turn, requires coordination structures pace of life environment, their synchronization and most importantly - the emergence of resonances. Resonance in education occurs when the goals of the student and the teacher coincide. Therefore, the educational environment should be subject to purposeful design, taking into account that each component has its own internal potential.

The dominant features of the educational environment in the training of future primary school teachers are: integrity (which is ensured by interaction with other systems); structure (presence of internal differentiation, integration and distribution); stability (the presence of stable feedback); adaptability (adaptation to the surrounding world, reaction to it); invariance; professional orientation.

The analysis of the literature shows that the process of interaction between the individual and the environment is interdependent. On the one hand, the environment through its structural elements affects the formation of personality, on the other hand, the individual, interacting with various elements, objects and phenomena, creates this environment, giving it a certain social quality.

In the context of the above ideas, the phenomenon of the educational environment should be considered as a set of conditions of different nature (natural and created by the subjects), in which the constructive interaction of subjects and phenomena of socio-cultural reality unfolds. The educational environment in a higher education institution serves as a source of personal experience for students, shows them the direction of professional and personal development, lifestyle choices and future professional activities. It is an open system that reflects the purposeful creation in the educational space of the educational institution of interaction between all its subjects. The algorithm for designing the educational environment is shown in table 1:

Table 1. The algorithm for designing the educational environment of future primary school teachers by means of art synthesis

Design stages	Content of activity
prognostication	Monitoring the quality of educational outcomes, opportunities, conditions and educational environment, establishing participants and parameters of design and prognostication of its consequences.
modeling	Substantiation of methodical bases of project activity, definition of the basic structural components of educational environment, creation of its project model.

Design stages	Content of activity
designing	Development of measures to improve the educational environment and management measures that will successfully implement the project, the accumulation of methodological arsenal of the institution.
realization	Approbation and implementation of the project, generalization of experience in its implementation, evaluation of the effectiveness of the design process.

The design of the educational environment of a higher education institution must meet two groups of didactic conditions. The first determines the characteristics of the education content, and the second - related to the procedural aspects of education. It is important to consider:

- the introduction to the educational program of elective disciplines, the subject of which is different types of arts (for example, “Art Workshop”, “Fundamentals of Art Improvisation”, “Theory and Practice of Contemporary Art”, “Stage Skills”, “Playing a Musical Instrument”, “ Singing “,” Art Criticism “,” Choreography “, etc.). It is desirable to organize the study of not individual courses, but all in the form of a series of successive logical cycles, as well as their integration;
- the transformation of educational material into a means of creating problem-developing career guidance situations, and students - into a subject of activity for their solution;
- the creation of optimal conditions for free choice by teachers and students of various educational technologies, forms of activity and other conditions that provide satisfaction of individual needs of students in profile training, professional education and socialization;
- the involvement of students in creating a creative spatial and subjective learning environment through the organization of their own exhibitions of paintings, photographs, decorative and applied arts, interior design, etc;
- the organization of extracurricular creative activities (musical, theatrical, artistic circles, etc.);
- the creation of various communities between students, research and teaching staff and students on the basis of their inclusion in various types of educational, communicative, artistic, design, research and other activities necessary for the socialization of students and their professional self-determination;
- the reliance on the subjective experience of students, the ability to create an individual educational route for everyone;
- the actualization of students’ self-educational activity resources, which is realized in the process of self-knowledge, analysis of own activity results;
- the actualization of opportunities for informal meetings of teachers and students in order to build trusting relationships;
- the cultivating the atmosphere of tutoring, accompaniment and support of students with a high level of demanding and competent teachers;
- the organization of interaction of the higher education institution with museums, theaters, philharmonics, galleries and creative unions and public organizations related to the field of art.

It should be noted that art, comprehensively affecting the cognitive, emotional, behavioral spheres of personality, rational and intuitive, conscious and unconscious aspects of the human psyche, allows to solve a significant number of pedagogical problems in parallel, ensuring the full inclusion of participants in the educational process. In addition, the teacher must be able to improvise, be able to find new approaches, change stereotypes, have public speaking skills, know the basics of pedagogical

creativity, drama, theater pedagogy. It is good to have the skills of a director, musician, choreographer, and this in addition to professional requirements - high intelligence, developed thinking and memory (Kandinskiy, 1992; Kheydmets, 1983).

Implementing polyartistic learning technologies, the teacher must apply an individual approach to each student, a variety of creative activities, take into account the interests of the individual, as well as such principles of art pedagogy as dialogicity, associativity, variability and more (Vygotskiy, 1991).

Creating an educational environment by means of synthesis of arts involves not only the design of the material space of higher education, although it is also important because it plays an essential role of creating an atmosphere of growth and unusualness, but also provides personal interest in creative activities. Following one's own interests maintains a high level of student motivation (Florenskiy, 2000).

Classes in the artistic cycle of disciplines should be based on a heuristic approach, which allows fragmentary or holistic comparison of works of different arts, actualize life and creative experience, develop interest in the accumulation of aesthetic impressions, feel enlightenment in search of artistic disclosure and more. At the same time, students should be given independence in the choice of certain works of art (actions, performances), which will increase the desire to succeed. The result of such educational activities will not be the achievement of instant success, but motivation for creativity, initiative in solving critical situations, the development of productive creative thinking and emotional intelligence of the individual.

The joint creative activity of students unites them on the basis of related values and meanings of life, activity, cognitive interest, joyful coexistence. In such an educational environment there is a constructive dialogue of cultures, knowledge is integrated in the content of education, students create a holistic picture of the world, they develop cultural reflection, master the skills of self-regulation, they have increased motivation for self-development, self-realization. Thus, in the course of acquiring knowledge there is a transfer of the education content to the level of personal meanings, art is considered not from the standpoint of acquiring certain skills and abilities, but as an important means of knowing the world, as a need for spiritual growth.

CONCLUSION

The educational environment of professional training of future primary school teachers has been interpreted as a holistic organized system of conditions that ensure effective interaction of the subjects of the educational process and provide opportunities for comprehensive personal development, the formation of its readiness for professional activity. The phenomenon of the educational environment is that it integrates communicative, informational, psychological, social and subject aspects.

The educational environment is defined by such characteristics as structure (method of its design), fullness (resource potential), integrativeness (reflection of interrelations of components) and openness, dynamism (variability, search of optimum conditions for full development of the person). At the same time, it reflects the historical traditions, the level of socio-economic development of the state and its national and cultural educational priorities.

Art, especially in the forms of its interspecific interaction, aesthetically organizes and systematizes the

educational environment, allows to plan an individual educational trajectory for each subject. The arts synthesis appears in several aspects: the integration of different types of art in order to enhance the figurative expressiveness (usually within one type - spatial, temporal arts); a special kind of artistic creativity, which arose through a combination of different types (theater, cinema, choreography); a new type of artistic synthesis that integrates elements of art and technology (modern art practices).

The arts synthesis in the educational environment of training future primary school teachers opens wide opportunities for self-realization, helps students to overcome various problems of personal development and adaptation to different environments.

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