

Integrity as a Phenomenon of Art and the Principle of Artistic Didactics

Maksimovich Valentina Fedorovna^{1,*} and Shkoliar Liudmila Valentinovna²

¹Russian Academy of Education, Higher National Art School (Academy), Saint Petersburg, Russia

²Russian Academy of Education, Research Institute of Traditional Arts of Higher National Art School (Academy), Saint Petersburg, Russia

*Corresponding author

Keywords: decorative and applied art, traditional artistic crafts, artistic didactics, the principle of integrity.

Abstract. The article defines artistic pedagogy as a scientific area, one of the sections of which is artistic didactics. The scientific prerequisites for the emergence of artistic didactics are traced, the characteristics for the level of development of the principles of artistic didactics for the teaching of art in accordance with the laws and nature of art is given. The role of the principles of artistic didactics for artistic education is listed and designated. The relevance of the development of the principle of integrity is described as one of the cornerstones of artistic didactics for the implementation of the modern process of artistic education in the field of decorative and applied arts and traditional artistic crafts. For this purpose, the concept of integrity as a phenomenon of art and an interdisciplinary category is revealed, a comparative analysis of the concept of integrity in science and art has been undertaken. For scientific substantiation of the principle of integrity in the teaching of traditional artistic fields the most important provisions of modern science are studied, on which leading scientists in the field of artistic education build on in their studies: data of neuropsychology on the harmony of merging-separateness inherent to human psyche; the original integrity of the biological field of the human body; integrity of the processes of perception on the basis of human sensory systems; morphogenetic and causing meaning laws of art; the integrity of the national universe, which compares the main components of national culture and art. The article presents a huge amount of work of the Higher National Art School (Academy) on scientific support of centuries-old folk art crafts, teaching the skills of their possession by future artists, training pedagogical personnel for the organization of the educational process at the Academy.

Introduction

Artistic didactics is a section of artistic pedagogy and reveals the features and specifics of artistic education. Artistic pedagogy is understood as an industry of pedagogy, in which, at any level of education and in various forms of artistic and creative activity of the individual, the experience of human culture of the good (good deeds) is formed, the culture of dignity is brought up, the "humanization of culture" is carried out.

Artistic didactics arose during the period of awareness by scientists-teachers of the need to teach art in accordance with the laws and nature of art. This led to the emergence of principles on the basis of which work is being built to connect the younger generation to art, the content of artistic education, the formation of experience in artistic and creative activity. As a holistic and harmonious system of principles in artistic pedagogy has not yet developed. However, a lot of work in this field has already been done: the principles that set out the strategy, goals and tasks for the continuation of this important work have been justified and introduced into the practice of artistic education. These are such principles as integrity, imagery, associativity, improvisation, intonation, artistry, dialogics [1-5]. These principles are paramount importance because they have universal conceptual significance for artistic education in all types of art. In this connection, the task of artistic didactics is the scientific and theoretical development of these principles not only within those types of art, the content of which served as the basis for their development (musical and visual art), but also the expansion of the scope of these principles into those areas and types of human activity, the artistic

and imagery beginning in which is manifested brightly and originally, but which are still not understood in the context of artistic pedagogy and artistic didactics.

One of the cornerstones of artistic didactics is the principle of integrity. The significance of this principle is explained by many factors, among them such as: 1) clip way of thinking (mosaic thinking), short-term processes of perception and thinking of a modern man; 2) distortion of the artistic integrity of the image in the media of mass culture. The speed of the processes of life of modern man in recent years has been increasing in geometric progression: the free access to a huge array of information presented in a wide variety of formats (text, video, audio, chat, forum, multimedia, skype, etc.) causes the desire and need to "embrace the inexplicable", to catch up everywhere, to see, to exchange impressions, etc., in a word, "be in the know", "follow the fashion". However, the number of hours in a day does not increase, and therefore a person finds ways and learns to "compress" information, grab only the very essence of it. This style of life gave rise to the phenomenon of "mosaic thinking", "short-termness" of human perception, consciousness, thinking. As a result—in recent years, the very style of the information in the media has changed dramatically, which does not leave space and time for the search for meaning in it, and at the same time—inherent integrity of perception, continuity of human thought process (different people—different in meaning and duration) and "teaches" to the discreteness of the mental process, which later, under other conditions and possibilities, can be restored in its integrity, or maybe not. And this leads to the loss of personality's ability to create and comprehend a holistic world image, to highlight and comprehend leading trends in life and profession, etc. The person as a result of this loses the ability to mental heartfelness (or to a heartfelt thought), the effect of afteraction (reflexia), and, consequently, destroys the ability to integrity of mental processes, given by nature of this person.

Another negative trend, which leads to the destruction of the inherent integrity of the processes of perception, is the use of fragments or entire uniquely designed works in the multimedia format used in clips, news or educational videos and, especially, in advertising. At the same time, there is often a complete distortion of the artistic integrity of the image (for example, the sound of the music of the great P.I. Tchaikovsky, in toothpaste or diapers commercials, etc.). Often, the artistic image of a musical work and visually advertised goods of consumption are absolutely incompatible. The integrity of the perception of an experienced in art person "splits": as a listener he immediately focuses on the harmony and beauty of auditory and visual perception, but instead feels the discomfort and disharmony, because his auditory perception is based on classical masterpieces of the world musical culture, and an object of domestic consumption, maybe very useful, but very far from spheres of spirituality, harmony, culture and art is imposed on their visual perception.

Above, as well as other negative tendencies of the present, leading to the "split" of perception by the person of the surrounding world, must resist the principle of integrity, the reliance on which not only preserves the nature of this person's ability and the need to perceive and think holistically, but also purposefully organizes the process of training future professionals in the field of decorative and applied arts and traditional art crafts.

This explains the high degree of relevance and the need to consolidate the efforts of scientists and practitioners to systematize and generalize the rich experience of traditional artistic practices of professional masters and artistic education for the scientific substantiation of the principle of integrity.

Methods

The concept of integrity is defined as completeness, indivisibility, unity, integrity, interconnectedness of the internal structure, relative independence and autonomy, self-sufficiency. It is characteristic that integrity is not defined as a simple sum of its parts, components, elements.

Integrity is an interdisciplinary phenomenon. In the technical fields of scientific knowledge, it generally means the completeness, invariability and quality of the data volume, the correspondence of the content of the information to its structure and logic. In artistic didactics (art), the concept of integrity is interpreted differently and is evaluated from the standpoint of the artistic-figurative

rendering of the material in the language of any kind of art. In art, unlike science, not uniform formalization, reliability and uniformity of content are valued in integrity, but on the contrary—originality, individuality and uniqueness. If in science integrity is achieved by rational logic, then in art—at the expense of intuition, spiritual intentions, insight, "explosions" of the subconscious of the human psyche. However, both in science and in artistic didactics (art) integrity has common features—they are completeness, formalization (structural organization in the database of scientific data and morphogenesis in artistic didactics, art) and the ability to develop (the possibility of expanding the database in science and the continuous updating of the meanings of interpretations of works of art and cultural artifacts in artistic didactics, art.). Therefore, integrity in artistic pedagogy, in artistic didactics is a phenomenon of spiritual order, it is simultaneously material, since the material embodiment of the highly artistic creation of the human spirit needs integrity, but at the same time is not material, since the idea of the artist-creator cannot be completely embodied in the material. All these questions have not yet been sufficiently developed in artistic didactics and have not been studied with regard to professional pedagogy in the field of artistic crafts. For this reason, the problem of developing the principle of integrity in art education according to traditional folk artisan craftwork has a large and still undisclosed scientific potential and significance.

One of the historically established areas of cultural practices in Russia is the field of traditional applied arts and their main directions: art lace-making, art embroidery, the art of bone-carving, jewelry art, lacquer miniature painting (Palekh, Msterskaya, Kholuiskaya and Fedoskinskaya), decorative painting, Palehskaya icon painting, art painting on cloth. Methodological comprehension of the principle of integrity in professional education in the field of these traditional artistic crafts, including taking into account the rich diversity of their specifics, is a task that has no correspondence in the history of domestic artistic didactics.

To develop the methodological foundations of artistic and didactic principle of integrity in the field of decorative and applied arts and traditional art crafts, it is necessary to turn to the achievements of scientific knowledge. Outstanding scientists in the field of art, pedagogy made an invaluable contribution to the development of the foundations of artistic didactics. So, V.V. Medushevskii, justifying the holistic concept of the artistic form of music, drew attention to the inherent harmony of the human psyche of merge-division, which is laid, according to neuropsychology, even in the structure of the human brain. He wrote that the integrity of the human body was determined initially "by a biological field in which a single space-time organization of a person is written indivisibly and holographically so that the cells of the embryo multiply, and the field remains the same, taking into account the changing number of cells" [6].

The methodological justification of the principle of integrity is based on the psychophysiological features of the processes of human perception of the surrounding reality, on the specifics of the functioning of perceptual systems of the human body—visual, auditory, skin-muscular, olfactory, gustative, and vestibular, which interact harmoniously in the process of primary perception, thereby ensuring its integrity. This mechanism of perception is the basis of training and is widely used in general didactics. The sequence of development of the perception of the personality of the student in the direction from holistic—through differentiation—and again to the whole is based on the mentioned-above mechanism, but at a new level of comprehension and understanding. Thus, the integrity is laid on the deep levels of the human body—from the biologically hereditary structure to the features of the functioning of its sensory systems.

The task of artistic didactics is to identify and comprehensively reveal the specificity of the application of the principle of integrity in artistic education, in particular, on the material of decorative and applied arts and traditional artistic crafts. It is also important because integrity is the most important form-forming and meaning-generating art law. And this applies not only to visual arts as a matter of course, since the visual perceptual system at first acquaintance "covers" the object (on a plane or in a volume) at once and entirely. But even temporary types of art are covered in a complete form, and are "covered" by consciousness and intuition (inner hearing) in the integrity of form. At the same time, the availability of the semantic content of the work of art directly depends on the skill of morphogenesis. And yet, it is very important to consider these, in general,

axiomatic arguments on the material of historical traditions of art crafts, which, of course, will significantly enrich the methodology, theory and practice of artistic pedagogy and artistic didactics.

The world experience of existence and development of practices of traditional applied arts is infinitely rich and diverse. But there are some common fundamental grounds to growing this diversity: this experience has integrity in its diversity and is diverse in its integrity. A lot of valuable ideas about national integrity are represented by G.D. Gachev, for example: "Each people sees an Integrated system of the Being (the international) in a special projection, which I call 'the national image of the world'. This is a variant of the invariant (a single world civilization, a single historical process)" [7]. He reflected and analyzed national holistic images of the world through Cosmos-Psycho-Logos, that is, the unity of the national nature, the warehouse of the psyche ("national character") and thinking ("mentality") [8].

Of course, the scientific heritage of G.D. Gacheva has methodological significance for the development of the artistic and didactic principle of integrity. In this sense, it has not yet been touched. For example, his idea of "coming to the intact national Universe" is worth more than gold to the principle of integrity: "one cannot know national differences in a linear series: you cannot compare poetry to poetry, one language to another. Observations of differences are obtained, but each time the question arises: 'Well, then what?', 'What's the point?' This is when the question arises about the meaning of the things having been observed, then there is no getting out, just one way: to reach out for the integrity of the national universe ... The mind is looking for, it tries to reach the first sources. And it is in the national integrity, which consists of nature, ethnos, language, history, life, etc. It must be understood as a special system of relationships between elements ... The whole is at least the volume. And logic is the linearity of the sequential motion, the rigor of the levels and planes of analysis, requires to compare the homogeneous with the homogeneous ... One should jump out of monotony as far as possibly remote from each other to the manifestations of national life - then the breath of integrity is more manifested and easier caught". [7] The cited quotations from the heritage of G.D. Gachev does not exhaust his scientific potential for artistic didactics and its principles. They only designate its huge and unexplored scientific potential, as indicated in the article of the problem.

Results

At the Higher National Art School (Academy) and its branches, training is conducted in the direction of the following program tracks "Decorative and Applied Arts and Folk Crafts" - decorative painting, artistic embroidery, artistic bone carving, artistic painting of fabric, artistic metal (jewelry art), artistic painting on metal, artistic painting on wood, artistic lacemaking. The Academy conducts fundamental and applied research in the field of traditional applied art, scientific conferences, for example: "Traditional Applied Arts and Education: Historical Experience, Modern State, Development Prospects", international Bartram readings, annual readings "Current Issues of Professional Education in the Field of Traditional Applied Arts".

Projects are being implemented: "Development of Theoretical Foundations in Traditional Applied Arts", "Development of the Concept of Educational Policy in Traditional Applied Arts (multidimensionally, by areas of activity)", "Renovation of the Optimal Technology for Creation of Papier-mache for Lacquer Miniature Painting as the Basis of Artistic and Design Solutions of Highly Professional Works of Traditional Applied Arts", "Study of the Features of Educational, Scientific and Artistic-creative Activity as a Factor of the Development of Innovative Professional Education in Traditional Applied Arts (by profiles—types of traditional applied arts)", "Theory and Practice of Professional Education in Traditional Applied Art", "Development of the Academy 'Higher National Art School' as a Factor of Preserving the National Traditional Culture of Russia" [9]. All this, as well as numerous art exhibitions and expositions, the publication of scientific and methodological products (monographs, educational and methodological manuals, articles) are directed at the development of foundations and applicative aspects of the traditional applied arts of Russian craftsmen.

The generalization of scientific and theoretical foundations and the improvement of technologies

of folk decorative and applied arts are carried out on the basis of the leading directions of the scientific and pedagogical school "Theory and Practice of Continuous Professional Education in the Field of Traditional Applied Arts", created by the efforts of the founder, and now the President of the Higher National Art School (Academy), Maksimovich Valentina Fedorovna. The activities of the scientific school and the entire Academy are aimed at solving the problem of state importance - the study, analysis, generalization, support and development of traditional folk crafts in all corners of our Homeland. In this connection, the structure of the Academy includes a whole network of branches organized in regional centers, where unique traditional artistic crafts are most developed - Moscow, Ryazan, Mstyora, Kholuy, Fedoskino, Bogorodskiy, Sergiev Posad, Omsk [10-12]. In this regard, the need to develop the provisions for artistic didactics and to organize the process of teaching traditional folk art on the basis of its principles is clearly evident. These principles should, on the one hand, have universal application for the whole rich variety of art crafts taught at the Academy. That is, every principle, and the principle of integrity, including, must be based on the scientific generalization of professional skill throughout the whole range of artisan craftwork. At the same time, each principle, and the principle of integrity inter alia, should be "open" to their application, taking into account the specifics of each artistic field. Therefore, the principles of artistic didactics should be dialectical in their basis, that is, simultaneously universal (for all art crafts) and unique (in the possibility of being applied to each of them).

One of the most modern and wide-ranging technologies for integrating resources, the potential and achievements in the field of education is the network interaction of cultural, production, science and educational institutions. This technology belongs to the focal areas of development of the Higher National Art School (Academy) [13]. On the basis of this technology, a single information and communication network educational space has been created in the Academy which allows to unite institutions of secondary vocational education throughout Russia, and thus to coordinate all the activities of the Academy: educational, instructional, research, methodological, expository, material- and-technical, etc. It is very important that the network multilevel system of professional education for the first time among universities of this kind unites on the rights of branches of the higher educational institution (Academy) leading colleges and schools of specific types of traditional applied arts located in different parts of our country [13].

The results achieved by this technology significantly increase the efficiency of the Academy's activities in all respects—in the strategy of the Academy's development and the quality of professional education in the field of traditional applied art; in the availability of educational services and the content of educational groups; in the possibility of implementing remote forms of education and individual educational routes for students; in exchange of professional experience of teachers-masters and development of qualification of teaching staff; in establishment of international relations in the field of professional expertise of Academy and presentation of our own achievements in the international professional community; in personnel support of educational process and optimization of material and technical costs, etc. For example, in the scientific activity of the Academy, the introduction of networking technology provides access to those wishing to participate in Master's or Post-Graduate Programs, in scientific events and discussions at research-to-practice conferences, seminars, panel discussions, etc., to coordinate the preparation and management of the publication of scientific, educational and methodological works. In the educational activity of the Academy introduction of the technology of network interaction provides, continuation of educational programs of secondary and higher professional education, students' access to the database of the scientific library and a bank of educational and methodical materials (working programs, methodical recommendations, examination and credit questions, etc.), implementation of monitoring of the quality of the educational process, control of compliance with educational content—requirements of Federal State Educational Standards, putting into practice individual approach to students, monitoring of professional achievements, optimization of target distribution of students throughout bases of all kinds of practices taking into account their wishes and individual abilities. In the material and technical support, the introduction of networking technology allows: to streamline museum activities in order to preserve and replenish funds and

reduce the cost of their maintenance; to introduce a cost efficiencies scheme by creating a single base of practices and creative expeditions; to consolidate the exhibition activity of creative works of teachers and students, including in the international cultural and educational space; to get an opportunity to create their own artistic and creative workshops [13]. A significant result of the introduction of networking technology is that students can make a full picture of the level of achievements of professional masters in traditional applied art, correlate their capabilities with this level and make an adequate representation of the specifics and personal demand in their future profession. The above mentioned advantages of introducing the technology of network interaction, of course, directly affect the process of art education at the Academy. Moreover, all its directions, levels and elements of the technology of network interaction consciously or unconsciously form in teaching and student groups the idea of the integrity of the entire educational process as a single and living organism. And, thus, at the philosophical and methodological level, they lay the foundations of recognition of integrity as a leading principle both in the organization of the entire educational process and the principle of professional training, that is, the principle of artistic didactics.

Conclusion

The development of the provisions of artistic didactics, its principles is one of the most relevant, promising and interesting scientific and practical-oriented tasks of modern artistic education. The culture of folk crafts needs concrete and timely actions for its preservation and support, scientific and methodological support, the development of traditions in continuity with technological innovations for the training of masters in the field of art crafts and the utmost popularization of this unique kind of folk art in the world cultural and educational space.

References

- [1] Shkoliar, V.A. Updating the Content of Musical Education from Methodological Positions (Experience of Problem Study). Moscow, 1997, 89 pp.
- [2] Glazyrina, E.Iu. Music in the Fourth Dimension/Questions of Methodology, Theory and Methodology of Musical Education and Upbringing of Schoolchildren. Moscow: "Arts at School" ("Isskustvo v Shkole"), 2001. pp. 372.
- [3] Goriunova L.V. A Lesson In Music—A Lesson in Art. Teacher's Book. Moscow, Publishing House "Prometheus" ("Prometei"), 1989, pp. 101.
- [4] Shkoliar, L.V., Shkoliar, V.A. *Scientific School of D.B. Kabalevskii*. pp. 69-92 / Scientific Schools in the Artistic Pedagogy. Scientific Publication. Vol.1. Moscow: Publishing House of the Russian Academy of Sciences, 2008, pp. 166.
- [5] Shkoliar, L.V. Ideas of Developing Education in the Music Pedagogy of the School, pp. 47-80 / Theory and Methodology of Musical Education of Children : Methodological Teaching Aids / L.V. Shkoliar, M.S. Krasilnikova, E.D. Kritskaia et al. 2nd Edition. Moscow: Flinta: Nauka, 1999, pp. 336.
- [6] Medushevskii V.V. The Intonation Form of Music: A Study, Moscow, "Kompositor", 1983, 262 pp.
- [7] Gachev G.D. Cosmo-Psycho-Logos: National Images of the World. Moscow, Publishing House The Academic Project" ("Akademicheskii Proekt"), 2007, pp. 511 ("The Technology of Culture").
- [8] Gachev G.D. National Images of the World. Eurasia - the Cosmos of the Nomad, the Farmer and the Mountaineer. Moscow, Publishing House "Institute DI-DIK" ("Institut DI-DIK"), 1999, pp. 368.

- [9] Vaniushkina L.M., Tikhomirov S.A. Scientific and pedagogical school of V.F. Maksimovich "Theory and practice of continuous professional education in the field of traditional applied art: Phenomenological characteristic". Journal "Traditional Applied Arts and Education" ("Traditsionnoe Prikladnoe Iskusstvo i Obrazovanie"), 2019, 2 (28), pp. 56-66.
- [10] Maksimovich, V.F. The Upbringing of Children and Youth by Means of Traditional Artistic Ideas in the Educational Practice of Higher National Art School. Journal "Pedagogy of Art" ("Pedagogika Iskusstva"), 2018, 1, pp. 55-60.
- [11] Maksimovich, V.F. Theoretical and Methodological Foundations for the Training of Specialists in the Field of Traditional Applied Arts. Scientific Dialogue (Nauchnyj Dialog). 2016, 12 (60), pp. 387-400.
- [12] Higher National Art School: The Historical Formation of the Academy. Collective Monograph, under scientific supervision of V.F. Maksimovich, Saint-Petersburg, Publishing House of Higher National Art School, 2018, pp. 190.
- [13] Maksimovich, V.F. The Concept of Development of Folk Art Crafts as the Basis for the Quality of Professional Training. Journal "Pedagogy of Art" ("Pedagogika Iskusstva"), 2012, 2, pp. 1-7.