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**Humanitarization of modern higher education in the field of art:
comprehensive integrated training in the context of interaction
between basic and supplementary education**

Abstract. The article reveals the importance and significance of relying on the humanitarization of education in contemporary institutes of culture and art, the implementation of integrated forms of work in the learning process through the interaction of basic and supplementary education, as well as the necessity of creating a new educational environment within educational organizations. In such a comprehensive subject-spatial setting, there arises the possibility to incorporate current forms and teaching technologies into the educational process, aimed at active communication, interaction, and co-creation among the participants of the educational process.

Keywords: humanitarization, technologies, integration, comprehensive/complex learning, cognitive creativity, supplementary education.

At present, amid the active structural transformation of all spheres and directions of life in our country, a revision of the fundamental principles of modern education at all its levels is required. This reality points to the necessity of creating a new educational environment within educational organizations, which allows for the inclusion of current forms and teaching technologies aimed at organizing the learning process itself within an adequate subject-spatial setting and a communicative environment among all participants in the educational process – teachers and learners. A variant of such comprehensive unification is the humanitarization of education as a particular social institution, where future specialists are maximally introduced to culture – the most important sphere of human spiritual development. This is especially important for institutes of arts and culture.

As stated in the concept of the humanitarization of education, “the content of education should include everything that leads to the understanding and explanation of cultural activity in the creation of artistic, spiritual, moral, scientific and material values. This indicates that education becomes productive only if the learner is simultaneously introduced to science and creative activity” [3, p. 6]. This is based on the idea that “culture is the environment that nurtures and nourishes the personality” [7, pp. 24–29].

The humanitarization of higher education allows for addressing such crucial issues as the upbringing of a culturally developed individual who respects their native language, knows the history and culture of their country and region, respects the cultures of other countries and strives for the improvement of their immediate

surroundings and active independent creativity. In other words, this leads to a substantial transformation of their entire life. The most important idea of the humanitarization of education is the “humanization” of the learning process, shifting the emphasis from the mere accumulation of knowledge and skills to understanding what is happening, forming and developing communicative and creative abilities, and expanding cognitive space; transmitting knowledge through the prism of its significance for the spiritual and cultural development of a person. “Integration in education is a comprehensive interaction of all studied disciplines, collaboration among teachers and consideration of the educational process as a holistic phenomenon; it is based on the principles of pedagogical support, pedagogy of success and rejection of authoritarian and reproductive forms of teaching” [7, p. 10].

In institutes of culture and art, compared to other educational institutions, the humanitarization of education has a number of specific features. First of all, this is connected with the specifics of training specialists in the field of art, which plays a key role in the formation of a creative personality capable of independent activity. Education in such universities is aimed at developing professional skills (choreography, vocals, painting, sculpture, decorative and applied arts, folk art, theater, music, media, etc.), which are combined with humanitarian knowledge. Curricula and interdisciplinary courses are designed with an emphasis on cultural studies, ethics and art history, and are directed toward the professional study of art and creative activity, including through research projects.

It follows that the peculiarity of implementing humanitarization in such universities is primarily connected with the function of the university as a “social institution”, ensuring the transmission of the basic priorities of Russian culture, fostering in future specialists respect for true universal and spiritual values, as well as the development of cognitive functions and the necessary socio-cultural competencies aimed at adequately perceiving new life conditions and the ability to function creatively in various spheres of cultural activity. It is important to highlight the following positions characteristic of universities of culture and arts:

- value-semantic component – the focus of education is not so much on the transmission of knowledge, but on the development of a worldview, understanding of national values and the formation of independent thinking;
- integration of artistic and general humanitarian education;
- emphasis on intercultural dialogue, the study of cultural traditions;
- development of creative and communicative abilities, creative consciousness, creative thinking skills and the ability to work in interdisciplinary teams;
- development of the individual characteristics of each student (personal qualities, moral attitudes, aspiration to master spiritual heritage);
- preservation and adaptation of cultural features through the study of national culture;
- reliance on interdisciplinarity in teaching (interdisciplinary courses);
- active interconnection between basic and supplementary education.

The foundations of such learning are laid in the theoretical works of great educators: K.D. Ushinsky, L.N. Tolstoy, C. Freinet, V.A. Sukhomlinsky; and philosophers and cultural theorists – M.M. Bakhtin and Yu.M. Lotman.

Let us elaborate on the position of “interaction between basic and supplementary education”. It is worth noting a very important fact: on July 1, 2025, the Government of the Russian Federation issued Order No. 1745-r “On Amending the Concept for the Development of Supplementary Education for Children until 2030” and proposed an action plan for its implementation. Within the framework of this order, it is proposed to develop and introduce into educational practice a new form of studying the subjects “Visual arts” and “Music” under the conditions of integration between general and supplementary education. This process involves the development and scientific justification of the pedagogical conditions for its implementation in educational institutions, which may include: an aesthetic subject-spatial environment; a culture of relationships among teachers and students, among students within a group, among teachers in a team and between students, parents and teachers; the organization of all school life in a healthy atmosphere of mutual respect – co-creation – cooperation.

The reason for creating a new pedagogical model for the education of specialists in the field of culture is the desire to overcome the formal, abstract nature of teaching by integrating education at all its levels into a broad multicultural space. This presupposes a variety of technologies for organizing the educational process, forms and methods of teaching, research and project work, types of artistic and creative activities, as well as the co-creation of teachers within a team and the comprehensive nature of the organization of the educational process as a whole. This is necessary to ensure that the planned transfer of art education programs into the system of supplementary education not only does not reduce the number of hours allocated to their study, but, on the contrary, becomes a condition for the active introduction of artistic creativity into the life of every student from the first to the eleventh grade.

This situation also presupposes that higher educational institutions need to find new forms of educational activity for themselves. This is especially relevant for institutes of culture and arts, which, in the context of ongoing changes, must take responsibility for the humanitarian and artistic education of children and youth in their region. Universities should more actively interact with educational organizations in their vicinity (schools, children's art schools, supplementary education institutions, cultural institutions, industrial enterprises), and establish on their basis a scientific cultural and educational center aimed at working with the population in the field of culture and art.

If we look into the history of world pedagogy, similar organizations, known as cultural settlements (cultural centers for the surrounding population, both for children and adults), were established in the early 20th century (1905–1908). The pioneer in this field was America, where Settlements emerged, conducting cultural and educational work with both children and adults. The experience of this project was introduced in Moscow in 1906 in the Maryina Roshcha district by A.U. Zelenko, S.T. Shatsky and L.N. Shlegern, where specialists worked on issues of social

education for children, the organization of children's communities and new types of educational institutions. In 1908, the institution was closed, and in 1909 it reopened under the name “Children's work and rest”.

In order for this new modern experience of introducing the younger generation to culture to be implemented throughout Russia, it is necessary to maximally encourage students of universities of culture and arts to do so through gradual immersion in various types of artistic and creative activities and their organization directly in real practice. On the other hand, it is important to additionally introduce special classes for students in such institutions on the “pedagogy of art” and various types of artistic and creative activities. This is justified by the fact that graduates of creative universities often link their professional future with teaching children and youth in the field of art. This requires knowledge of the nature and psychological and pedagogical characteristics of children of different ages, as well as the ability to competently organize the educational process. Such a new direction of work in institutes of culture and arts will not seem unusual in light of the current national projects “Culture” and “Creative people” (2017–2024), whose tasks included: making the country’s rich culture more accessible to Russian citizens (it was planned to reconstruct cultural facilities, carry out their technical re-equipment, create conditions for the realization of people’s creative potential, including in the field of digitalization); and ensuring support for volunteer movements dedicated to preserving the cultural heritage of the peoples of the Russian Federation. From this, it can be concluded that institutes of culture and arts are directly oriented toward positioning themselves as “centers of culture and creativity”.

The above allows us to substantiate the importance and significance of the developing integrated learning being built for the creation of a special subject-spatial environment in a higher educational organization, which promotes the inclusion of students in a creative, active process of mastering culture and art. This approach is adequate to the concept of the “ecology of culture” – the preservation of culture (D.S. Likhachyov) as a fully “humanized” process, mastered through practical skills and abilities in close connection with life. This approach is a crucial pedagogical condition for the entry of a modern person into life through introduction to culture, relying on mental processes (memory, imagination, sensation, intuition, associations) and the emotional-sensory sphere, where artistic word, visual images, sounds, color, light, movement and action are the foundation for the development of emotional, sensory and intellectual activity.

Let us highlight the main positions in the mastery of culture and art. First and foremost, this is the environment: natural, socio-cultural, artistic and regional. On the importance of this, S.S. Averintsev aptly remarked: “We will not understand a phenomenon <...> unless we start from the historical moment and the social conditions in which society develops” [1, p. 27]. Based on this, the process of mastering space – and the sense of self within it – comes to the fore. In this case, space is considered the main characteristic of any art; as P.A. Florensky put it, it is the diverse ways of its organization. “Despite seemingly fundamental differences, all arts grow from a single root, and as one begins to examine them, their unity becomes increasingly convincing. This is the organization of space [7, p. 61].

On the significance of the role of space in art, A.V. Bakushinsky wrote: “Art in childhood and school age should be mastered through active creative action, through the diverse manifestations of a child in creativity, in the sensation of the surrounding life space and oneself within this space” [2, p. 156]; V.A. Favorsky: “Every realistic image is fundamentally based on an object-spatial form of understanding reality, in which the artist’s worldview is expressed” [6, p. 146]; V.V. Davydov: “Object-transforming activity with real space is the original form of all types of a child’s activity: play, learning, and work” [4, pp. 4–6].

Summarizing the above, we highlight the sphere of subject-spatial activity and living, active action in real space. This approach to teaching art is not innovative, and the proposed directions of development did not arise spontaneously. A vivid example of this (as mentioned earlier) is the 1920s, associated with the creative activities of artists: A. Rodchenko, L. Popova, P. Filonov, K. Malevich, V. Kandinsky; educators: A.V. Bakushinsky, V.G. Bryusova, N.P. Sakulina, E.A. Flerina, V.N. Shatskaya; and philosophers: A.A. Bogdanov, B.I. Arvatov, among others.

Research in the field of “pedagogy of art” has repeatedly proven that the basis for mastering culture and art in modern schools is subject-spatial activity. This gradually brings us closer to the understanding that modern schools and universities of culture are educational laboratories, where each student is an experimenter, and each teacher is a researcher, combining the functions of a scholar and a creator, who actively interacts with the surrounding nature and the cultural history of the region where the educational institution is located. The result of art education is the formation of an understanding of the methods and means of artistic organization of space and environment in full harmony with a specific person.

The implementation of this approach into the structure of higher education presupposes the development of students’ creative abilities in the process of mastering various types of artistic and creative activities, under the condition that the priority direction of all work is the interconnection: human – nature – art – environment, and the basis of teaching is the introduction into practice of a style of creative communication about art. In other words, the goal pursued is the development of students’ ability to understand, master and recreate their own subject-spatial artistic image in various types of art.

Such an integrated approach to the organization and conduct of art classes involves the creation of the student’s emotional (imaginative, spiritual, cultural, national) world through the interaction of different art forms and various fields of science; the formation of a thoughtful, evaluative attitude toward art, directions of human creative activity and the choice of the optimal type of artistic creativity for self-expression; the development of interest in research work; the formation of an understanding of the interconnection between art, science and humanity as the foundation for the development of the world; the cultivation of philosophical reflection on art, life and nature during research activities; and the understanding of a work of art as a product of the artist’s (writer, composer, poet) reflection on their perception of the world.

In the current context of increasing complexity in the economy, politics, information environment and its diversity, as well as the structural transformation of the entire economic and social life of the country, attitudes toward education, culture, science, upbringing and human development are actively changing. Under these conditions, the humanitarization of education is considered one of the paths to return to the origins of pedagogical science and the traditions of Russian education, which are based on the dominance of goals for developing a free, humane, spiritual and creative personality capable of self-determination and self-realization. In this regard, it is important to orient institutes of culture and arts, the entire teaching staff and students toward creating a special sociocultural environment within the university aimed at shaping a creator. This position is confirmed by the fact that education can be productive only when students are introduced to science and independent research as a comprehensive creative and productive activity.

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