

Art classes at school and intellectual and creative child development

Clases de arte en la escuela, su influencia en el desarrollo intelectual y creativo de los niños

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ABSTRACT:

The authors are prominent researchers in arts education specializing in the influence of art, in particular music and the visual arts, on the intellectual and creative development of children in modern general education schools. The article provides examples of empirical experience and of research in the area and examines theoretical standpoints of leading scholars and educators, including B. V. Asafyev, A. V. Bakushinsky, V. A. Sukhomlinsky and D. B. Kabalevsky. The authors analyze modern ideas about teaching art-related subjects at school aimed at developing students' creativity (N. Y. Bryusova), about the significance of art in the comprehensive development of the "eye-brain-hand" system (B. M. Nemensky) and about specificities of "thinking operations in music" (M. G. Aranovsky), among other things. The article reveals teaching resources that stimulate the versatile creative activity among the learners in music and art classes and presents the established and tested criteria for detecting the mental capacity of children attending general education school in the process of producing various creative results. The authors suggest generalized criteria for assessing the creative works of

RESUMEN:

Los autores son destacados investigadores en la educación artística especializada en la influencia del arte, en particular la música y las artes visuales, en el desarrollo intelectual y creativo de los niños en las escuelas de educación general moderna. El artículo proporciona ejemplos de la experiencia empírica y de la investigación en el área y examina puntos de vista teóricos de eruditos y de educadores principales, incluyendo b. v. Asafyev, A. v. Bakushinsky, v. A. Sukhomlinsky y d. b. Kabalevsky. Los autores analizan las ideas modernas sobre la enseñanza de asignaturas relacionadas con el arte en la escuela dirigidas a desarrollar la creatividad de los estudiantes (n. y. Bryusova), sobre la importancia del arte en el desarrollo integral del sistema "ojo-cerebro-mano" (b. m. Nemensky) y sobre especificidades de "operaciones de pensamiento en música" (m. G. Aranovsky), entre otras cosas. El artículo revela recursos didácticos que estimulan la versátil actividad creativa entre los alumnos en las clases de música y arte y presenta los criterios establecidos y probados para detectar la capacidad mental de los niños que asisten a la escuela de educación general en el proceso de producir varios

elementary and high school children in art and music classes. The authors describe two groups of methodologies used in research, the traditional and the original ones, and their applicability in art and music lessons at school. They also make assumptions about the influence of art on the development of the schoolchildren's mental capacity when creating original art works and about the relationship between the creative achievements of the art teacher and the creative achievements of his or her students. Attention is also given to the importance of the pedagogical repertoire, positive side effects while teaching art to children, and so on.

Keywords: general education school, learning, music, art, intellectual and creative development.

resultados creativos. Los autores sugieren criterios generalizados para evaluar las obras creativas de los niños de escuela elemental y secundaria en las clases de arte y música. Los autores describen dos grupos de metodologías utilizadas en la investigación, las tradicionales y las originales, y su aplicabilidad en las clases de arte y música en la escuela. También hacen suposiciones sobre la influencia del arte en el desarrollo de la capacidad mental de los escolares a la hora de crear obras de arte originales y sobre la relación entre los logros creativos del profesor de arte y los logros creativos de su o sus estudiantes. También se presta atención a la importancia del repertorio pedagógico, los efectos colaterales positivos al enseñar el arte a los niños, etc.

Palabras clave: Escuela de educación general, aprendizaje, música, arte, desarrollo intelectual y creativo.

1. Introduction

Research studies related to the influence of art on the formation of general and artistic culture of the growing child, to his or her special abilities to acquire various forms of creative activity and to schoolchildren's mental development are of special interest to modern educational sciences and practices in Russia.

The theory and practice of teaching art to children in general education school have accumulated a wealth of experience that comprises well-established traditions in the area of esthetic and art education, scientific and pedagogical legacy of renowned Russian educators, writers and artists, musicians, composers, filmmakers and theatrical personalities. These include such outstanding Russian public figures as N. Y. Bryusova, S. T. Shatsky, M. O. Knebel, A. G. Aleksin, D. D. Zhilinsky, B. M. Nemensky, V. N. Shatskaya, V. G. Sokolov, D. B. Kabalevsky and S. M. Slonimsky.

The current results of empirical research and many other research studies in the area show convincingly that all children should be encouraged to become involved in art, regardless of whether they have natural gifts for music and art or not and no matter what their level is. What follows is a theoretical analysis of the studies focused, to some degree, on the significance of art in the comprehensive development of school-aged children.

One of the most recent publications of A. V. Bakushinsky entitled *Artistic Creativity and Personal Development* (Bakushinsky, 2009) deals with the issues of interest to the present study, notably the significance of art, the development of artistic and creative skills among children, of artistic perception and its organization methods, among others. This study combines the general messages related to acquainting children with art and the most complicated theoretical issues in teaching. Special attention is given to age-related methodological aspects when dealing with children and adolescents. Bakushinsky's study reflects mostly the outcomes of the research based on the spatial arts, but it is of utmost importance to other art forms, too. At the same time, it ensures the continuity of scientific ideas about the significance of the artistic development on man at different ages, from early childhood to "every aspect of life of the adult".

The fundamental works by B. V. Asafyev (Asafyev, 1926) play a crucial role in researching the impact of art on child development in general education schools. The following are the points that we deem essential to highlight for the purposes of our research study. Asafyev stresses the relevant and active participation of the learners in their acquaintance with art. He also demonstrates the importance of the "intellectual base", in other words, of intellectual thinking in art lessons and rejects strictly professional methods in general music education. Finally, he specifies some features of "musicality", which include creative experience and technical mastery, interest in music and creativity designated as a kind of "composing" for each student.

Of great interest to our research is the article written by N. Y. Bryusova *For Art's Sake* (Bryusova, 1918). The following are the author's guidelines: "Life is creative work", and "Every assignment must foster creativity in students". Teaching any subject must reveal and move forward the student's creativity in the specific area. "Sciences and art must pursue this goal, each for its part". Instead of stressing the technical aspect, art classes must highlight "the creative side, the ability to create and to understand creative work... It is necessary to teach how to express one's emotions and thoughts drawing upon the surrounding world..." (Bryusova, 1918, pp. 194-195). Bryusova's study points to the importance of getting all children involved in art with a view to develop an all-round personality, to bring up children as engaged listeners and spectators actively participating in the cultural and artistic life of society.

The Russian educator, writer and columnist V. A. Sukhomlinsky emphasized an indispensable role of various arts, including music, visual arts and literature, in developing esthetical feelings and emotional culture of the growing person (Sukhomlinsky, 1974). Sukhomlinsky's educational activities and many years of observation led him to the conclusion that art has profound significance for the harmonious and multi-faceted development of the child. "Every child is an artist", "Provide the joy of intellectual work to the child", "Music is a powerful source of thought. Music ensures full mental development of the child" (Sukhomlinsky, 1974, p. 64). The above-mentioned ideas put forward by Sukhomlinsky are reflected to varying degrees in the educational activities of his disciples up to the present time.

It is worth mentioning the *Concepts of Educating through Art* by D. B. Kabalevsky (Kabalevsky, 2006) and B. M. Nemensky (Nemensky 1981, 2016). The following are the main outlines that provided the basis for D. B. Kabalevsky's music curriculum for use in general education schools. "Music... is an important part of life, life in general and the life of an individual, including every schoolchild", "music as a living art", "...to capture the children, to awaken their interest in music", "the emotional content" of the learning process, "not only to observe and to perceive some or other thing emotionally, but also to reflect on it", "to make music part of the learners' overall spiritual culture" (Kabalevsky, 2006, pp. 5-18). We would like to highlight the fundamental nature of his conceptual ideas, because Kabalevsky as a music curriculum developer, revealed "thinking through images" by means of "thinking through notions" and, consequently, indicated how much art could offer and why it is necessary to teach this subject in general education schools to all children without any exception.

Just like Kabalevsky promoted and updated music education in schools, B. M. Nemensky did the same for visual arts. Over several years, he developed and guided the program entitled *Learning through Art* (Nemensky, 2016). Some of his perceptions and conclusions supported by many years of teaching, academic and artistic activities are of interest to our study.

"Underestimation of art as a major means for esthetic education leads to deficiencies in the intellectual and moral... personal development (8, 29); "Art is creativity, in other words, the ability to overcome the established stereotypes and take steps in the unknown... The only school subject that actively shapes individual creativity is art" (Nemensky, 1981, pp. 38-39).

For modern researchers, including E. P. Olesina, O. V. Stukalova and O. I. Radomskaya (Olesina, Stukalova, Radomskaya, 2016), Kabalevsky's *Concepts of Educating through Art* marked a significant first step in providing *entirely new educational opportunities for all schoolchildren by means of art* and confirmed once again the importance of art in the comprehensive development of the "eye-brain-eye" system (Nemensky, 1981).

V. I. Petrushin's works are noteworthy among latest research findings. In one of his most recent published papers, he examines the development of emotional intelligence during music training, exposes the specific features of emotion modeling by musical means, points to a relationship between emotions, the individual's disposition and the nature of music and, finally, provides examples of exercises in terms of rhythm, music, body movements and choreography (Petrushin, 2016).

Art educators and teachers will appreciate Petrushin's standpoint according to which the emotional intelligence "of an individual and of a team alike helps them show positive

disposition, maintain close contact, have high working capacity and organize their individual and team work in such a way as to produce good results" (Petrushin, 2016, p. 68). Petrushin's main conclusion is that high school graduate must demonstrate an acute emotional intelligence to prevent "the most severe cases of pedagogical defect and social infirmity". This assumption confirms once again the need to teach art lessons to children at every level of modern general education.

M. Yanushevskaya-Varykh's research study *Using Music as an Educational Tool for Children of Different Levels of Intelligence* (Yanushevskaya-Varykh, 2006). Her research has shown that music therapy corrects the children's functional disabilities, relieve emotional and physical tension and foster the accumulation of positive social experiences. This research study that involved children of different levels of intelligence gives modern researchers a different view of the potential of art and realizes its role in developing the child's cognitive functions.

M. Yanushevskaya-Varykh suggests creative, communication, estheticizing and contemplative methods that facilitate speech acquisition by children, develop their logical thinking by means of musical, linguistic and image signals prompted by specific actions, contribute to the development of quick-wittedness and to relaxation and facilitate the formation of communication skills in children. Moreover, children who study music based on specially designed methods show improvements in motor, aural and visual memory, develop mental mobility and flexibility and lose negative features, among other things (Yanushevskaya-Varykh, 2006, p. 123).

Of special interest to our study are the fundamental research studies carried out by the Russian musicologist M. G. Aranovsky, in which he examines the nature of music thinking and music intelligence, the specific nature of the musical idea and thought, music language and music speech acquisition, the role of the conscious and the unconscious in the complicated creative process, the generalized characteristics of mental operations in music, for instance, thinking as decision-making and choosing among various solutions and their assessment (Aranovsky, 2012).

Let us consider Aranovsky's views about the theoretical understanding of music, the so-called "thoughts-about-music" approach: "This outside perspective on music as on the object of observation and of cognition, and in this case music is no different from other objects exposed to reflection, assessment and classification, among other things" and "Its value is increases as it penetrates the specificities of music" (Aranovsky, 2012, pp. 89-90). Aranovsky' conclusion that "thinking can be realized beyond words and notions, by drawing only, or mostly, on the material associated with this or that activity" helps better understand the specific process of the children's intellectual and creative development by means of art in general education schools (Aranovsky, 2012, p. 102).

2. Materials and methods

The experiment was conducted as part of the General Education Department of G. P. Vishnevskaya Music and Drama Art College. A government-funded professional educational institution of the city of Moscow, between 2006 and 2016. Throughout the experiment, 340 students, 7 music and art teachers participated in it, including students and teachers from other Moscow educational institutions. Quantitative data were obtained by adopting the expert assessment method.

The authors deliberately restricted themselves to only teaching materials and methods at the very first stage of the experiment and, consequently, renounced to use any special equipment, in particular, any devices and tools. The authors deliberately avoided using various diagnostic assessments and psychological tests related to achievements and IQ elaborated by Russian and foreign researchers throughout the 20th century (Alexander R. Luria, Hans J. Eysenck, Joy P. Guildford, Raymond B. Kettell, David Wechsler, etc.). The authors' basic research idea was to explore *the intellectual development in schoolchildren by means of creative art*.

The adopted teaching materials and research methods were initially centred around the main and interrelated forms of educational activity of the learners, namely artistic perception, artistic learning and artistic creative work. This approach is underpinned by conceptual objectives and challenges of teaching art-related subjects in modern general education schools, by the very nature of the arts, by the relationship between various artistic images and by life itself, which is the only source of origin and of creative development.

The present research study used two groups of methods, the traditional and the original ones. The former includes the widespread and effective methods that are widely used in teaching. The original research methods form the second group. When choosing and developing their methods, the authors were guided by the following statement of V. A. Sukhomlinsky: "Child creativity is a deeply specific area of their inner life, their self-expression and self-assertion, which reveals the uniqueness of each child. No specific and compulsory rules that are applicable to all can embrace this uniqueness" (Sukhomlinsky, 1974, pp. 51-52).

2.1. First group. Traditional methods.

Observation of art (Asafyev, 1926). This comprehensive and cumulative method is based on children's uninterrupted accumulation of life experience and knowledge about the surrounding world through music. Hearing, this "art of auditory and motor impressions", enables the child, throughout the entire period of learning about art in the school environment, to get a general idea about the world's musical phenomena, the "emotional language" of different historical periods and the typical "emotional tone" of the surrounding world, the "intonation dictionary of a period" and the specific intonations of social changes (Asafyev, 1926).

Adopting this method implied a differentiated approach to music materials and its selection within the traditionally recommended teaching and methodological support. This method was systematically used in art lessons in general education schools throughout the experiment. At the same time, music teachers paid special attention to "accumulation of observations", "encouragement of individual initiative", the "composing" on the part of each learner, instead of just the most talented ones, along with "music conversations" aimed at introducing the young listeners to the "demonstrated composing" environment, when the schoolchildren's impressions were conveyed in the previously designated direction" (Asafyev, 1926).

The "flash-forward-and-return-to-what-has-been-studied" method (Kabalevsky, 2006) is of particular importance when there is a need to listen and/or perform repeatedly the same musical compositions in music lessons. As an example, when coming back to the already familiar composition, the teacher may want to focus the children's attention on the previously unknown facts, such as the historical background of this composition, its storyline, various means of musical expressiveness, forms, performers, interpretations, orchestrations or adaptations. This "discovery of something new" in what is "already familiar" allows the teacher to inject quite a bit of novelty into the learning process and to expand the schoolchildren's general perception of the specific musical composition and its author or composer.

As part of the present research study, this method was extended to the above-mentioned learning activities of the schoolchildren, that is, artistic assessment, artistic learning and artistic creative work, which allowed to update the children's experience with music and the visual arts, to develop the schoolchildren's impressions about the relationship between art and life and to diversify art training in schools. In terms of art lessons in general education schools, this method is also most interesting because the introduction (examination, study) of works of art and of musical compositions from different perspectives enables the teacher to stimulate the children's creativity by inciting them to show more originality and, thus, to reduce their tendency to imitation.

Comprehensive artistic and pedagogical method for analyzing child creativity (Fomina, 2002). This original method is based on a multi-aspect analysis of the learner's creative work carried out in compliance with the principle of comprehensiveness. It is understood that the

combination of different factors, or their system, is of utmost importance for the adequate "explanation" of a drawing (or a text). At the same time, this method is aimed at the comprehensive examination of the creative and "artistic potential" of the author of a drawing (or of any other artistic creation) by identifying the totality of the data recorded in the artistic form and in the literary information contained in the drawing and in the history of its "being" (Fomina, 2002).

As part of the research study, this method helps detect the dynamic of the child's age-related development, the special characteristics of his or her creative individuality and "graphic competence" as well as eventual difficulties at school. This method also assists teachers in observing various practical aspects related to the formation of the "vision culture" in schoolchildren and their artistic perception of works of art.

Method of artistic generalization in art classes at school (Kabkova, 2005). This method is based on the phenomenon of repercussion as a unifying force that guides and maintains the interaction field of various phenomena on the developing personality of the child. Of special importance are the development courses typical of every age group of children and of the suggested types of creative activity. This method gives priority to the promotion of the children's artistic assessment while respecting a number of conditions. The following are the main conditions for the purposes of our study: organization of the object and space environment in terms of art; perception of "live" art (in a concert hall, theatre, art gallery, etc.); esthetical perception of nature; continuity of the whole process and perception of the combined "live" and reproduced art (Kabkova, 2005, pp. 100-107).

Throughout the research study, the authors strived to apply this method's major didactic and methodological principles, including the ongoing acquisition of art as a school subject in general education schools; interrelation of all elements of the teaching process; multiple nature of artistry; focus on general (instead of professional) development; the learner's step-by-step progression from the emergence of his or her own idea to the creation of a finished creative work of art (Kabkova, 2005, p. 41). This method contributed to the organization of the process of artistic perception and understanding of artistic and musical works by the children and, consequently, incited schoolchildren to produce creative works of art based on their artistic and musical experiences and on the young musician and young artist workbooks and albums.

2.2. Second group. Original authors' methods.

Artistic and syncretic method ("One through Another"). The method is based on the nature of the arts, their proximity and affinity of artistic forms. The combination of various means of artistic expression (music, visual arts, dance, etc.) allows this method to stimulate creativity in children and to *indirectly* control its quality in the visual arts and in the children's musical performances, vocal and/or instrumental. Speech with its means of expression acquires major significance in using this method, and the art teacher needs to have good speaking skills that are characterized by non-standard nature, mobility, flexibility, multiple meanings and irregular word-formation.

Using such important figures of speech as metaphors, hyperboles, personifications, word symbols, antithesis and gradations is encouraged in art lessons. These may include painting with one's voice imagined as a brush, plasticity of movements (in dance, too) in the drawing's design, contour lines, strokes and dots in instrumental music-making, the young painter's palette and the play of pitches in a singer's voice, etc. What matters in this method is that artistic speech art must not transform into artificial, or formal, speech.

Method of verbal and non-verbal emotional response ("Basic creative experiences"). The rationale behind this method is to incite children to express their impressions about a piece of some art form through expressive means of other art forms. In this way, the learners can give a response to a literary, instrumental or vocal work or art by choreographic movements (to the best of their ability), a sketch, some basic bodily movement, among other things. They can

express or show their impressions about a painting, a graphic work of art or a sculpture with the sounds of a singing voice or some basic musical instrument, a posture or a gesture.

This method not only unlocks the children's creative potential, but also contributes to the schoolchildren's focus on the most striking elements of a musical, visual or other work of art. Its practical application fosters the very process of art perception and gradually leads to a better understanding of the content and form of a specific work of art. The teacher's main objective in applying this method in teaching is to give the child, who may not necessarily have a very high level of special abilities, an opportunity to try his or her creative resources in various art forms and to learn to freely express his or her own creative ideas and thoughts, no matter how imperfect they may be.

3. Results

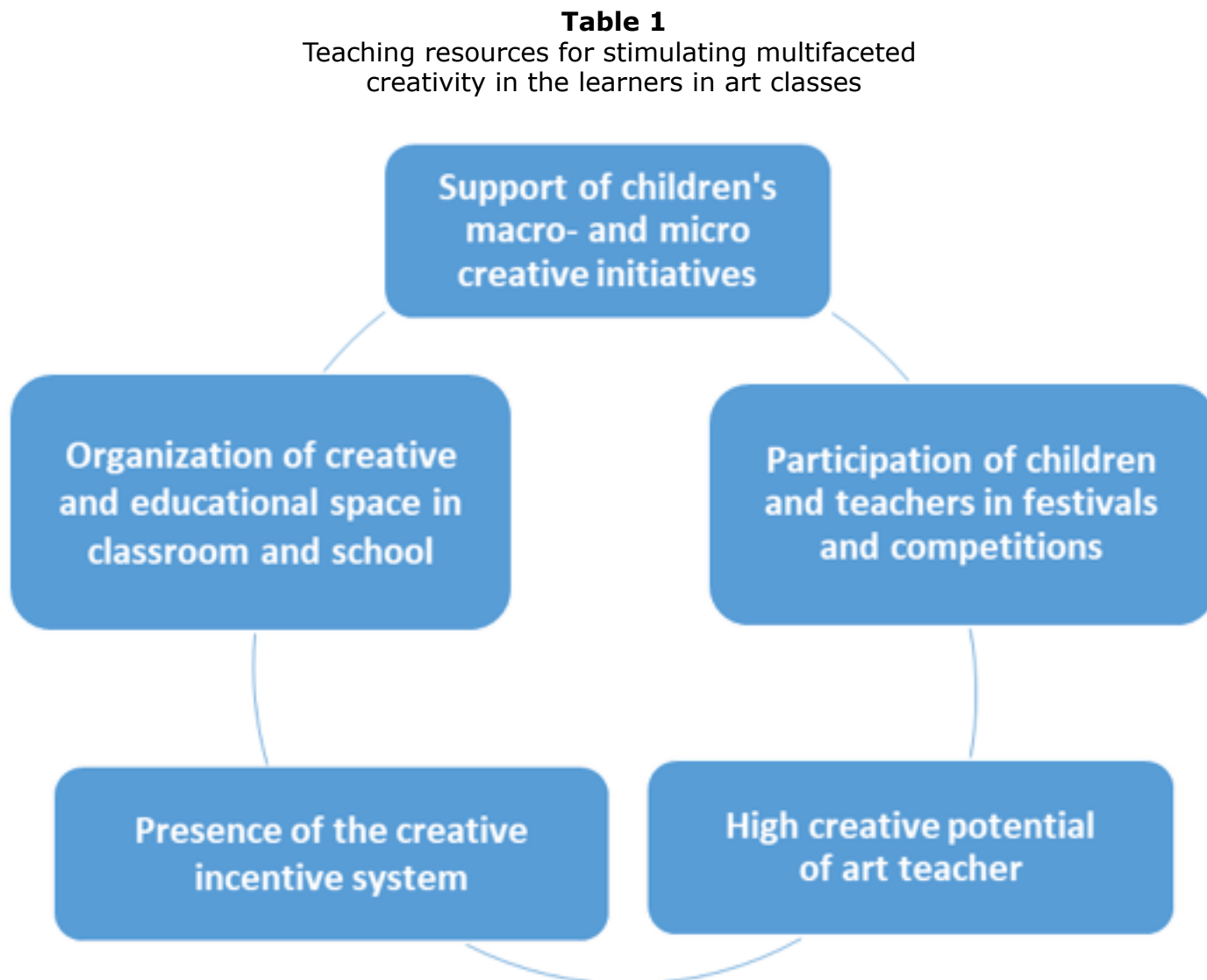
The study made a comprehensive analysis of the current theoretical and practical approaches to and ideas about the multifaceted intellectual and creative child development in music and art classes in general education schools.

The theoretical research study provided the following definition of the intellectual and creative child development in music and art classes in general education schools:

It refers to an organized pedagogical process aimed at stimulating and promoting the intellectual abilities in schoolchildren by means of art with a view to create original works of art.

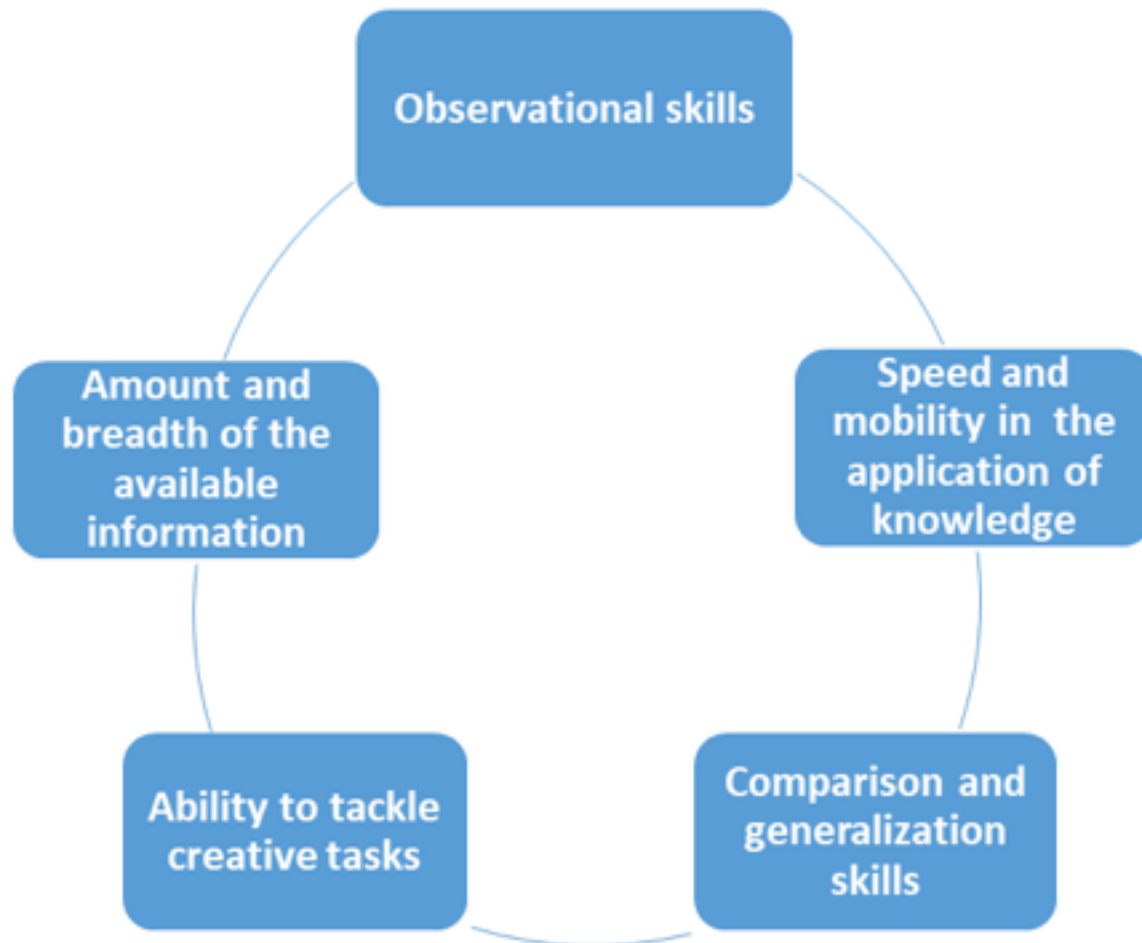
The experimental activities produced the following outcomes:

1. The study revealed teaching resources for stimulating multifaceted creativity in the learners in music and art classes (Table 1).



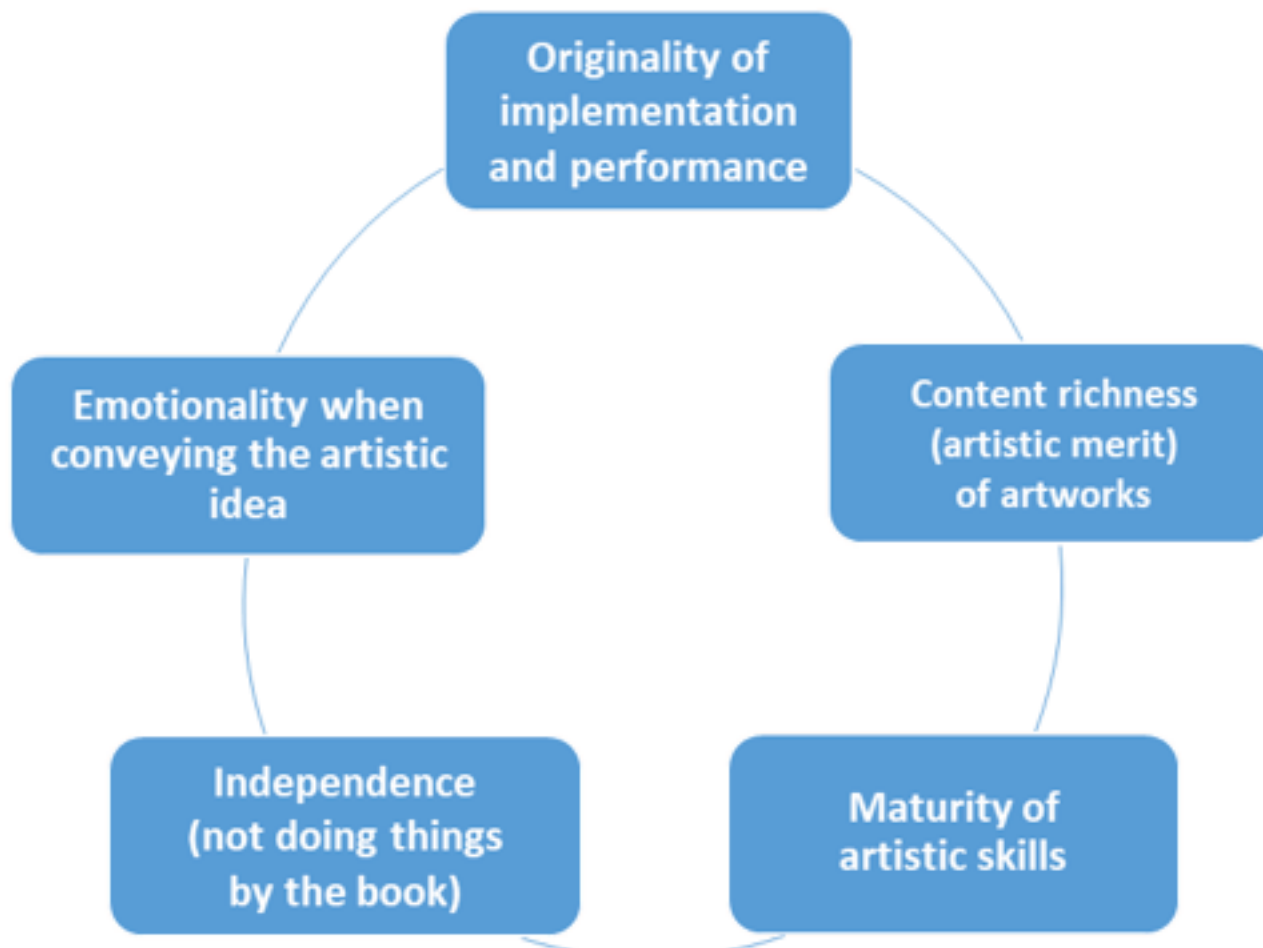
2. Qualitative criteria were developed aimed at detecting the development of intellectual abilities of the learners in general education schools in the process of producing various works of art (Table 2).

Table 2
Criteria for the development of
the children's intellectual abilities



3. Generalized criteria were established for assessing the children's works in the visual arts and music in primary and secondary general education (Table 3).

Table 3
Criteria for assessing artworks



The study occasionally (once per year, at the end of the school year) assessed the children's intellectual and creative development in music and art lessons. 18 students in Grades 1 to 4

(from 6-7 to 9-10 years of age) and 16 students in Grades 5 to 9 (from 10-11 to 14-15 years of age) participated in the annual research study. Diagram 1 presents the average results for 2006, indicating the percentage of children (%) who displayed observation skills (Criterion 1), amount and breadth of the available information (Criterion 2), speed and mobility in the application of knowledge (Criterion 3), ability to tackle creative tasks (Criterion 4) and comparison and generalization skills (Criterion 5).

Diagram 1
Average results of the children's intellectual
and creative development for 2006

Year 2006

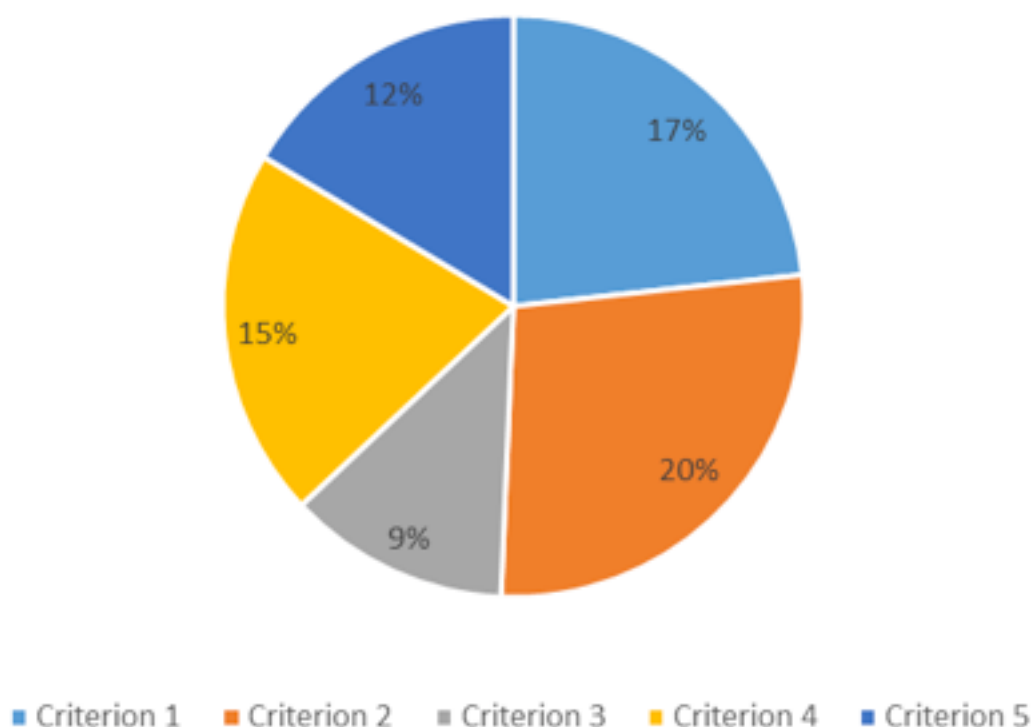
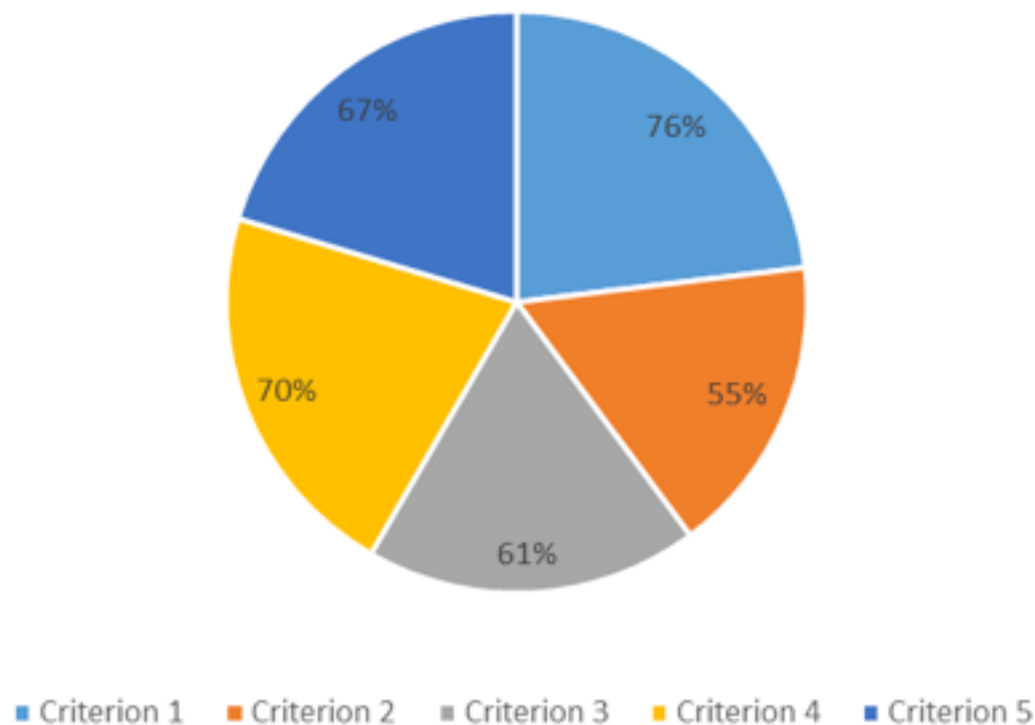


Diagram 2 presents the average results for 2016, indicating the percentage of children (%) who displayed observation skills (Criterion 1), amount and breadth of the available information (Criterion 2), speed and mobility in the application of knowledge (Criterion 3), ability to tackle creative tasks (Criterion 4) and comparison and generalization skills (Criterion 5).

Diagram 2
Average results of the children's intellectual
and creative development for 2016

Year 2016



The research study produced the following results:

1. Art education in schools and the intellectual and creative child development is to be considered necessary and possible, from the pedagogical viewpoint, for every child regardless of his or her artistic or musical abilities early in schooling. The educational potential of art has an effective impact on the intellectual and creative personal growth in the subsequent, often contradictory, multi-faceted development of the learners.
2. It was established that art classes at school gradually increase the capacity for "future-oriented hearing" and "future-oriented seeing" among the schoolchildren. These are the so-called "forethought" and "fore-hearing", which refer to the capacity for reflecting on actions in advance, and they may be regarded as the outcome of art education and one of the qualitative characteristics of the intellectual and creative child development by means of art. The anticipatory thinking about actions (the "forethought"), a skill that is shaped in the learners in art classes, can form the basis of the growing person's independent forecasting of his or her own activities in terms of art and beyond.
3. In addition to the results presented in Diagram 2, the vast majority of children taking art lessons throughout the *entire* period of school training (68%) shows a relatively intensive development of memory and of arbitrary attention, of speed of thinking processes and of the ability to reason and to make conclusions. At the same time, some children (28%) easily understand new learning material in art and other classes.
4. In some instances (12%), children taking art lessons throughout the *entire* period of school training show improvements in concentration. Children also focus more on events and phenomena in everyday life, including those related to art. There was also an increase in independent action by children (58%) when performing and creating creative works, which correlates, to a certain degree, with ideas about the outcomes of one's artistic and creative activity before the start of training (see 2), in other words, with the development of creative thinking.
5. The traditional and original methods used in the research study corresponded to the authors' ideas concerning the experiment and its main objectives (see Materials and Methods).

The efficacy and efficiency of the applied methods are determined not only by their opportunities for the intellectual and creative child development when attending school, but also by such indicators as the broadening of the schoolchildren's artistic outlook, their fruitful

4. Discussion

The research study involved mostly frontal and group work with children, including small group and individual activities, if necessary. In music and art lessons, the teachers were busy teaching and organizing the comprehensive and varied learning activities in a systematic manner (artistic perception, artistic learning and artistic creative work).

Based on their capacities and needs, the schoolchildren in Grades 1 to 9 (between 6-7 and 14-15 years of age) attending general education schools participated in various activities in their art lessons and achieved the following results:

- they mastered the main means of art expressiveness in their practical work (composition, proportions, colors, volume and shapes, lines, strokes, stains, various art-related materials and techniques, etc.);
- they became familiar with the visual arts (painting, graphics, sculpture), gained and broadened their experience in artistic creation (portrait, landscape, still life, life drawing and drawing from imagination);
- they familiarized themselves with constructive art forms (architecture and architectural styles; industrial, architectural, landscape and graphic design; art design; computer graphics and animation; fashion industry; space and object environment, etc.);
- they became familiar with arts and crafts (popular art, ornament, its origins and forms, decorative styles and materials used in arts and crafts, etc.);
- they obtained an overall picture of the image in synthetic and screen art forms and in art photography (the visual and space arts, the artist in theatre, representational nature of the screen arts, televised images, art of photography, etc.).

Based on their capacities and needs, the schoolchildren in Grades 1 to 9 (between 6-7 and 14-15 years of age) attending general education schools participated in various activities in their art lessons and achieved the following results:

- they listened to musical compositions (selections from operas, ballets and symphonies, vocal and instrumental compositions, children's music) by Russian composers (Mikhail Glinka, Pyotr Tchaikovsky, Nikolai Rimsky-Korsakov, Sergei Rachmaninoff and Sergei Prokofiev) and by foreign composers (Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Giuseppe Verdi and Edvard Grieg);
- they participated in choral, ensemble and solo singing, in collective, ensemble and solo instrumental music-making playing various simple music instruments appropriate for children;
- they studied music using the latest information and communication technologies (experimenting on electronic musical instruments, learning the basic principles of music composition and of orchestration using ready-made templates, etc.);
- they participated in staging classical and modern musical compositions of various genres (theatrical and musical performances, including selections from musicals, children's operas, literary and musical compositions);
- they learned musical movements (theatrical folk dances and celebrations, individual and collective dance improvisations, folk and ritual performances, etc.).

Educational activities with the children focused on developing discussion skills when talking about music and art of different styles, forms and genres, on comparing and contrasting them, on distinguishing between the general and the particular features of artwork, on evaluating critically their artistic achievements (artistic works, music performances, etc.) and on expressing their own opinions about the results of their peers' creative work.

5. Conclusion

Research on the possible impact of music and the visual arts on the intellectual and creative child development in general education schools led to the following conclusions:

1. Impact of music, of the visual arts and of major interrelated learning activities (artistic perception, artistic learning and artistic creative work) on the schoolchildren's intelligence was proved positive when the latter created original artistic works and on the overall intellectual and creative child development.
2. The research study confirmed the existence of direct links between the schoolchildren's success in art and music classes, their intellectual and creative growth and their educational achievements when studying other subjects taught in schools today (Philology, Foreign Languages, Mathematics and Computer Science). These research findings require an additional, in-depth study and may provide a basis for further research.
3. A direct link was revealed between the art teacher's creative achievements and those of his or her students. The teacher's creative potential ("creative contagiousity") exerts an important and natural impact on cultivating interest in practical artistic activities among children throughout their study of art at school. It also motivates children to produce the required results in art classes.
4. The research highlighted the major importance of traditional popular art, of classical and of modern Russian and foreign musical compositions and artworks possessing artistic value for shaping and continuously developing artistic skills that are a prerequisite for every child's success in accordance with his or her needs and capabilities.
5. The study identified a positive side effect of teaching music and art to children, which is admittedly related to the very nature of these art forms, the temporal one (music) and the spatial one (art). Music is an art that has an inherent organizational focus and, as such, influences the child's organizational skills and disciplines his or her learning habits. The spatial nature of art has a positive influence on the child's perception of himself/herself in the school's artistic and creative environment.

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