

Experience of Polyart Education of Children of Different Categories

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ABSTRACT

The research is relevant due to the necessity to provide a high level of children and youth aesthetic education, continuous comprehensive artistic education can be one of the tools of aesthetic education. This article aims to uncover the polyart education efficiency for children of different categories. The leading approach of the research is the system approach that results in the analysis of the existed scientific works and educational programs oriented to the comprehensive aesthetic education of children of different categories, experience generalization, and problem identification with the aim to design and provide complete continuous polyart educational process. Scientific arguments for the pedagogical efficiency of polyart education of different children including children with special educational needs are given in this article; the arguments are based on the analysis of the existent works on the topic of the research, experience and the author's alternative variant of the continuous artistic development, during which the project-based learning is preferably used. Research materials can be useful for teachers who teach art at preschool educational institutions, general education and special schools, cultural institutions.

KEYWORDS

Continuous art development; polyart education; project-based learning; social pedagogy

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Introduction

It is stated in the Federal state requirements that the provision of the educational process unity in the Russian Federation and the continuity of the main educational programs based as well on the modular training and implying interdisciplinary collaboration are high-priority. All this proves the relevance of systematization of the educational methods with the aim of their universalization (On Education in the Russian Federation, 2016). According to

E.Y. Nakishova (2011), one of the main sociocultural factors, that promotes integration processes in art, is “media space” that requires quick and multi-aspect thinking. Many contemporary scientists have addressed the problems of polyart education of different-aged children. Nowadays author programs based on the synthesis of art in education are designed. The so-called integrated approach is prior in the aesthetic education in preschool institutions. An example of this approach is project-based learning in performances dedicated to different celebrations. However, pedagogical integration methods are frequently not polyart in terms of perception. It is known that a method in education is an ordered activity of the teacher and the students in order to achieve a certain educational aim (Podlasyi, 2004). In our case the aim is a polyart development of children, that is rarely used in teaching in its full understanding. The school curriculum often provides integration in art classes: confluence of Literature and Art, Drawing and Music etc., whereas B.P. Yusov (2004) suggests considering this notion as “establishing the inner connection of various art expressions and shifting and transformation of this artistic form into another one: the color into the sound, the sound into the space, the space into the verse dimension, leading this art along the whole polyphony range when the space dimension gets the aromatic analogue”.

Integrated methods in aesthetic education are investigated in scientific works for each children category. Polyart education is presented in research works of N.G. Kuprina (2013), L.G. Savenkova (2001) etc. Comprehensive aesthetic education of elementary school children is analyzed by I.A. Sinkevich (2000), T.I. Sukhova (1994), A.G. Skhirtladze (1996) etc., of high school students – by A.V. Bazelyuk (2013), T.G. Penya (1995) etc. Comprehensive approach in art development of children with special educational needs is described in the works of L.V. Zubova (2013), A.G. Ryapisova (2015).

Developmental and pedagogical psychology offers different types of classification of children according to their ages. The most authoritative one is the theory of D.B. Elkonin (1989). It distinguishes seven age periods: infancy (the first year of life); early childhood (ages from 1 to 3), junior and middle preschool period (ages from 6-7 to 10-11), adolescence (ages from 10-11 to 14-15), early youth period (ages from 14-15 to 16-17) (Elkonin, 1989). Some scientists distinguish shorter and more convenient periods of psychopedagogical children development. For wider investigation of efficiency of polyart approach we suggest including children with special requirements, who have a mental disorder and for whom it is important to form a comprehensive worldview, the type of which depends on the diagnosis. Their development is based on a different scheme.

L.G. Savenkova (2001) determined developing periods of polyart children activity ages from 3 to 16 according to their age features: 3 years of age – visual-game; 4 years – verbal-game; 5 years – introductory-game; 6 years – sensory-game; 7 years – introductory-forming; 8 years – introductory-studying; 9 years – conceptual; 10 years – improvisational; 11 years – creating, 12 years – generalizing and analyzing; 13 years – self-expressive; 14 years – conscious and social; 15 years – variation; 16 years – comprehensive and complete.

It is considered that investigation of polyart approach in aesthetic education will be not only in categories, but also in the centers of integration, since the integration of the ways of aesthetic and artistic education may be implemented

in any type of creativity: art, music, theater, dancing, theoretic-cultural etc. In our paper we attempt to give a scientific basis, generalize the experience and universalize the polyart approach to work with children of different categories, based on different centers of integration. The paper hypothesizes that a musical theater based on the game method is an effective means of forming common cultural competences.

Materials and Methods

Research methods

During our research we used the following methods: theoretical (analysis, synthesis, concretizing, generalization); empirical (educational institutions experience study, regulatory and methodological documents study, observation); experimental (ascertaining and formative experiments in author design introduction).

Experimental base of the research

The creative center of synthesized children and youth development “Artdrive” and the Sviridov art school from the city of Yekaterinburg have become an experimental base for the research.

Research stages

There were 3 stages:

The first stage included a theoretical analysis of the experience and a theoretical psychopedagogical base on the problem of polyart education of preschool and school children including children with special educational skills; the research problem, aim, and methods were defined; experimental research plan was worked out. The observation method is based on the educational package, that was developed for the research.

The second stage included the analysis of educational process observation and presentation of the projects that had become results of educational programs based on project-based learning in polyart education of all categories children; the summery has been made.

Final theoretical and practical conclusions on the research problem, the generalization and systematization of the results were done at the third stage.

Results

The analysis and systematization of the material on polyart education preschool, school and special requirements children have become the base for the set of educational programs that have been worked out and are considered to provide continuous creative development of children from 8 months to 17 years of age. This set also provides comprehensive aesthetic education of children with mental disorders. This educational set has synthesized approach that provides a project-based learning and modular training. The base of this approach is theater that is a complete art combining musical, dancing, graphic and applied arts.

The first stage of our methodical work is synthesized development of the early age children. With this age group the educational process is built in modules consisting of eight classes, where the last one is a mini-performance

presentation. Each performance is staged with the children-and-parents' participation. In our opinion, these classes must consist of musical-theater performances based on folk, author or improvised fairy tales with the use of finger, bi-ba-bo, puppet, and drama theater including drawings, crafts, ornamental articles for the mini-performances. The act must be accompanied by songs, round dances games, playing percussion. Project-based learning provides an opportunity for parents' creativity who continue aesthetic education process at home. Observation as an experimental method has revealed positive trends of children development who have such classes in contrast to those who only come to study. Speech, emotional, motor and communicative skills were acquired faster and more effectively by means of this approach.

The second stage is preschool age. Through the theater art based on the game we can include the synthesis of music, art and dancing into cultural educational process. Musical works studied with the help of fine art can be formed into a plot, fulfilled with poems and simple songs, created by children themselves if possible. Cyclically, in every eight classes, the musical performances are shown. It is also recommended to consult parents regularly as they provide homework on project-based learning that brings actions to completion and contributes to goal setting skills development of children of early ages (Stevenson, 1921). According to the observation and comparative analysis of pilot groups, who study in accordance with our method and groups, where art education is separate (music, dancing and art apart), we came to the conclusion that the children of the first group have more free and creative thinking, the children of the second group have formal thinking. It shows that there is a possibility to develop imagination and creative thinking skills by means of polyart education.

At the third stage we work with schoolchildren. An alternative method here is also a musical theater based on the project-based learning and game and included into the system of supplementary education and extra curricular activities. The game method in educational process is connected with the activity approach based on the psychological research of P.Y. Galperin (1976), A.N. Leontiev (1977), S.L. Rubinstein (1920). Games model the student's activity in which they understand and realize what knowledge and skills to apply. It's important to underline that game-based competences develop integratively, synthesizing different types of art. It is essential that there is a close connection between cognitive and emotional. Parts played by the children and different events give individual acquirement and then creative skills.

Broader education is supposed for schoolchildren: in comparison with former stages some elements of polyart performances are realized at specialized classes separated into parallel modules (drama, singing, dancing, craft), that develop competences in all these types of art. Synthesized classes have the aim of practical working out and integration of competences. The main format of a class here is a rehearsal. This concept, based on the project-based learning, allows to stage choreographic performances in the genre of contemporary dance, as well as musical performances, vaudeville etc. During rehearsals different problems are being solved: artistry development by means of drama, vocal and auditory skills, stage speech. All this develops in its turn ethical discourse at vocals classes, free motion skills at dance classes, and forms a comprehensively unite personality. Observation shows high increase of professional creative skills

of students during these projects; children, who have previously studied only vocals, demonstrate development of acting skills – in prospect, they will be able to act during their singing performance. Besides, communicative skills of dancers, who haven't had word self-expression experience before, increase; and children, who have been involved only in acting before, now have an opportunity to develop motor and speech competences.

A separate section of polyart set of training courses based on the project-based learning is synthesized creative development of children with mental disorders or disabled children. According to these categories of children the section is divided into two modules. Aesthetic education as a process of sensual word perception formation by means of creative activity classes provide development of child's emotional sphere, his imagination, and broadening, enrichment and deepening the sphere of feelings and experience, that is essential for the formation of independent cognition of reality on condition that children have limited mental skills (Likhachev, 1972).

Art therapy methods at creative classes with children and teenagers with special educational needs are more effective when we use the integrative approach, because art therapy as a type of creative self-expression used to detect feelings and other mental phenomena, provides comprehensive worldview formation (Kopytin, 1998). Art pedagogy is known as a type of pedagogy work, that includes musical therapy, eurythmy, art, fairytale therapy. During integration of different creative trends in art pedagogy the essential part in the development of mental and physical skills will be given to separate components: the main actor's activity will be theater therapy (usage of theater performances in therapy aims, when it is supposed that a role in the performance will have a beneficial effect on a person with special educational needs and will help him overcome his inner problems) (Zhmurov, 2012; Kalimullin, Vlasova & Sakhieva, 2016). Musical works study will have a function of music therapy (influence on people's mind through music with the aim of release from mental strain, excessive irritability, morbidity). Work on dancing performances can be done in combination with eurythmic exercises (eurythmy is an art of artistic movement that is artistic and curative at the same time). Besides, the polyart approach provides continuity of perception that is necessary for object comprehension skills formation of people with limited mental abilities, the problem of social adaptation is being solved during creative team work.

Thus, integration of aesthetic education methods in special education is effective, as they help to solve the following problems: continuity of perception formation; ability to perceive belonging to one of the integrated types of creative activity; social adaptation as the result of inter-group communication; art therapy and art pedagogy influence on the students; adequate self-assessment of a special requirements person formation as a result of visible effect from polyart activity comprehension etc.

In special education integrated comprehension of aesthetic education by means of complex usage of art therapy and art teaching methods in polyart approach has an effective psychopedagogical influence on special requirements children and teenagers development in certain conditions: the outline of the class must always be the same, as children with autism spectrum disorder are exposed to stress in condition of changing circumstances; children of preschool and early school age need to have one or two individual (learning the material

and a teacher acceptance) and one team class per week. Inclusive education for preschool children is supposed if it is possible. When children with special educational needs are six years of age it is supposed to form relevant groups (according to similar clinical indicators) and work on projects mainly based on art and music activities, that are easily learned by autism spectrum disorder children. An integrated program that develops creative thinking through cinema art and filming of creative broadcasts, short films and cartoons is offered to senior schoolchildren with special educational needs and young disabled people.

The experience of such social project as “Film studio “Proryv” for children with special educational needs”, “Cartoon studio for teenagers with special educational needs” and “Inclusive musical theater for preschool children” has shown an effective communication development, that is the aim of any social program or project. Polyart projects have become the base for hidden competences opening.

Discussions

Comprehensive aesthetic education of early-aged children

The analysis of psychopedagogical and methodical literature shows the absence of polyart programs for early-aged children. In certain scientific works children in the age of from 1 to 3 are also called preschool children because of their active preparation for entering preschool educational institutions. Comprehensive worldview, that is also appropriate for an integrated creative activity, is typical for this age. The foundation of the personality formation is laid mainly in early and preschool age, comprehensive development in this age provides opportune mental process formation, analyzing, comparison and practice skills.

The model of classes, where children and parents are together, provides a social situation of early-aged child development. A child shows more activity and creativity in the presence of his parent. His activity becomes objective and acquires “a child – an object – an adult” format. This age stage perception is determined by three parameters: perceptive actions (the object perceptible is holistic), touch models (the following models of perception appear: sound, light, taste, tactile, olfactory) and correlation actions. Child's thinking moves from visual-active to visual-shaped, the skill of transferal one object characteristic to another one with a game aim appears (Tkacheva & Khil'ko, 2010; Shapovalenko, 2005).

Early-aged children psychopedagogical characteristic shows efficiency of children and parents model of classes. However, considering the existence of state and private preschool educational institutions with nursery groups, we will examine programs for classes without parents' presence. There are two types of educational and working programs of early-aged and preschool children aesthetic education: partial and complex. Complex programs include physical, social, cognitive, psychological, aesthetic education. They consist of accordant sections, one of which is “art-aesthetic development”. Partial programs deal with one or several children development lines, including art development divided into graphical, musical, drama activities.

There are elements of integration in such programs: “It is better to organize classes and games with little children using art activity, for example, drawing,

listening to music or rhymes, making fairy tales characters and then playing with them,... music must be introduced organically into different children's activities, while listening to music it's necessary to make children move rhythmically according to a music type, dance, stamp, clap, spin around, sing" (Smirnova, Meshcheryakova & Yermolova, 2004), "Distinctive feature of art activity is its syncretism and improvisation: children easily combine different art types in their free creative compositions" (Kuznetsova, 2012) etc. It underlines the relevance of polyart education of early-aged children. One of the examples of synthesized program for these children is "Colorful palms" that forms comprehensive aesthetic perception and develops art and creative skills of children from two years of age through their graphic activity (Lykova, 2007).

Polyart development of preschool children

Certain scientists consider preschool period the first one. It deals with "awakening, opening and enrichment of tactile possibilities through natural and art phenomena features; development of common idea about surrounding objects and their space position, associative thinking, imagination during working with real objects, sounds, forms, words, movements" (Savenkova, 2001). Scientific psychological and pedagogical works L.S. Vygotsky (1925), E. Erikson (1963), N.V. Klyueva (2003), F.A. Sokhin (1979), G.A. Uruntaeva (2006), D.B. Elkonin (1989) are devoted to preschool age periodization. Age from 3 to 7 is considered the preschool period, divided into three stages: early (3–4), middle (4–5), senior (5–7). While organizing an educational process, it is necessary to take into consideration that the leading activity of this period is a game. Each of the enumerated stage has its own game activity characteristics. Object manipulative nature is a characteristic of the early preschool period, adults (parents and close acquaintances) become role models. A child of the age of 3-4 tends to play alone, whereas a middle preschool period child needs another child of the same age to play with, as cooperation between people becomes the foundation of his games. The game becomes more complicated at the senior preschool age, it acquires a variety of topics, roles, game actions, rules (Tkacheva & Khil'ko, 2010). A role-play game is a base of drama activities of preschool children, but it is ruled by a teacher on and educator, who sends a process into a necessary direction, that has important psychopedagogical aims and objects.

Worldview cognition of children of this age has a three-dimensional character, as perception is not initially differentiated, it occurs later according to specialization. That is why synthesized perception, including aesthetic perception, is more natural for preschool children. At the school period different art classes have a game form. Theater is a means of an emotional and aesthetic education. Every fairy tale or literary work are aimed to give an ethical education, due to which moral world cognition occurs, attitude to its positive and negative sides is forming (Mysova, 2015).

Interacting with fiction, music and art, drama activity mainly exists at music classes, including as well development in singing, dancing, playing simple musical instruments, musical and didactic games, that contact with dancing art as they have some similar objectives: music and rhythm audition, motion rhythm, movements and type of music correlation, space and time orientation development (Zimina, 2010). Another objective of dancing is teaching a good posture. This objective can be also achieved by physiotherapy, swimming and

massage, that all proves the complexity and universality of aesthetic education (Adelman, 2009).

Art activity, that is responsible for visual perception development, provides elaboration of mental processes, gives an opportunity to a schoolchild experience expression, his better understanding by an adult. It is more often used to achieve art therapy aims (in psychology and art pedagogy) than the aims of other types of art. Being involved in applied art, a student may perceive the world through touch, that is deepening his worldview. As we can see, all types of preschool creative activity have a close correlation between each other, therefore, the polyart approach is relevant for children in the age of 3–7.

Pedagogical integration in aesthetic education of preschool children has different combinations of art kinds. N.G. Kuprina (2013) studies the notion “polyart activity calisthenics foundation” as an activity bases on artistic images of different kinds of art, “extending beyond music, dance, fine art, poetry etc. to the area of expressive speech intonation, rhythmic movements, timber, sound, color, graphic, motion improvisation”. The author attributes dance and plasty improvization, music theatricalization, music drawing, intonation and rhythm, speech games etc. to a synthesized art activity based on calisthenics (Kuprina, 2013).

Another variant of integration is art and music activity combination, that is mainly met in preschool education: classical music is involved into art classes, and fine art works are demonstrated in music classes, besides, preschool children often get a task to illustrate musical works by themselves. It means that they can adjust their creativity and behavior in their creative activity independently.

Now we will enumerate some preschool aesthetic educational programs, that synthesize music and art:

- N.E. Basina & O.A. Suslova (2003) “Introduction to the language of art: the curriculum for children of 3 – 11 years old”, that supposes “accentuation the subjects, notions, principles of space, time, light, color, shade, coloring, shape, texture, rhythm, motion, contrast, interaction construction etc. common for all kinds of art”;

- K.V. Tarasova, M.L. Petrova & T.G. Ruban (1999) “Synthesis: Development Program of musical perception of children on the basis of the synthesis of the three arts” integrates music, fine art and literature;

- E.N. Kolesnik (2008) “In harmony with the Muses” (integrated course of studies music synthesis and painting). The program is designed for two years of teaching children of senior preschool age, it includes “color” and “graphic” music modeling, graphic representation of music images, which are created by the child in plane and volume compositions in different techniques”.

There is one more combination of art kinds – logorhythmics as a synthesis of logopaedics and rhythmic. The foundation of logorhythmical exercises is a poem-based material, that is recited expressively and based in its turn with literature correlated with art. Logorhythmical games provide rhythm sense development, statement pace normalization and regulation, higher psychological processes intensification through visual and auditory attention development, memory volume increase, motor skills, speech apparatus and broad worldview formation. Complex classes of such a kind involve motor, speech, breathing

exercises, games, that develop fine and gross motor skills; dancing with rhythmical recital, articulation exercises, songs, poems accompanied by movements, relaxation techniques (Kartushina, 2005).

Programs and courses on logorhythmics:

– M.Y. Kartushina (2005) “Logorhythmics for kids: scripts classes with children of 3 - 4 years old”. The course on logorhythmics is made for children of early, middle, and senior preschool age, many authors of educational programs on logorhythmics apply to her works;

– N.N. Vaganova (2012) “Lopotushki”. According to the author, “logorhythmics is a complex technique, including means of logopaedic, musical, rhythmical and physical education, it is based on speech, music, and movements” (Vaganova, 2012);

– I.A. Kislovskaya (2009) “Author program on overcoming children speech disorders through musical and logorhythmical classes”.

Polyart education of schoolchildren

It is important for schoolchildren to examine one object in different contexts in order to find out its common and different patterns and characteristics. This problem is solved by the means of comprehensive environment cognition based on polyart education. Many research works by B.P. Yusov (2004) are devoted to synthesized artistic activity of schoolchildren. He created and integrated program in the field of art. It has its modules: “Round dance: art and people” (classes 1–2); “Art and the World” (classes 3–4); “Art and skills” (classes 5–7); “Theater. Stage. Dance” (classes 8–9); “Museum” (classes 10–12); “Motherland” (classes 10–12).

Musical and chorus types of activities in combination with dancing and rhythmical classes and movements coordination in the base are supposed in the module “Round dance: art and people”. An essential part is given to improvisation, it is also suitable during painting, cutting, and modeling. Great attention is drawn to speech development, drama, and staging and making simple paper costumes. It is recommended modeling and cutting be replaced by drawing in classes 3–4. Drawing should have the following objectives: the spacial semantic connections finding, graphic semantic formation, shapes allocation in the plane and in the space, composition, understanding of plane graphic structures of complicated contents with integration of dimensional structures of drawing, dance, music, stage movements.

Integration is implemented in music, artistic activity, singing, composition, writing down the fairy tales and poems, drama, and animated movies in the module “Art and skills”. In classes 8–9 the action moves to the theater, stage, dance, that are considered communicative and are reflected in arts and crafts, scenography, literature. Modules “Museum” and “Music”, offered for classes 10–11, include the cognition of theater and dance, architecture and design, art, city and landscapes art, interior, ensemble in the context of the museum, as well as representation of all the above mentioned kinds of creative cognition through the notion of “motherland”, that provides national idea and patriotism formation (Yusov, 2004). The program is substantiated by the features of this age.

In the early school age (from 6–7 till 9–10 years) the child opens his new role in “social area of people's relations” (Mysova, 2015). Junior schoolchildren

polyart education solves a problem of a child involvement into different kinds of art in order to find out connection between environment and methods of its perception in art. Integration in art education of middle classes children includes a deeper study and understanding the nature of one, dominating kind of art with holistic perception of art forming at the same time. This age is also characterized by studying correlation of environment components, real life and art, natural patterns and art cognition formation, creative attitude to any activity with the accent on cognitive, assessment, emotional and contemplative activity. In high school classes polyart education and development of the students is based on the world history of arts in the connection of graphic, musical and drama activities. High school children show development of “independent creativity”, self-assessment, independent thinking, conscious activity and aesthetic personality discourse; art is studied through the context of a person's inner development in the history of nation and life of society, through comprehension of historical space, environment, a philosophic attitude to life, themselves and their creativity results is developing.

The most known courses, oriented to comprehensive art development of school children are:

- A.B. Nikitina & E.L. Tyukhanova (1995) "Theatre: Integrative Course. The story of the theater. Book 1: Do you love theater?";
- E.P. Olesina (1997) "Elective course program "Art in our life";
- O.I. Radomskaya (2014) "Integrated program on fine art for elementary school";
- L.G. Savenkova (2013), E.A. Ermolinskaya (2013) "Visual arts: an integrated program";
- S.G. Tsareva (2015) "Integrated polyart program of schoolchildren aesthetic development "Image choreography and artistic movement";
- B.P. Yusov (2004) "Schoolchildren of classes 1–4 polyart development course "Vivid world of art".

It is obvious that most of the above mentioned programs are focused on their introduction into general or special school curriculum. In our opinion, integration is also necessary in the system of supplementary education, in art schools in particular, where there is a wide range of art groups, a variety of obligatory theoretical subjects, and in creative and leisure centers. In spite of the fact, that concerts and exhibitions are obligatory for the educational process at these institution, these activities are scattered and don't show all the diversity of a creative personality development. Theater performances with the elements of vocals and dances are an exception. Project-based connection of different art schools departments may help to increase the level of motivation and quality of students' common cultural competences.

Polyart development of children with special educational needs, who have mental disorders

All the above mentioned methods and approaches are relevant for special education, it is connected with the efficiency of art therapy and art pedagogy methods and techniques influence on the children with special educational needs. Polyart method is used in complex usage of these technologies, that allows to achieve a more effective psychopedagogical influence on the special

requirements children and teenagers. Since there are no relevant methodical recommendations, the work described in the article is innovative.

Conclusion

Polyart education of children of different categories experience shows the expediency of the usage of pedagogical integration method in the aesthetic education, as a complex perception at its base is a means of ethical and aesthetic discourse formation, harmonic comprehensive personality development (including children with disabilities) at all the stages of growing up.

We offer a musical theater based on the project-based learning as a base of polyart approach to classes with children of different categories. Performances of such a kind combine music, drama, dance, applied art. At the foundation of the offered program set the method of edutainment lies, which provides education through acting. Moving of practical art competences to the stage is the result of project-based learning, that is effective for each of the categories in their own way.

We suggest a set of programs based on polyart approach as the foundation of creative development based on edutainment and project-based learning: “musical theater with a mother” for children of early age (to 3 years old), “musical theater” for children of preschool period (3 to 7 years old), “comprehensive development of music skills” (3 to 7 years old), “school of musical theater”, based on modular education (7 to 16 years old); “special art” (for children of special educational needs of preschool and early school age), “movie studio” (for teenagers and young people with mental disorders).

Generalization and universalization of polyart approach experience from classes with different categories children shows the efficiency of its application, connected with common cultural and specialized creative competences, as well as with the ability of comprehensive cognition of a modern worldview. Its efficiency is increased by means of the project-based learning and edutainment motivating children to self-development. Due to the result of creative activity, that becomes visible, when children are on the stage, and that displays inner qualities of a personality through acting, students accept their own importance and have an opportunity of self-analysis and correction of their mistakes.

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No potential conflict of interest was reported by the authors.

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