

The Quality of Aesthetic Development in The Context of An Art Festival as A Condition for The Overall Development of Children and Adolescents

La calidad del desarrollo estético en el contexto de un festival de arte como condición para el desarrollo general de niños y adolescentes

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Summary

The article examines the problem of the aesthetic development of children and adolescents as a fundamental condition for the quality of education and the modern approach to educational process organization in the context of interaction of general and additional education. The authors disclose this direction of research from the point of a long-term experimental study conducted by researchers at the Institute of Art Education and Cultural Studies of the Russian Academy of Education in the period from the middle of the 20th and the beginning of the 21st century. The analysis of materials of a substantial scientific study of the problem of measuring the aesthetic development of children on the example of Russia and the studies by the leading foreign scientists is carried out. The authors raise the issues related to solving this problem in modern educational organizations and schools. The article identifies the modern pedagogical principles and conditions for the implementation of the basics of aesthetic development including the aesthetic perception of the works of art by children of different ages in the practice of children's educational organizations. The resolution of the problem of high-quality modern education is found in creating a well-organized subject and spatial environment, changing all the components of education and upbringing, and highlighting the fundamental cultural core in them.

Keywords: Aesthetic Perception and Development; Upbringing; Education; Child; Adolescent, Aesthetic Side of Life; Longitudinal and Individual Studies; Recipients; Creative Abilities, Quality of Education and Upbringing.

Resumen

El artículo examina el problema del desarrollo estético de niños y adolescentes como condición fundamental para la calidad de la educación y el enfoque moderno de la organización del proceso educativo en el contexto de la interacción de la educación general y adicional. Los autores revelan esta dirección de investigación desde el punto de un estudio experimental a largo plazo realizado por investigadores del Instituto de Educación Artística y Estudios Culturales de la Academia Rusa de Educación en el período comprendido entre mediados del 20 y principios del 21. siglo. Se lleva a cabo el análisis de materiales de un estudio científico sustancial sobre el problema de medir el desarrollo estético de los niños en el ejemplo de Rusia y los estudios de los principales científicos extranjeros. Los autores plantean los problemas relacionados con la solución de este problema en las organizaciones educativas y escuelas modernas. El artículo identifica los principios y condiciones pedagógicas modernas para la implementación de los conceptos básicos del desarrollo estético, incluida la percepción estética de las obras de arte de niños de diferentes edades en la práctica de las organizaciones educativas para niños. La resolución del problema de la educación moderna de alta calidad se encuentra en la creación de un entorno espacial y temático bien organizado, cambiando todos los componentes de la educación y la educación, y destacando el núcleo cultural fundamental en ellos.

Palabras clave: Percepción y desarrollo estético; Educación; Infancia; Adolescencia; Lado estético de la vida; Estudios longitudinales e individuales, Receptores, habilidades creativas, calidad de educación y educación.

Introduction

According to the definition presented in the Big psychological dictionary, aesthetic development is interpreted as the development of the ability to experience the various phenomena of reality as beautiful. This ability manifests itself both in the process of perceiving objects that can cause various experiences to arise and during the subject's own artistic activity, especially in conditions of specially organized upbringing and training (Meshcheryakov, Zinchenko, 2003). The most common type of such activity is ensured by big organizational events such as festivals and competitions.

The objective of any educational organization is the upbringing of children and the creation of favorable and necessary conditions for their versatile and diverse development. This presents the issue of special importance in preschool educational organizations and elementary schools where it is crucial that the forms of mastering reality are related not only to solving the problems of everyday nature but also to introducing children to the beautiful aesthetic side of life, since mundane everyday phenomena appear to them every day at school, at home, and on the streets. This forms the “bank” of their personal life experience and helps in understanding the meanings of actions, concepts, and phenomena (Kapterev, 1982).

Filling a child’s life with art, their gradual systematic and competent introduction into the world of culture and, which is especially important, familiarization with culture through joint creativity with other children, through common experiences and discussions of what is happening is a task that can only be executed by an educational institution. Adults who believe they can give a child more themselves by introducing them with museums and paintings are mistaken. A child, especially a small one, primarily needs the connection with other children, since they need to compare themselves to others like them, know the opinions of other children, finally, the process of communicating on the topic of art with their peers is vital. The ways and forms of organizing the process of education and upbringing have to be determined and implemented by the entirety of the content of education in an educational organization and not just exist in schedules and plans.

Great significance was attributed to the issue of the educational role of the environment in children’s educational organizations by E.A. Flerina. She believed that to ensure maximum positive results of the artistic upbringing of preschool children it is important to raise a child in the correct conditions corresponding to the specific characteristics of their age from a very young age. In highly valuing the independence of analysis and assessment of the surrounding things by children, she proceeded from the close relationship of the material environment and its social significance and paid special attention to the activity of children in practical work on organizing the environment. “Each object and material has its own properties that determine the activity of the child <...> its focus, quality, and results <...> The environment should stimulate and guide children’s activities” (Flerina, 1921: 10). N.Ia. Briusova expressed her opinion on this very eloquently: “Every form of educating a person should lead to a single outcome – the ability to live, to experience life, and express their feelings, their creative will and strength. This should be ensured by the aesthetic upbringing through art” (Briusova, 1925: 1-5).

Another famous researcher, A.V. Bakushinskii, indicated children’s mastery over the space as the aspect of special significance. In his opinion, moving through space helps master it and think of it as a “container of things”. Awareness of the form comes later when visual perception comes into play. The movement of objects in space that the child is aware of helps them perceive the space itself more and more fully (Bakushinskii, 1925: 10-11).

Unfortunately, a well-thought-out scientifically substantiated system of aesthetic education is often absent from the mass practice of children’s institutions, is typically carried out sporadically, and lacks effectiveness. The role and specific features of a teacher and teaching staff in the process of the upbringing of preschool children is not yet disclosed. However, the introduction of various types of art in the life of children is quite natural due to each of its types allowing the development of naturally given abilities: sight, hearing, movement, smell, taste, the ability to communicate with each other. It is difficult to identify a type of activity aside from art that would allow for the comprehensive development of the listed abilities and personal qualities of a growing individual. This defines the specific aesthetic component of the entirety of children’s education built upon integration and interaction of the various types of art and artistic activity. In summary, it is important to note that, according to psychologists, a child perceives the world

through artistic images: they are both an artist and a musician, an actor and a visionary, i.e., a creator. Their games vividly demonstrate that fantasizing is a natural form of a child's manifestation in life, and the world of their imaginary images is rich and diverse. Therefore, it is quite natural for children to be introduced into the world of art through the play of words, actions, movements, colors, through the emotional and sensual sphere (Savenkova, Shkoliar, 2012).

The above mentioned served as a basis for the employees of the Institute of Art Education and Cultural Studies conducting an experimental study to identify and determine the features of aesthetic perception of modern children and adolescents in different periods of their maturation. At the beginning of the study the results of which are presented in the present article, we limited our search to the diagnosis of aesthetic perception of art and artistic taste based on a long tradition implemented in the theory and practice of experimental or psychological aesthetics. The objective of the studies that defined one of the major directions of our diagnostics and started to appear in the middle of the 20th century was identifying the patterns of aesthetic preferences of recipients in the perception of visual forms of any type, the various works of art. The dominating practice of such studies concerned the diagnosis of test subjects' ability to perceive and evaluate the works of art according to their taste rather than their artistic and creative abilities as such.

We can assume that the reasons for such orientation of research are related to three conditions: the representatives of this direction of research searched for more or less universal features of perception of the world and art characteristic of every person rather than a person gifted with art; creativity can be identified somehow but is very difficult to equate to some dimension; finally, the classical tests of creativity address the creative activity of general thinking, which, according to a variety of experimental results, does not coincide with the levels of artistic and creative talent.

In providing the examples of studies on artistic taste and perception of art in the practice of experimental aesthetics, we will focus on the ones that provided us with the principles and methods for developing the theory and diagnostic measures for the aesthetic development of modern children and adolescents. Two directions can be identified in the practice of psychological and aesthetic studies of the previous century. The first one used colorless geometric figures typically differing only in form as stimulus material that excluded the reaction to the meanings and functions of the image. The objective of this type of experiments was identifying the psychological basis of aesthetic preferences abstracted from the subject and sociocultural content of the objects of aesthetic assessment as much as possible (Lotman, Petrov, 1972). Another type of research was related to the search for the basis or quality of the aesthetic perception of the works of art.

An example of the second type of studies is a methodologically simple experiment conducted by a British psychologist S. Burt (1933) on children which is aspect critical for our research. The meta-objective of Burt's experiment as we see it was providing evidence for a very early if not innate ability of human children to perceive the highest form of harmony manifested not in a "pure" geometric form but in a work of art. The hypothesis on the universal human aesthetic instinct of a growing child corresponded to the psychological and art history orientation of his time (the turn and the beginning of the 20th century) when the interest in the value of childhood in general arose, the idea of biogenesis was popular, and a fascination with primitive art and discoveries of African and Latin American art the samples which were compared with children's creativity developed.

Burt asked art critics and non-professional viewers, both adults and children, to compare museum paintings and postcards bought, in his words, in ghetto shops. After calculating the results, Burt, almost for the first time in the scientific procedure, discovered that the artistic taste of experts was opposite to the taste of non-professionals and received a surprising result indicating that the taste of children differed from that of experts to a much lesser extent than the taste of unenlightened adults (Burt, 1933).

In the 1940s, H.J. Eysenck attempted to search for a common factor of artistic taste first (with research subjects evaluating portraits, drawings by K. Lorren, samples of Japanese paintings, Malay masks, ceramics, watches, covers, etc.) and by the means of correlating the individual choices identified a certain general taste factor that came down to a preference of some abstract form within the different groups of images. Bearing taste differences in mind, he made another attempt asking the subjects to choose the best, in their opinion, examples only among the works of “fine” arts. The calculation of choices forced him to recognize the division of the subjects into two groups. One group chose the sculpture of G. Kolbe and F. Klimsh more, the other – the works by E. Barlach and A. Mayol. In the same two groups, one preferred the landscapes of D. Constable and J. Reisdal, portraits of Reynolds, Van Eyck, and Botticelli and the other – the ones of Van Gogh and Cezanne, Modigliani and Laurencin. The definition of these groups was found by Eysenck in art criticism: recipients liked the artists depicting either “beauty” or “character” and expressiveness. Another obvious parameter of difference between the groups perceiving art emphasized by Eysenck was the preference for either antiquity or modernity. Accounting for the difference in the subjects’ response to the formal characteristics of the selected works of art, Eysenck defined it as a preference for gloom or brightness (Eysenck, 1940; 1968). This is the way the technique of constructing “profiles” of paintings proposed for perception emerged. In the further development of this direction of research, the method of comparing the profiles compiled based on the descriptions of non-professional recipients to the profiles suggested by experts based on the semantic differential method was used. In the development of original diagnostic techniques, we used both the method of comparison with expert choice and the search for a single characteristic of the content of artistic preferences.

A direct example of the development of our diagnostic methods is presented in the study of aesthetic sensitivity by Yale University psychologist I.L. Child. The theoretical principles of his research practice presented the development of the positions of psychological aesthetics in its original principle of priority of an aesthetic form and in solving the problem of searching and measuring the levels of aesthetic sensitivity and taste on the material of perception of works of art (Child, 1962; 1964).

Methods

Developing the principles of psychological aesthetics research methodology, the scientific team of the Institute of Art Education and Cultural Studies of the Russian Academy of Education developed a diagnostic procedure allowing one to identify the types and levels of aesthetic perception and artistic taste development of children from 4 to 17 years old. The technique was tested for 15 years in the conditions of longitudinal and individual study of recipients. The results of more than 2,500 children and adolescents were received and analyzed in this period.

The study indicating the relationship between the levels of aesthetic and overall development of children and adolescents was conducted on children and adolescents from 5 to 18 years old and used a specially developed battery of test tasks identifying both their aesthetic development and the development of intelligence as an indicator of the overall development. Individual interviews were conducted with 31 gymnasium students, 60 students of the zero, first, and second grades, and 455 third to eleventh-grade students of school № 875 in Moscow who had been participating in the “Serebrianaia maska” school festival for many years. A total of 545 preschool and school students from 5 to 18 years old were tested using the tasks selected for the corresponding age group, 250 of them being boys and 295 being girls. The test method included tasks determining the level of child and adolescent aesthetic development and the diagnostics of intelligence development was conducted using R. Cattell’s non-verbal subtest (Denisov, Dorofeev, 1996). A method of concept exclusion was used as an intelligence test in preschool children (Torshilova, 1998).

The quality of child and adolescent aesthetic development was determined in accordance with the ideal model of aesthetic development including three positions: 1) the priority of the emotional and figurative vision of a work of art, 2) the perception of its integrity, 3) the perception of the features of the artist's style.

The implementation of the model of aesthetic development is based on defining the system of its indicators and developing a method for identifying the types and levels of aesthetic development the norm of which is determined by features of the time and content of a child's education. The system of indicators measured in the study included the ability of aesthetic perception of art both within the framework of a single type of art and on their intersection and artistic taste.

The diagnostic method was constructed as the detection of the development of the identified qualitative characteristics of perception measured in points by the ratio with the expert key for each task. The total score of aesthetic development was calculated based on the results of the recipient completing four blocks of test tasks: the perception of paintings, the perception of poetry, the relationship between the perception of literary fragments and the reproductions of painting, and the level of artistic taste development.

The quality of perception of paintings was determined as the manifestation of the subject's ability for the figurative and emotional perception of artwork and not the recognition of the depicted image as a mere copy of reality. Based on this, the perception of paintings test block included tasks requiring to choose a title for the image proposed in the stimulus material. Two titles provided as options for each example of painting had a distinct figurative or objective nature. The painting perception block included three groups of images: cats, roads, and still life paintings. For example, in the "Still images" test task the recipient was provided with the reproductions of three paintings and six titles for them (three figurative and three objective ones) and asked to select the most fitting title for each reproduction according to their own opinion. The provided reproductions included "Breakfast with ham" by Peter Class, "Still-Life with Wafer Biscuits" by L. Baugin, and an advertisement for Finnish bread. The list of proposed titles included: 1. Loneliness, 2. Bon appetite, 3. Breakfast with ham, 4. Breakfast with waffles, 5. Music, 6. Breakfast with cheese. The titles were presented in a mixed order without specifying the author and the name of the painting. In accordance with the level of artistic perception quality, the test subject, a child or an adolescent, received a positive score for choosing a figurative name and zero points for choosing "objective" names, in this case, all the "breakfasts"

The "Perception of paintings" block was joined by the results of the recipient completing the tasks requiring to search for a literary fragment corresponding to one of the three painting reproductions based on the aesthetic intonation rather than the depicted object. We provide an example of such a task. The text reads as follows: In his letter to a friend, the great Russian writer describes the novel one lady read him wanting to know his opinion on her work in the following way: "This novel, – a writer says about the visitor's work, – started with the heroine standing in the poetic woods by the water in poetic white clothes with poetically loose hair reading poetry...". An adolescent (these tasks were not presented to the younger age group) had to choose a fitting reproduction out of the three paintings presented grasping on not the objective but a figuratively-intonational similarity. The three suggested reproductions were K. Somov's "Portrait of E.M. Martynova", Pishon's "Chord", and J.A.-D. Ingres' "Portrait of mademoiselle Enrio". The best answer based on the correspondence of text intonation and the image is "Chord", since the pseudo-poetry of a salon with a touch of vulgarity the writer ironizes about is found only in this painting and is completely absent from the portraits by Somov and Ingres. This can only be caught by perceiving both the text and the picture as a whole, capturing their intonation and by no means based on the concurrence of what is drawn.

The “Perception of poetry” block was based on fixating the person’s sense of rhythm and poetic style as the leading aesthetic characteristics of the art of poetry and indirectly the level of the child’s general development (vocabulary, general culture, etc.). These characteristics (rhyme, rhythm, and style) were the priority ones in the scale of test scores but were only accounted for only with some sort of meaning present in the words suggested by the child, especially in preschoolers. The surveying method was traditional. The recipient was asked to guess the word missing from a line of a poem or to choose one from the list suggested in the test task. Out of the numerous examples of test tasks we provide two with different complexity and type. An example of a poem for the participants of the younger age group is the following:

*A ia znaiu, [I know]
Skolko tonn [How many tons]
Vesit slon. [An elephant weights.]
Slon indiiskii – [An Indian elephant]
Dvadtsat tonn, [Weights twenty tons]
Afrikanskii – [And an African one]
Desiat. [Weights ten]
A ne verish, [If you don’t believe me]
Sam poimai [Catch it yourself]
I poprobui [And try to]*

..... I.Maznin (2012)

The correct answer is “vzvesit” [“weight it”], and the answers like “poschitai” [“calculate”], “ugadai” [“guess”], and others or any other will be incorrect since the rhyme corresponding to the rhythmic structure of the poem was not guessed and the rhythm was not caught.

A more complex poetry perception exercise is a strophe from the poem of I. Brodsky for which one must choose one of the three proposed options.

*I sit alone on New Year’s Eve.
The on the shelf
a) balls are sparkling
b) stars are shining
c) pans are gleaming
I. Brodsky (2006)*

The correct answer is “pans are gleaming” since the flamboyance and banality of other options do not correspond to the deliberately simple style of I. Brodsky’s poetry.

The development of the recipient’s artistic taste was identified according to their preference for stimulus material samples from previous tasks. The indicator of artistic taste development in children and adolescents was measured by comparing their choices with an expert key. The examples were selected in accordance with the research principles of psychological aesthetics. Therefore, each of the three groups contained the images similar in genre and subject but differing in artistic merits evaluated by the experts. The traditional controversy of the levels of assessment of taste (aesthetic and artistic) is not a subject of discussion in this case. Moreover, the pairs in stimulus material typically include examples of paintings and consumer-oriented, obviously primitive examples of visual products (cats from candy box, travel photos, food advertisements, or sweet salon imitation of beauty). The development of intelligence was calculated according to a shortened version of the classical Cattell’s method since not all the tasks

of his non-verbal subtest were used. The intelligence development of children of a younger age group was examined via the method of "Exclusion of concepts" (Karelin, 1999: 245-246).

Results

The analysis of the direction and success of the aesthetic or non-aesthetic vision of the art of each child allowed us to hypothetically determine the type of their perception as primarily "figurative" or "objective" at the first stage of the diagnosis. Thus, a group of children with a high level of aesthetic development was distinguished. The indicators of success in completing the tasks testing different abilities of a child or an adolescent were compared with those of children who perceived art as a copy of life, as a source of knowledge of life outside the specifics of its artistic decision. The group of "figurative viewers" significantly exceeded the other group in overall development scores and perception of paintings and poetry. They were more sensitive to the author's intonation in verbal texts and more successful in reading its intonational resemblance to a visual image. Their aesthetic taste was much more developed. This group also demonstrated greater intellectual development.

The discovered correlation between aesthetic development and the development of intelligence that does not correspond to the widespread idea that the development of intelligence should be prioritized in the educational methodology is especially noteworthy. It was found more pedagogically practical to stimulate the quality of aesthetic development oriented towards the harmonious development of each child and thereby contributing to the effectiveness of their overall development in the integration of emotions and reason.

Discussion

The studies on the correspondence between the aesthetic and overall development of a child have been conducted for a long time and in numerous directions. The search for a connection between the development of intellect and the successful development of artistic and creative abilities was a largely popular line of research, especially in the middle of the previous century. Interest in such studies was naturally associated with the development of the practice of ability testing and the development of models of intelligence and its measurement.

We will provide only a few examples of such studies repeated about every decade that are especially illustrative in our opinion. In a study by the professors of the University of Minnesota G.A. Carroll and A.S. Yurich, students' abilities for abstract thinking were compared with the quality of their aesthetic evaluations. The observed correlation was not very high. The authors also revealed a fact that remains significant to this day: the performance of students of the faculty of art did not correlate with the success of their aesthetic judgments. It was then suggested that the programs of art departments are built as extremely informative, provide knowledge and erudition but do not contribute to the aesthetic development of students.

Continuing the search for the relationship between intellect and aesthetic development, the researchers tested the ability for aesthetic evaluations in normally developed and mentally retarded children. The acquired results determined all the primary correlations in the problem in question. According to the researchers' calculations, mental retardation does not allow for greater results in art perception. However, high achievements in the field of intelligence can also be accompanied by a complete inability to evaluate art. On average, the group of normally developed children was ahead of the group of mentally retarded children in aesthetic perception but to the same extent as in average intellectual level. Moreover, a highly gifted child is ahead of the middle groups in all respects; the same dependence is found in children occupying extreme positions on the other end of the spectrum. No definite connections were detected in children with average scores (Carroll, Eurich, 1932).

In 1955, J. Bolton published new data on the comparison of success in the levels of aesthetic judgments and the levels of intelligence. Her study tested female students at Georgia

State College. Despite the low coefficient, the observed correlation turned out to be positive (Bolton, 1955).

After the appearance of D. Guilford's works and tests, the experiments focused on comparing the abilities of convergent and divergent thinking among "artists" and "scientists" became widespread. It was natural to assume that creativity is more developed among lyrics than in physicists but in such a general form the dependence of the type of activity and the type of thinking was not revealed. In relation to the tests of intelligence, there was an increase in doubts about the multi-component nature of intelligence itself, the possibility of one person having different levels of verbal and non-verbal intelligence, the ability to evaluate and to perform activities, the ability for reproductive and creative activity, and, finally, the features of creative abilities in the various fields of creativity. The conceptual search in the works of G. Gartner expanding the models of intelligence primarily by including the aesthetic and general spiritual and creative parameters in its characteristics is very illustrative of this direction of research (Gardner, 1999). It seems that an attempt to approach the harmonization of artistic, aesthetic, and traditionally intellectual abilities in the context of its diagnosis is presented by the tests of creative thinking by E.P. Torrance, especially those constructed for children (Torrance, 1966). However, the problem remains, and its modern complexity is determined both by the need to develop the models of intellect in the context of modern knowledge and the search for new ways of its operationalization.

Conclusion

The familiarization of a child with culture is related to their direct and trusting attitude to the world, their predisposition towards contemplation, and perception of beauty and harmony. The many years of our experience in research suggest, on the one hand, the need to search for a more complex structure of models of general and aesthetic abilities of recipients and compare their indicators in individual diagnostics, and on the other, call for the development of special classes, directions, and forms of education and upbringing aimed at the aesthetic development of a child, the formation of their individual aesthetic worldview. One of the vital roles in this is played by the corresponding subject and spatial environment surrounding the child – a problem of more than one decade, if not a century. The first attempts to comprehend the role of the environment and the subject and spatial activity in the child's upbringing are found in studies by the scientists of the early 20th century, such as A.V. Bakushinskii, N.Ia. Briusova, and E.A. Flerina.

Based on experience, we should indicate that the idea of aesthetic development was one of the leading ones in the 1920s. Due to the efforts of professionals (teachers, artists, directors, writers, composers, choreographers), programs, concepts, and models of children's institutions were developed in this period with teachers being called (according to P.F. Kapterev) "gardeners" who (as the name says for itself) were to "grow" children of the future lovingly, considering the abilities of each child, like flowers. After all, every gardener knows that every plant needs its own germination conditions: soil, planting time, watering, care, fertilizing, removing fruits (seeds), transferring tubers for the winter, etc. Otherwise, the expected result may not be obtained. However, what about people, is it really the same?

The search for pedagogical conditions for introducing art into the system of children's upbringing is, in our opinion, one of the most important tasks of the entirety of preschool and school pedagogy. The most favorable form for this is presented by the integrated multi-artistic approach understood as the interaction of education, upbringing, and development. Such an integrated approach allows organizing the general cultural and artistic education of children in unity with the mental, moral, labor, and physical development of the individual. This approach directs the activities of the entire teaching team towards finding common ground, towards co-creation and cooperation. Comprehensive training is based on the event and thematic principle

that allows both teachers and educators and parents and children to interact and collaborate in a competently organized subject and spatial environment of an educational institution. The aesthetic principle should lie at the base of building the entirety of the model of education and upbringing where artistic activity along with play and communication presents the meaning and content of a child's life and activity in kindergarten and at school. This has to be the meaning of a teacher's activity, too.

The results of studies conducted by the employees of the Institute of Art Education and Cultural Studies of the Russian Academy of Education suggest that the most natural way of learning for a child is primarily the path from image to a concept, and not vice versa. It is necessary that logical, conceptual thinking does not displace figuratively associative and emotional thinking further on. In defining the development-promoting environment as a range of mutually connected pedagogical conditions promoting the manifestation and active development of children, we must highlight that a unified developed educational space that the child enters from the first days of their life should be in its center.

The system of education and upbringing in a children's institution should be built in a way that would allow the children to do a lot themselves; so that they would be able to act in various spaces and in different peer groups; have mastery over their body, voice, hearing, smell, touch; would be able to study the surrounding reality "given to us in sensations" on their own; solve creative tasks, think originally, not be afraid of the new and the unexpected. The prototype of this trend in preschool education is currently presented by a modern innovative model of preschool education called the "Garden of Childhood" developed at the Institute of Art Education and Cultural Studies the principles of which include:

- The universality of the aesthetic component of the process of education of children with art culture permeating the entire course of maturation of the child.
- The priority of general cultural development: creativity, communication, knowledge.
- Novelty and openness to the outside world.
- Figurative and semantic perception and reproduction of the products of human life, teaching the dialectics of the mind.
- The development of the sphere of knowledge through the eternal problems of human existence and historical ways of its understanding by people (finite and infinite, ideal and real, living and nonliving, beauty and ugliness, etc.).
- The variety of the active forms of embodiment of the child's creative searches and decisions.
- Integrated learning and holistic multi-artistic education in the context of individual and collective co-creation embodied in an "artistic event".

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