

## Festival and Competition Movement as A Form of Development of Teacher's and Student's Dialogical Thinking

### El movimiento de festivales y competencias como una forma de desarrollo del pensamiento dialógico de maestros y estudiantes

Tatyana Koptseva\* 

Federal State Budgetary Scientific Institution "Institute of Art Education and Cultural Studies of the Russian Academy of Education", Moscow, Russia.

ORCID: <https://orcid.org/0000-0002-5371-2269>

Natalia Fomina 

Russian Academy of Education, Russia

Federal State Budgetary Scientific Institution "Institute of Art Education and Cultural Studies of the Russian Academy of Education", Moscow, Russia.

ORCID: <https://orcid.org/0000-0001-8039-2064>

Received 06-14-20 Revised 08-10-20 Accepted 09-01-20 On line 09-30-20

#### \*Correspondence

Email: [kopceva@yandex.ru](mailto:kopceva@yandex.ru)

#### Cite as:

Koptseva, T., & Fomina, N. (2020). Festival and Competition Movement as A Form of Development of Teacher's and Student's Dialogical Thinking. *Propósitos y Representaciones*, 8 (SPE3), e776. Doi: <http://dx.doi.org/10.20511/pyr2020.v8nSPE3.776>

## Summary

The relevance of the problem examined in the study is determined by the insufficient knowledge from the point of modern pedagogics of art about the widely spread and publicly recognized festival and competition movement which is aimed at identifying gifted children and promoting the aesthetic development of all children participating in festivals and competitions in various types of art. Following the priorities of modern education aimed at the formation of students' independent thinking, creativity, tolerance, initiative, and communicability, the authors view the festival and competition movement as a form of development of dialogical thinking in teachers and students able to understand each other in the process of communicating on the topics of art, creativity, and social phenomena. The basis of the study is formed by the results of four children's drawing competitions held by the Federal State Research Institution of the Russian Academy of Education "Institute of Art Education" in 2019-2020 which involved 30 educational institutions and over 3,000 drawings, as well as teachers' reports and video and photographic recordings of the educational process and programs combining all types of participants' artistic activity (musical, theatrical, literary, fine art, decorative, constructive, design) at the final stages of festivals and competitions. The dialogue of arts practiced in the process of children's and teachers' participation in the festival and competition movement is disclosed in the present article as a method of dialogical thinking development manifesting in creative activity that has a motive, a goal, a system of actions and operations, a result and control. The goal of the study is to identify the aesthetic and personal priorities of children and adolescents in various types of art that allow determining the optimal system of motives, goals, actions, and operation in the course of the dialogue between a teacher and a student on the topics of art, creativity, and social and cultural events. It is concluded that the festival and competition movement presents an effective form of development of teacher's and student's dialogical thinking under certain conditions, namely the reliance on the age-specific and individual characteristics of a child's development, the formation of "I am the author" position in a child, and a teacher's understanding of a student's aesthetic and personal priorities.

**Keywords:** teacher, student, dialogical thinking, festival and competition movement, dialogue of cultures, dialogue of arts, children's drawing.

## Resumen

La relevancia del problema examinado en el estudio está determinado por el conocimiento insuficiente desde el punto de vista de la pedagogía moderna del arte sobre el movimiento de festivales y competencias ampliamente difundido y reconocido públicamente que tiene como objetivo identificar a los niños superdotados y promover el desarrollo estético de todos. niños que participan en festivales y concursos en varios tipos de arte. Siguiendo las prioridades de la educación moderna orientadas a la formación del pensamiento independiente, la creatividad, la tolerancia, la iniciativa y la comunicabilidad de los estudiantes, los autores ven el festival y el movimiento de competencia como una forma de desarrollo del pensamiento dialógico en profesores y estudiantes capaces de entenderse entre sí. en el proceso de comunicación sobre temas de arte, creatividad y fenómenos sociales. La base del estudio está formada por los resultados de cuatro concursos de dibujo para niños celebrados por la Institución de Investigación del Estado Federal de la Academia de Educación de Rusia "Instituto de Educación Artística" en 2019-2020 que involucró a 30 instituciones educativas y más de 3.000 dibujos. así como los informes de los profesores y las grabaciones en video y fotográficas del proceso educativo y programas que combinan todo tipo de actividad artística de los participantes (musical, teatral, literaria, bellas artes, decorativa, constructiva, diseño) en las etapas finales de festivales y competiciones. El diálogo de las artes practicado en el proceso de participación de niños y docentes en el movimiento festival y competencia se divulga en el presente artículo como un método de desarrollo del pensamiento dialógico que se manifiesta en una actividad creativa que tiene un motivo, una meta, un sistema de acciones y operaciones, resultado y control.

El objetivo del estudio es identificar las prioridades estéticas y personales de niños y adolescentes en diversos tipos de arte que permitan determinar el sistema óptimo de motivos, metas, acciones y funcionamiento en el transcurso del diálogo entre un docente y un alumno sobre los temas de arte, creatividad y eventos sociales y culturales. Se concluye que el movimiento festivo y competitivo presenta una forma efectiva de desarrollo del pensamiento dialógico del maestro y del alumno bajo ciertas condiciones, a saber, la confianza en las características específicas de edad e individuales del desarrollo de un niño, la formación de “Yo soy el la posición de autor” en un niño, y la comprensión del maestro de las prioridades estéticas y personales de un estudiante.

Palabras clave: maestro, alumno, pensamiento dialógico, movimiento de festivales y competencias, diálogo de culturas, diálogo de artes, dibujo infantil.

## Introduction

For a child, festivals and competitions are accompanied by risks that negatively affect the motivation for artistic activity. Said risks are determined by the competitive nature of such events causing the fear of failure to arise in a child. In our opinion which received support in the course of the study, the development of dialogical thinking focused on a student’s motivation to express their view of the topic and understand how their peers and teacher perceive it can help overcome said “fear” and transform participation in competition into a process of creatively learning about art, the surrounding reality, and young colleagues’ worldview.

In this regard, M.M. Bakhtin’s works disclosing the ontological universality of humanitarian thinking in comprehending the dialogical meanings of culture are becoming especially relevant (Bakhtin, 1972, 1979). “The conception of teaching the “Art” subject area in educational institutions of the Russian Federation” which realizes the main programs of general education identifies a range of unresolved motivational, substantive, and methodical contradictions including the underestimation of the importance of students’ individual and creative development (Kontseptsiia, 2018). Acting like important means of developing a student’s humanitarian thinking, the integration of arts and the dialogue between them may serve as a form of overcoming these contradictions.

The dialogical nature of human life forms the basis of M.M. Bakhtin’s conception of culture. He writes: “Life is dialogical in its nature. Living means participating in a dialogue: asking, listening, answering, agreeing, etc. A person participates in this dialogue in their entirety with all their life. With their soul, body, and actions. A person puts their whole self in their word and introduces the word into the dialogical fabric of human life” (Bakhtin, 1979). The development of students’ dialogical thinking in the process of establishing connections between natural phenomena leads to the formation of knowledge about the objective reality.

## Problem statement

M.M. Bakhtin argued that “dialogical relations ... present an almost universal phenomenon that permeates the entirety of human speech, all relations and manifestations of human life, everything that has meaning and value ... Where consciousness begins, ... the dialogue begins also” (Bakhtin, 1972). He especially highlighted that “the only adequate form of verbal expression of authentic human life is the “incompletable dialogue” that involves the *value and meaning core* of a culture surrounded by a range of “voices” and substantial “tones” and forms that are in contact with it.

One of the objectives of the pedagogics of art is providing a child with access to various forms of expressing the spiritual experience of culture and art of various substantial “tones”. Modern didactics of art education view the complex and deep relations between fine art and other types of art as a natural “environment of its existence”. In the process of learning about a

certain cultural phenomenon from different viewpoints in the process of dialogue, owing to the dialogue with one or several types of art, students accumulate the reflexive experience of artistic perception and action (Alekseeva, Savenkova, 2017; Alekseeva, Belov, 2018; Bakushinskii, 2009).

The problem of the dialogical nature of the educational process has been examined by different researchers to varying degrees (Bibler, 1989; Davydov, 1996; Zankov, 1990; Kaba-levskii, 1984; Kagan, 1988; Slobodchikov, 2009). The participation of teachers and their students in the festival and competition movement presents the manifestation of innovations since it goes beyond formal academic work. The problems of innovative pedagogical activity in the context of humanitarization of education in the modern cultural space were addressed by E.M. Akishina, M.S. Krasilnikova, T.A. Koptseva, L.G. Savenkova, V.O. Usacheva, and I. Forsler (Akishina, Savenkova, 2019; Duisenbayev, Daumov, Kuzdybayeva, 2018; Koptseva, Krasilnikova, Usachova, 2019; Forsler, 2018).

The dialogue of arts in the pedagogics of art presents an artistic dialogue, an interview between an art teacher and a student on the relevant life topics. The dialogue of arts serves as a method assisting the transfer of experience and ways of creative activity and knowledge and ideas about art to students, the formation of their emotional and value attitudes towards the world in the process of mastering the expressive means of one or several types of art. The contradiction between traditional learning and the content of innovative educational technologies determined the problem of the present study, as well as the objective of identifying the mechanisms and conditions of festival and competition movement organization that would promote the development of dialogical thinking in teachers and students.

## **Research questions**

Implementation of the method of dialogue of arts promotes the development of students' dialogical thinking examined as a creative activity that has a motive, a goal, a system of actions and operations, a result, and control. From a research point of view, it would be interesting to identify the thematic preferences of young artists and their teachers expressed in preparation for participation in children's art contests that involve the widest variety of ideas and develop a system of actions and operations for participation in the festival and competition movement on this basis.

## **Study goal**

The goal of the present study is to identify children's and adolescents' aesthetic and personal priorities in various types of art allowing to determine the optimal system of motives, goals, actions, and operations in the course of the dialogue between a teacher and a student on the topics of art, creativity, social and cultural events; to identify the conditions for the productivity of children's drawing contests.

## **Methods**

Following the systemic activity approach (Galperin, 1985; Davydov, 1996; Zankov, 1990; Kagan, 1988; Elkonin, 1989), we used the methods of analysis, observation, creative tasks, systematization and generalization of pedagogical experience, and expert evaluation.

## **Results**

Children's creative festivals and contests held across Russia present an active form of development of dialogical thinking in teachers and students (Fomina, Belov, 2018). This statement is supported by the results of four children's fine art competitions organized by the Federal State

Research Institution of the Russian Academy of Education “Institute of Art Education” in 2019-2020.

The topics of competitions were determined by historical events most significant for the Russian Federation, namely the celebration of the 75th anniversary of Victory in the Great Patriotic War and the 500th anniversary of the founding of the Tula Kremlin: the All-Russian children’s drawing competition “My victorious great-grandfather”, the International competition of the 30th traveling children’s art exhibition of “I see the world: Peace to our home”, the All-Russian children’s drawing competition “The Tula Kremlin is the pride of Russia”; the “I see the world” children’s drawing competition held as a part of the IV All-Russian festival “Dialogue of Arts”.

The analyzed material included over 3,000 drawings submitted to competitions from 70 regions of the Russian Federation, as well as teachers’ reports and video and photographic recordings of the educational process and programs combining all types of participants’ artistic activity (musical, theatrical, literary, fine art, decorative, constructive, design) at the final stages of festivals and competitions.

In the pedagogics of art, an art piece created by a young artist is considered the “value and meaning core” of the educational process. A child author and artist joins a dialogue with the world by the means of their drawing. The fourth “Dialogue of arts” festival (2019-2020) became a showcase of school students’ creative activity that promoted the skill of children’s existence in the atmosphere of art. The children’s fine art festival “I see the world” received drawings from the following regions of Russia: Moscow and the Moscow region, Angarsk (Irkutsk region), Dankov (Lipetsk region) Gastagaevskaya village (Krasnodar region), Yekaterinburg, Yelets, Krasnoyarsk, Lipetsk, Mendelevo village (Moscow region), Mozhga (Udmurtiya), Nizhny Tagil, Novgorod, Opochna (Pskov region), Pokrov (Vladimir region), Samara, Saint Petersburg, Saransk (Mordovia), Pokhvistnevo (Samara region), Smolensk, Tver, Chaikovsky (Perm Territory), Cherepanovo (Novosibirsk Region), Elektrougli (Moscow region), Yuzhno-Sakhalinsk, Yalta (Crimea), etc.

Comparing the drawings from various regions allows identifying the author’s level of artistic mastery within the capabilities of a certain age group, as well as the degree of pedagogical influence, originality and depth of the idea behind it, and aesthetic expressiveness of the artistic and figurative embodiment of the said idea. Preservation of the individual artistic style of a student is an important objective for a teacher. Expressiveness or the unity of form and content presents the predominant criteria for the evaluation and analysis of drawings submitted for the competition.

Children of younger school age (6-10 years old) presented the age group most active in the competition, while adolescents aged from 11 to 16 years old demonstrated less activity. This observation can be explained by the fact that the competition was mostly targeted at children from general education schools where art classes stop being taught after the 7th grade (at the age of 14).

Students from art schools and studios (additional education institutions) also participated in the competition. Recently, teachers have been showing an increased interest in contests which is demonstrated by the fact that pedagogues were the ones submitting drawings. Out of the 150 most highly rated drawings, only two were submitted by young authors themselves, i.e. were created at home with no pedagogical supervision rather than during a lesson.

The indicated tendency of the decisive role of a teacher in students’ motivation for participation in a contest is characteristic of all the examined competitions.

Comparison of imaginative solutions made by young artists of different age groups on the same topic allowed to identify the age-specific preferences and distinctive features of children's drawing and reveal several trends that manifested themselves in the content of children's works.

At the younger school age, children's fine art is actively influenced by a pedagog who invites children to reflect on topics "relevant" for them involving them in the world of art.

The topic of the dialogue between a teacher and 6 to 10-year-old children is formed by young school students' favorite literary works known to them not only from books but also from film adaptations. Many literary works are studied in Russian literature lessons. Due to this fact, fairy tale illustrations present one of the most popular rubrics of various contests. The titles of drawings point to the following literary preferences of young school students: Elizaveta Pustoshilo, 7 years old, "Mitten"; "Snow Queen"; Valeriia Pushilina, 8 years old, "Mice saving a lion from a poppy field" (based on A. Volkov's book "The Wizard of the Emerald City"); Daria Chekhova, 8 years old, "Little House"; Mariia Ivaniushina Mariya, 8 years old, "Nutcracker"; Alisa Petrenko, 9 years old, "Who lives in the little house"; Viktoriia Ivanova, 10 years old, "Thumbelina".

Some adolescents are ready for a direct conversation with fiction writing without pedagogical mediation. In this regard, a series of drawings submitted by Sofia Kuzmina (14 years old) from Nizhny Tagil appears especially remarkable: "Mister Fox" (2018), "The map of Nizhny Tagil" (2019). The provided explanatory inscriptions indicate that Sofia participated in the "Illustration" and "Nizhny Tagil" creative projects organized by her school and the city, created several sketches and author's lists in a complex printmaking technique, and submitted some of them to the "I see the world" contest as the participation in the festival and competition movement has become a crucial form of her creative self-realization.

The dialogue with literature and cinematography provided ideas for the participants of competitions devoted to the anniversary of the Victory in the Great Patriotic War. The following works received high marks from the jury: Slava Murzin's (5 years old) "Bogatyr"; Artem Khoroshilov's (10 years old) "Victory Day – military equipment parade"; Maria Kornukova's (15 years old) "The Dawns Here Are Quiet". It should also be noted that students used a wide range of art materials. For instance, a mixed technique (watercolors and wax pastel) allowed Artem Khoroshilov to express the solemnity of the parade ceremony and a marker used by Slava Murzin helped him express the tense and alert state.

The dialogue between teachers and children of different age groups on the topic of Nikolai Leskov's "The Tale of Cross-eyed Lefty from Tula and the Steel Flea" (1881) allowed students to mentally visit the atmosphere of the ancient city and its inhabitants and understand the diversity of their talents. Illustrations for Leskov's tale were drawn by students after they read the book and were also inspired by the images of the animated film "Lefty" (Cartoon, 1964, director: Ivan Ivanov-Vano).

The activity of girls was one of the characteristics of the contests held in recent years: the majority of works submitted for the examined competitions were created by females.

Table 1 demonstrates the results of the International Competition of Children's Fine Arts of the XXX Traveling Exhibition "I See the World: Peace to Our Home". Gendered preferences of girls were observed in all age groups: Milena Pavlova, 10 years old, "Midnight" (based on "Cinderella" fairy tale); Anna Vishnevskaiia, 15 years old, "Thumbelina"; Olga Vasileva, 16 years old, "Pippi Longstocking". Their desire to be "beautiful like a princess", passion for flowers, toys, "mothers-daughters" games, the expression of emotions evoked by bright female fairy-tale images, compassion for animals, willingness to help.



The latter quality was most vividly expressed in a series of works depicting doctors and nurses that were submitted for a contest devoted to the anniversary of Victory in the Great Patriotic War. Nine-year-old Lida Gorbunova from Tchaikovsky, Perm region, created a composition titled “War nurse” using a complex technique of cold batik. Art teacher N.N. Fisher revealed the stages of work and the technological features of batik to the young artist. The gentle interplay of colors highlights the beauty of the world, nothing seems to portend a threat, and only a bag with a red cross reminds the viewer of the mission of a military nurse.

Fifteen-year-old Sofiia Sergeeva (Irkutsk region, Children’s Art School №1, Angarsk) created an original composition on the topic of a pagan Slavic holiday - a triptych titled “Night at Ivan Kupala” (“I see the world” contest) demonstrating the ability to create compositions composed of several elements. The mythological plot allowed the author to express the aesthetic preferences characteristic of adolescent girls in the images of females: the triptych depicts charming young women with long hair dressed in long snow-white shirts reaching their toes and wearing flower wreaths. The color scheme of the triptych is highly appealing: the works are painted with gouache in achromatic colors. Moderate coloring enhances the feeling of mystery accentuating the fragility and femininity of visual images.

**Table 1.**

Quantitative make-up of the winners of International Competition of Children’s Fine Arts of the XXX Traveling Exhibition “I See the World: Peace to Our Home” from different age groups (3-18 years old)

Age	Girls	Boys	Together	Urban residents	Rural residents
3	4	1	5	5	-
4	6	3	9	9	-
5	11	2	13	12	1
6	18	2	20	20	-
7	11	5	16	16	-
8	16	1	17	17	-
9	35	4	39	37	2
10	29	5	34	27	7
11	22	1	23	23	-
12	24	3	27	27	-
13	26	1	27	26	1
14	30	5	35	33	2
15	20	3	23	23	-
16	17	3	20	20	-
17	8	2	10	8	2
18	1	-	1	1	-
Total	278	41	319	304	15

Very few drawings created by boys reflect their interests and hobbies and those that do mostly depict power sports and military and adventure themes (Mikhail Kozhevnikov, 6 years old, “Heroic power”; Ivan Rudnichenko, 8 years old, “Hockey player”). The passivity of boys seems to be related to the insufficient prestigiousness of creative professions. Unfortunately, adults guide boys towards the more pragmatic types of activity from an early age.

Topics related to the world of nature unmistakably captivate the interest of young artists of different ages: Arina Alekhina (9 years old), “Summer”, Polina Semeniuk (10 years old), “Northern lights”, Amaliia Bikaeva (12 years old), “Izmailovo”, Ruslana Iusupova (13 years old), “Landscape”. Children are attracted by vivid natural phenomena: rain, wind, snow, northern lights, the beauty of seasons, regional landscapes, etc.

The animal world was also reflected in the works of painters from different age groups: Roma Lunev (6 years old), "The flight of nestlings", Anna Kaliuzhnaia (6 years old), "You kids don't know why a camel is humpbacked", Alina Mazur (7 years old), "Mousy-beauty", Dmitrii Vorobev (7 years old), "At a training session with a dog", Matvei Sitnikov (8 years old), "Deer's fear". It should be noted that preschool and junior school students gave their preference to the animalistic genre while 11-18-year-old students inclined towards landscape paintings: Valeriia Zubova (15 years old) "A day in winter", Iana Korotkikh (15 years old), "Twilight", Olga Vasileva (16 years old), "Landscape", Anna Sidoruk (16 years old), "Lake".

Children from primary school depict everyday scenes from family life more often than older students. Art lessons do not provide older adolescents with enough skills to bring more complicated ideas corresponding to their perception of space and people into life. Younger artists depict regular family life and holidays in a naive but sincere fashion: Dasha Petrova (6 years old), "Dasha is cleaning", Vladislav Kravchinskii (7 years old), "Favorite winter games", Sofiia Taran (7 years old), "Me at an ice rink", Anastasiia Kulish (8 years old), "At the table", Kseniia Anisimova (10 years old), "My grandpa", Polina Gusarova (10 years old), "Dinner", Artem Palchikov (11 years old), "Sunday afternoon. My family", Artem Palchikov (11 years old), "I live on Don", Kseniia Golovleva (12 years old), "Afternoon by the river". Adolescents are more critical of their artistic capabilities.

Another noteworthy finding is adolescents' interest in the portrait genre. "Portrait", "Couple portrait", "The portrait of a veteran", "My great-grandfather is a winner", and "Self-portrait" were the compositions highly rated by the jury members since depicting a person is one of the most difficult educational and artistic tasks. The most successful portraits were Varvara Starikova's (10 years old) "Self-portrait", Ekaterina Khromova's (11 years old) "Portrait of the sisters Nadia and Milia Fedorenko", Sofia Zelenkina's (14 years old) "Self-portrait"; Maria Kornukova's (15 years old) "Conversation"; Aleksandra Sergeeva's (16 years old) "Grandmother's portrait". The topic "My victorious great-grandfather" has a special place among the works submitted for the contest. To follow it, competition participants had to join the dialogue with the representatives of the older generation. This dialogue typically took the form of a conversation with older family members. However, conversations with the departed defenders of the Motherland held through studying ancestors' letters and looking through old photographs were no less important. The motive that stimulated children's interest in the memory of past generations was the newly established tradition of having Immortal Regiment processions in various settlements across Russia: on the Victory Day, children and adults join the procession holding photographs to honor the memory of their ancestors who defended the country's freedom and express gratitude to them. Many young artists participated in the procession holding the photographs of their great-grandfathers. Many of their drawings had a composition similar to said photographs. Nevertheless, most portrait images are quite expressive and its personal significance for children is apparent. These portrait images created with inornate art materials like pencils, watercolor, and gouache can be seen as "psychological" since they depict the portrayed people in varying emotional states and from different angles while contrasting or nuanced coloring helps to reveal the person's character.

Students' striving for communication and dialogue with peers is especially pronounced in their drawings on the topics of social and school life among which we should highlight the portrayals of celebrations (Manina Guseva, 6 years old, "We celebrate Maslenitsa"; Iulia Andrienko, 7 years old, "Happy New Year!"). Compositions in which children portray themselves and their friends doing their favorite activity of drawing proudly announcing that they are attending an art school or an art studio are also quite noteworthy (Alisa Vunkortova, 12 years old, "Going to art school").

It was discovered that topics related to the world of art and studying the creations of a certain artist, writer, or musician art studies are predominantly raised by teachers. In relation to



achieving the educational objectives and with the goal of broadening children's knowledge about the various types of art and their synthesis, a teacher starts conversations with the class during lessons. Moscow teacher G.B. Selezneva conducted a lesson on the works of Mozart. As a result, six-year-old students created an original series of drawings under the impression of Mozart's musical compositions and its costumed theatricalizations in a mixed technique combining watercolor and a black gel pen (Andrei Krutikov, 6 years old, "The smell of violets"; Katia Rybalko, 6 years old "Magic melody of a cricket-musician"; Grisha Krainik, 6 years old, "Ball of Snowflakes"). Children's immersion into the imaginative world of fine arts, music, and theater has enriched children's experiences with aesthetic impressions.

The dialogue of arts was an effective method the teacher used to attain important educational objectives and goals such as the development of dialogical thinking and the formation of "artistic culture of a creative personality as a part of the spiritual culture". D.B. Kabalevskii argued the following regarding this topic: "we can hardly doubt that the combination (and not separate existence!) of music, literature, and fine arts bears great opportunities for the development of students' artistic culture. This traditional school "triumvirate of arts" can naturally and organically expand and become enriched through the gradual inclusion of such synthetic types of art as theatre and cinematography" (Kabalevskii, 1984).

Tasks the teachers proposed to their students in the process of introducing them to the creative heritage of writers and poets contributed to achieving the same goal. The dialogue between literature and fine arts was reflected not only in illustration drawings (Olga Chaikovskaia, 7 years old, "Bogatyr"; Georgii Petrushechkin, 15 years old, "Accordionist") but also in portraits (Vasilisa Shcherbakova, 9 years old, "Pushkin is my favorite writer").

The analysis of drawings submitted for four competitions demonstrated that depicting volumetric relations was especially difficult for children. The architectural landscape was the predominant theme of "The Tula Kremlin – the pride of Russia" contest. To cope with drawing architectural structures, many children resorted to copying photographic images. This approach impoverishes the image, makes it reproductive and imitative. The best works involve personal re-imagining of architectural monuments achieved through depicting the cathedrals and towers of the Kremlin in different natural conditions, during different times of day, under different lighting, in different seasons. Some authors enriched the life of the streets and squares of the ancient city with the everyday scenes they imagined which was noted and highly appreciated by the jury.

It was found that the most expressive works were created as a result of preliminary conversations between a teacher and students on the topic of architectural appearance and history of the monuments of the Tula Kremlin (Epiphany Cathedral of the 19th century, Assumption Cathedral of the 18th century, and the Cathedral bell tower recreated at the beginning of the 21st century). Nine towers of the Tula Kremlin generated special interest among the children from different age groups: the Naugolnaia Tower, the Spasskaia Tower, the Nikitskaia Tower, the Ivanovskaia (Tainitskaia) Tower, and the Tower Na Pogrebu. However, the towers they depicted most often were the four passable rectangular towers: the Towers of Odoevsky, Water, Pyatnitsky, and Ivanovsky Gates (Sofiia Pluzhnikova, 6 years old; Roman Morozov, 7 years old; Varvara Ivanova, 7 years old; Olesia Iurova, 9 years old; Egor Rakov, 12 years old; Kirill Klevakin, 12 years old; Viktoriia Malygina, 12 years old; Oleg Chistiakov Oleg, 15 years old).

The use of graphic materials allows authors to draw complex architectural forms in great detail. For instance, eleven-year-old Aleksandra Bogasheva from OPOCHKA, Pskov region used a black gel pen in creating her "Novgorod" composition. The drawing was created under the supervision of M.I. Shershneva, a teacher from A.D. Petrov's gymnasium in OPOCHKA. The analysis of a series of drawings indicated that in the process of familiarizing students with the art of Ancient Russian architecture and the history of the creation of Kremlins of various cities the teacher accentuated the characteristic features of the "Novgorod style" and proposed a crea-

tive illustrative task for the gymnasium students: to express one's aesthetic attitude towards the studied church rather than copy it from a picture. Excursions attended by young artists, live communication, and emotional perception of architectural monuments were then reflected in students' creations (Polina Poplavskaja, 15 years old "The tour around Moscow").

## Conclusion

The conducted analysis of drawings submitted for four children's drawing contests leads us to the conclusions that can be used in developing the program and methodological materials and manuals and solving the problem of development of dialogical thinking in school students in the process of organizing educational activity and participating in children's drawing contests.

The identified conditions for conducting children's drawing contests successfully include:

- relying on age-specific and individual characteristics of a child – a condition highly important for introducing the dialogue of arts in the school educational process. At every stage of students' development, the method of dialogue of arts promotes the formation of qualities that help them master the figurative language of art and reflect their attitude towards the problem examined during lessons not only in words but also in drawings, colors, lines, composition, etc., develop the ability to correlate the musical, theatrical, and visual interpretations of themes and images with the author's initial idea;
- the formation of "I am the author" position in a child – a requirement posed by the modern school for a young artist (Boyakova, Torshilova, 2017; Koptseva, 2018; Koptseva, 2019). The analysis of the festival and competition movement results indicates that copying does not promote the development of a child's art skills and the expression of their ideas through the author's voice;
- the dialogue between the types of artistic activity – specifically theatrical and gaming, musical, visual, and literary activity, produces pedagogically effective results in the educational process if saturated with meaning and value which is supported by previous studies (Kim, Morton, Gregorio, 2019; Kinsella, 2018; Fomina, Savenkova, 2017);
- practice demonstrates that a child's self-centeredness entails spontaneous development, stimulated imitative instincts, inclination towards kitsch, provokes copying the best examples of mass culture that are far from the best ones, and, as a result, the formation of a bad taste. Competition allows one to differentiate the results of children's creativity in fine arts and provide orientation towards the images of high art demonstrated as aesthetic etalons at exhibitions (virtual, intramural, stationary, and traveling) in the process of identifying the winners through competent expert evaluation.

In the process of analyzing the festival and competition movement as a form of development of school students' dialogical thinking, we confirmed the idea that "it is a creative activity that makes a child a being that is directed towards the future, creates it, and changes its present" (Vygotskii, 1991). The accumulation of artistic and creative experience by students is only possible if a teacher is a professional able to evaluate the results of a student's creative work, aimed at the dialogue form of communication with them, wants to see, hear, be impressed, feel, and understand a student and the aesthetics of their drawing (Flerina, 1923) and join the co-creative process.

The dialogue of arts as an "incompletable dialogue" (Bakhtin, 1972) continually occurs at various stages of a student's creative development at the next level of complexity between an art teacher and a student-artist, between a student and their creation, between student authors, and between teachers. Transforming into a polylogue, the dialogue of arts that takes place between all the educational process participants becomes a co-creative act of creating a new cultural phenomenon – a children's art piece.

## References

- Akishina, E.M., Savenkova, L.G. (2019). Innovative Pedagogical Activity in the Context of Humanitarization of Education in the Information Space: Main Directions and Prospects. *The Journal of Social Sciences Research*, 3(Sp), 30–39.
- Alekseeva, L.L., Belov, D.I. (2018). Painting teaching and artistic development of schoolchildren. *Espacios*, 39(21).
- Alekseeva, L.L., Savenkova, L.G. (2017). Art classes at school and intellectual and creative child development. *Espacios*, 38(56), 3.
- Bakhtin, M.M. (1972). *Problemy poetiki Dostoevskogo* [The problems of Dostoyevsky's poetics]. Moscow: Khudozhestvennaia literatura.
- Bakhtin, M.M. (1979). *Estetika slovesnogo tvorchestva* [The aesthetics of literary creativity]. Moscow: Iskusstvo.
- Bakushinskii, A.V. (2009). *Khudozhestvennoe tvorchestvo i vospitanie* [Artistic creativity and upbringing]. Moscow: Karapuz.
- Bibler, V.S. (1989). Dve kultury. Dialog kultur (opyt opredeleniia) [Two cultures. Dialogue of cultures (the experience of defining)]. *Voprosy filosofii*, 6, 31-42.
- Boyakova, E.V., Torshilova, E.M. (2017). Research of aesthetic development of preschool and primary school children. *Espacios*, 38(56), 8.
- Davydov, V.V. (1996). *Teoriia razvivaiushchego obucheniia* [Development-inducing learning theory]. Moscow: INTOR.
- Duisenbayev, A.K., Daumov, N.G., Kuzdybayeva, A.A. (2018). Information Educational Technologies as a Problem of Pedagogics. *Modern Journal of Language Teaching Methods*, 8(11), 90–96.
- Elkonin, D.B., Davydov, V.V., Zinchenko, V.P. (1989). *Izbrannye psikhologicheskie trudy* [Selected pedagogical works]. Academy of Pedagogical Sciences of the USSR. Moscow: Pedagogika.
- Flerina, E.A. (1923). *Risunok, kak material dlia izucheniia rebenka* [A drawing as a material for studying a child]. Orel: "Krasnaia kniga" publishing house.
- Fomina, N., Belov, D. (2018). Artistic Development of Gifted Children on the Basis of Pictorial Activity. *J. Pharm. Sci. & Res.*, 10(9), 2364–2372.
- Fomina, N., Savenkova, L. (2017). Object-spatial Approach to Studying Fine Art: Development of Three-dimensional and Spatial Perception among Students. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 9(2).
- Forsler, I. (2018). Image ecologies: Infrastructures of visual art education in Sweden and Estonia. *International Journal of Education Through Art*, 14(2), 239–246.
- Galperin, P.Ia. (1985). *Metody obucheniia i umstvennoe razvitie rebenka* [Teaching methods and cognitive development of a child]. Moscow: Moscow University Publishing House.
- Kabalevskii, D.B. (1984). *Vospitanie uma i serdtsa: Kniga dlia uchitelia*. [Education of the mind and heart: Teacher's book]. Moscow: Prosveshchenie.
- Kagan, M.S. (1988). *Mir obshcheniia: problema mezhsuetnykh otnoshenii* [The world of communication: the problem of intersubjective relations]. Moscow: Politizdat.
- Kim, Y.E., Morton, B.G., Gregorio, J. (2019). Enabling creative collaboration for all levels of learning. *Proceedings of the National Academy of Sciences of the United States of America*, 116(6), 1878.
- Kinsella, V. (2018). The Use of Activity Theory as a Methodology for Developing Creativity within the Art and Design Classroom. *International Journal of Art & Design Education*, 37(3), 493–506.
- Kontseptsiiia prepodavaniia predmetnoi oblasti «Iskusstvo» v obrazovatelnykh organizatsiikh Rossiiskoi Federatsii [The conception of teaching the "Art" subject area in educational institutions of the Russian Federation] (2018). URL: <https://docs.edu.gov.ru/document/11cfc73e7df5f99beeaf58f363bf98b>
- Koptseva, T.A. (2018). Possibilities of Correlational Statistical Analysis at Summarizing of The Children Drawing Contest Results. *International Journal of Pure and Applied Mathematics*, 119(16), 3821–3825.

- Koptseva, T.A. (2019). Didaktika khudozhestvennogo obrazovaniia: traditsii i novatsii. Uchebnoe posobie [Art education didactics: traditions and innovations. Study guide]. Moscow: Federal State Research Institution of the Russian Academy of Education “Institute of Art Education”.
- Koptseva, T.A., Krasilnikova, M.S., Usachova, V.O. (2019). Innovative Forms of Art Teachers’ Activities. The European Proceedings of Social & Behavioural Sciences EpSBS (International conference “Education Environment for the Information Age – 2019”), LXIX(51), 440-449.
- Slobodchikov, V.I. (2009). Antropologicheskaiia perspektiva otechestvennogo obrazovaniia [Anthropological perspective of Russian education]. Yekaterinburg: Publishing Department of the Yekaterinburg Diocese.
- Vygotskii, L.S. (1991). Voobrazhenie i tvorchestvo v detskom vozraste. [Imagination and creativity in childhood]. Moscow: Prosveshchenie.
- Zankov, L.V. (1990) Izbrannye pedagogicheskie trudy [Selected pedagogical works]. Moscow: Pedagogika.