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RUSSIAN ART EDUCATION: A STUDY ON POST-SOVIET PERSPECTIVES

by

ROSARIA E. BANG

Under the Direction of Melody Milbrandt

ABSTRACT

This cross-cultural case study was conducted through questionnaire format by way of email correspondence with eight Russian art educators in May to June 2006. It was conducted to give an initial overview into Russian Art Education from the perspectives of eight Russian art educators. The data was analyzed to discover any commonalities in values, beliefs, and attitudes that may have significance to Americans wishing to learn about the structure, content, and pedagogy of Russian art education.

The findings of this study reveal that Russian art educators embrace a very traditional and classical approach to the teaching of art. Today Russian art educators are also working toward a more democratic society through art education. The participant interview responses generally reflected a desire to positively communicate and express their educational ideas and beliefs. Recommendations include further research through additional case studies in different areas of the country and more English translations of Russian art education are suggested.

INDEX WORDS: Russian Art Education, Russian Art Educators

RUSSIAN ART EDUCATION: A STUDY ON POST-SOVIET PERSPECTIVES

by

Rosaria E. Bang

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Art Education

in the College of Arts and Sciences

Georgia State University

2006

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Rosaria E. Bang
2006

RUSSIAN ART EDUCATION:

A STUDY OF POST-SOVIET PERSPECTIVES

by

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Electronic Version Approved:

Office of Graduate Studies

College of Arts and Sciences

Georgia State University

August 2006

DEDICATION

I truly believe individuals are a sum of the human relationships, contacts, and experiences they have had in their lives. It is these people and events that show us the significance of meaning in our lives. I have always considered myself a very reflective person and have since childhood wanted to write a “book.” I had no idea that my first book would be a thesis! I dedicate this book to my parents, who gave me the first impressions of what the world was like.

ACKNOWLEDGMENTS

This thesis could not have been accomplished without the undying support of professionals, family, and friends. Many of these faithful people are those who have spent endless hours talking, listening, and discussing issues of concern with me about the various facets of thesis writing and related matters of concern.

Therefore, I would like to give acknowledgement to the following individuals:

I am ever indebted to my parents, who have supported and encouraged me in my pursuit of a higher degree and my graduate professor, Dr. Melody Mibrandt, who invited me to go on a study abroad to Russia in the summer of 2005 and carefully guided me in my search for the deeper meanings of art education so that it can truly be my own. I am also grateful to my extremely encouraging friend and fellow thesis writer, Izabella Kean, who has steadily walked on this brief but treacherous path with me, through insightful discussions and through "cheering me on to the finish line." Kat, my travel-loving sister, inspires me to do the same… and for my brother Andrew, the "waterdog" for his sense of adventure and justice.

I am also grateful to my studio art instructor, Teresa Bramlette Reeves, who in a studio graduate composition and water-based media class, showed me the meaning of exemplary teaching in the arts. She is a role model into what it means to be an instructor who brings out the best in her students.

I am grateful to Dr. Mariama Ross, whose sense of humor, wit, and frankness has brought laughter to this seriously whole academic matter, so that I can enjoy some of the breeze and fresh air in my journey through life.

I am wholeheartedly grateful to Ralph Gilbert, who I took perspective drawing with in undergraduate class at Georgia State University. Professor Gilbert showed me the importance of *the meaning of perspective* with his simple line, *"relationships are important in perspective drawing…although the lines are different, they belong to the same family."*

"Spa-see-baa!" to all the Russians and art educators, who appreciate Russian culture and the arts, who have graciously and generously shared their perspectives and views on Russian art education. Much gratitude goes to Kate Sutton who gave us a tour of the art districts of St. Petersburg and who forged a link between Russian and American cultures.

Last, but not least, I would like to give credit to all my peers, who are passionate about art and education. Their passion has stimulated my own thinking to ultimately bring life and meaning to me for this thesis.

DISCLAIMER

By no means is this thesis an attempt to show the predominant views of all Russians and Russian art education. The goal of this study is to construct knowledge based on observations and experiences along with limited resources written in English. This thesis is to provide a window into, and an initial investigation of, cross-sections of various people's views, who generously volunteered to share their knowledge of Russian art education during the time period from May to June 2006.

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LIST OF ABBREVIATIONS

USSR Union of Soviet Socialist Republic

ZUNY Russian acronym for skills, habits, and attitudes taught in schools.

IZO Russian acronym for Institute of Artistic Culture.

NAEA National Art Education Association

DBAE Disciplined Based Art Education

MCAE Multicultural Art Education

IBO International Baccalaureate Organization

IB International Baccalaureate

PLC Prague Linguistic Circle, also known as Prague School

OPOJAZ Russian acronym for the Society for the Study of Poetic Language

TOK Theory of Knowledge (Plato's educational philosophy)

WOK Ways of Knowledge

AOK Areas of Knowledge

POK Problems of Knowledge

KSA Knowledge Skills Attitudes (Domains of Bloom's Taxonomy)

OECD Organization for Economic and Cooperative Development

PISA Program for International Student Assessment

GDP Gross Domestic Product

UNESCO United Nations Educational and Cultural Organizations

ICT Information Computer Technology

NWICO New World Information and Communication Order

“We do not know what the future holds for our communities

nor for the students we teach;

although we can make a logical assumption that the future

is filled with challenges that will require

diverse and imaginative thinking.”

-*Unknown*

(The Journal of the National Art Education Association, NAEA, 2006).

CH. 1: INTRODUCTION

"We must assert that which already exists deep
within us- namely a sense of kinship with all those
with whom we share this earth."

- David Baird, 2000.

Purpose of the Study & the Goal

The reason for conducting this study is to create an awareness and global understanding of an art education system of another country, specifically Russian art education through the perspectives of Russian art educators. Russia has a rich and deep history that has gone through very dramatic and significant historical events. The study will first examine and investigate the historical movements that have brought the nation into the present. The study will encompass the turn of the 20th century and modern times after the demise of the Soviet era from 1991 to 2006. The investigation will summarize various perspectives from Russian art educators and a handful of Americans who have had a chance to experience and observe the Russian art education system and the people who are part of it. This study will provide an initial investigation into contemporary Russian art education, where currently there is limited English-language material available.

Research Questions

The thesis questions that will be investigated in this study:

- What is the structure, content, and pedagogy of current Russian art education based on according to the perspectives of Russian art educators, and why is it the way it is?

CHAPTER 2: METHODOLOGY OF THE STUDY

"The world needs closer contact and better understanding
between individuals and communities-
peace can only come as a consequence of universal enlightenment."

-Baird, 2000.

The Subjects

The participants in this study are: primary and secondary art teachers, Natalia Novikova and Elena Bering, respectively; an art history and museum education Ph.D. professor, Aleksei Boyco; a computer graphics instructor, Rodion Sosnov; a college art museum education student/intern, Ann Metrenyko; a former college art instructor, who is currently working on a Ph.D. in Russian art education, Tatiana Degytreva; a Ph.D. college art instructor, Alexander Mashuga, and an alternative art instructor and artist, Gennady Zubkov. This is a total of eight Russian art educators, although Tatiana, is currently in London working on her dissertation and Elena, now lives in Denmark, but often travels back to Russia. All participants are originally from St. Petersburg, Russia. A detailed description of each subject will be given later in Chapter 4 under "Profiles of Russian Participants."

In addition, the perspectives of four Americans who have studied, experienced, and observed the Russian art education system at the Herzen University in St. Petersburg, will be included in this study. Their views and opinions will provide Western perspectives on Russian art education. Kara Baillie and Tim Embretson, studio art students from the University of Northern Iowa, are two of the Americans involved in my study. Jean Petsch and Margery Hibbard, also Americans, are art teachers from the University of Northern Iowa. Jean and Margery have lead the University of Northern

Iowa's study abroad trip to the State Pedagogical School and the Academy of Applied Arts and Design at Herzen University several times throughout the past few years.

The Timeline

The interviews were conducted in a questionnaire format through a series of email correspondence between the subjects and myself (the investigator). At times, I was able to contact the American subjects by phone. The interview process in questionnaire format took place from the end of May to mid June 2006. The subjects' current views about Russian art education were the focus of the study.

Research Method

Two questionnaires were used during the email interviews. The first series of fifteen questions are generally regarding more specific information about the interviewee's views on Russian art education; considered easier to answer and more personal. The next six questions are broader. Logically as an investigator I assumed it would be easier for the participants to first answer personal first-hand knowledge rather than broader questions regarding global topics on Russian art education. The interviewees were emailed the first set and then upon having received their answers, they were emailed the second set. The questions may seem repetitive, however, the strategy was to check to see if respondents would provide same or contrasting information and/or elaborate upon what they have already said.

In order to understand Russian art education, I asked a variety of interview questions related to structure, content, and pedagogy in Russian art education. I am reporting my findings under these topics rather than chronologically. All participants granted their permission for me to use their real names in this study. Some of the

questions may fall under various other categories other than the ones labeled in parenthesis. However, for the purpose of this study, the limit will be structure, content, and pedagogy.

First Questionnaire Set For Interview

1. Years that you taught art in Russia:
2. Grade levels & classes taught:

(Structure: The interviewee's responses for questions number one and two either directly provided the participants' background knowledge and experience with the structure of Russian Art Education; or I deduced from the participants' responses the structure of all levels of Russian art education. In the following Questions in parenthesis is listed the topic that was the main interest.)

3. What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)

(Structure; any from primary to higher levels of art education)

4. Are classes in art offered in all public schools or is it an after school activity?

(Structure; in general)

5. Are art classes offered free of charge or do students pay to attend?

(Structure; in general)

6. What memories do you most value from your art education experience?

(Content/ Pedagogy; or may include other personal narratives)

7. In your opinion, who are the most well known Russian art educators who have influenced you and the field of art education?

(Pedagogy)

8. Are there contemporary art education books or journals that are useful to you in teaching art? If so, what are they?

(Pedagogy)

9. When you teach art, what concepts do you feel are the most important to teach?

(Content)

10. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?

(Pedagogy)

11. What do you feel are the most important qualities of being a good art teacher?

(Pedagogy)

12. Which Russian artists or styles of art are most often studied in art class?

(Content)

13. Which other major artistic periods or artists are considered important to study?

(Content)

14. What do you feel is the most important strength of art programs in Russia today?

15. Or what would you most like me to know about art education in Russia today?

Second Questionnaire Set For Interview

1. What was contemporary Russian art education like from 1991 to now?

(Pedagogy)

2. What is the content and structure of Russian art education?

(Content/ Structure)

3. What are the most significant ideas, that are taught today in Russian art education?

(Content)

4. How does cultural transmission in Russian art education address globalization and technology?

(Content)

5. What is most important for outsiders to know about Russian art and art education?

6. How are Russian art educators trained at the university level? Are there alternative ways of training and if so, what is the content and structure of this divergent approach to art education?

(Pedagogy)

Limitations

The study was conducted predominantly over the Internet and thus this form of gathering data may limit participant's responses to my questions. At the same time, this approach gave participants the ability to answer in a way that was least confrontational, providing them the necessary time and convenience of answering according to what they desire and when they want. Therefore, their answers were perhaps thought through more carefully.

Another obvious limitation is language. Although I was able to obtain translations from a translation website (www.online-translator.com) and through a Russian translator friend, (who is a native of Russia and now studying at an university in London), translations automatically loose some of their native meaning. However, many of my participants had a very good working knowledge of English and the majority of the time, were able to communicate in English.

The participants all came from St. Petersburg, Russia, and thus perhaps may not represent majority views from throughout the nation. Participants are professional

individuals, who are highly respected in their society and in the field of art education. Many of the art educators have over twenty years of experience. I was in Russia in June 2006 to observe the Russian art education system as a graduate art education student. At the time I collected this information, the information was not intended for this study, but for a special studies project. This information is filtered through my own personal perceptions and attention to what interested me during my visit at the time. Fortunately, the data collected through pictures and informal interviews relate to this study on Russian art education.

A major limitation to this study and an initial concern was an absence or scarcity of Russian art education literature. Therefore, knowledge was carefully and painstakingly constructed through current scholarly literature that specifically related to contemporary Russian education in terms of structure, content, and pedagogy. Current reputable, scholarly journal articles and texts were referenced for this study.

The responses from my subjects greatly aided in re-directing me in areas to focus more in my search of significant information on this topic; sometimes I would need to look at websites, because there were no published texts to be found. (These reputable sites are also referenced at the end of the paper.) So the literature review, report of findings for my study, and my own observations and reflections are closely intertwined in my presentation of eight Russian and four American perspectives on Russian art education. All twelve people's responses are reported in my data analysis and in addition the original email responses from these participants are documented in the Appendix.

What I Hope to Gain

Through this study, I hope to gain a broad understanding of the Russian system of art education and its dialectical relationship to the government and it's people culturally and socially. This investigation will contribute to the literature review and create an initial and much needed dialogue about Russian art education. The review of Russian history, culture, and the arts provide the framework or context for the study. This study will provide perspectives of individuals and then address any commonalities that may emerge in values, beliefs, and attitudes about the structure, content, and pedagogy found in current day Russian art education. I will also provide a discussion regarding the three main categories- structure, content, and pedagogy of Russian art education. These discussions will result in a set of recommendations and conclusions.

In June 2005, several Georgia State University undergraduate and graduate students in art education took a trip to Russia. I participated in this cross-cultural experience for graduate level credit as an elective in my last year of my Master's in Art Education program. Although it was about a week and a half trip that was lead by Dr. Melody Milbrandt (professor of art education at Georgia State University), it was extremely well planned and a very meaningful one for me personally. I will conclude with a personal reflection of what I observed and experienced during the Russian art education tour and how this relates to art education in the United States and my own teaching. The reflections are also made in hopes of providing useful recommendations for future study in Russian art education. These reflections may establish a basis for cross-cultural communication in the aims of creating greater sensitivity, awareness, and interest for cultures other than our own. Hopefully my insights and first-hand knowledge of

working in the field of art education from 2000 to 2005 have given me the opportunity to synthesize and reflect on past experiences with greater perspective and appreciation for both Russian and American art education.

CH. 3: REVIEW OF LITERATURE

"From a little spark may burst
a mighty flame."

-Dante Alighieri.

Introduction

The study of another culture is a way of getting to know our own culture and the complex relationships that connect us all in the global society. It is through the observation and exchange of information that people are able to adapt and reflect on significant personal and social values and beliefs that make up the social order. This system of thinking and acting encompasses a major factor in the governance of a people and its nation. One such nation in major transition and transformation is the Russian Federation. It is a very old nation steeped in cultural, political, and social richness. The focus of this literature review will be an overview of the history, politics, art, and education of Russia of the last century and any relevant dates prior that may provide insight into the origin of Russian art education. It is hoped that through cultural awareness and through some initial understanding of Russian art education today, art educators will be more interested and sensitive to other people's needs and values and thus contribute to a healthy global community.

According to Farkas (in Lane, 1995) since the fall of communism in 1991, Russia is in a transitional period of dramatic system change. Education is affected by the society, economy, and politics of Russian culture and government. Farkas (1995) states that to examine the structural mechanics and dynamic behavioral features of Russian education would misrepresent reality until a lot more social stability has been achieved. Therefore,

for now the main objective should be to understand Russian education as it establishes its place in the reshaping of current Russian society (Farkas, 1995).

Art has the capability of reflecting truths of a social group, which arise from the values and beliefs of that social group (Cosier, 2004). Dunne (2004) states that artists are oftentimes found on the cutting edge of society because of their creative ability to lead society into new realizations and even transformed belief systems. Dunne also mentions art as a way for spiritual searching, the searching and creating of meaning in life. In the history of mankind, the institution of education or are organized system of education to meet societal needs through the transmission of information such as beliefs, values, and is a fairly new concept.

In Russia the first indication of official art education in the education system goes back to Catherine the Great. In the last years of her life Catherine is said to have retreated into her palace, the Hermitage, the current Russian museum that houses treasures of Russian art. During that period Betskoy, Catherine's intellectual advisor, for the first time proposed a plan for the government to assume responsibility for education of all people. The goal of Russian education was to develop the heart as well as the mind, to encourage physical as well as mental development, and to place the teaching of morality at the head of the curriculum.

After studying the philanthropic English and French activities, the goal was for Betskoy was to establish Moscow and St. Petersburg as sources for the Russian Enlightenment. Betskoy was essentially the first Minister of Education in Russia and served as President of the Academy of Arts. He was also a resourceful fund raiser and established a lucrative tax for education through aristocratic recreations, such as the

theater and playing of cards. He died in 1795 just before Catherine the Great, and bequeathed his inheritance (400,000 rubles) to his favorite educational projects (Billington, 1966).

Catherine established the first state art school in St. Petersburg during her reign. Today the State Pedagogical School and the Academy of Applied Art and Design Herzen University is dedicated to her. Art education ideally should provide opportunities for students to develop ways of thinking creatively and expressing ideas and thoughts that have meaning. The following historical overview of education is provided to reveal the origins of Russia's reason for its current transitional period and give the reader a deeper understanding of Russian art education.

Demographics

To begin it is important to know the geography and makeup of the nation. Russia is almost three times as large as the United States and one-sixth of the land area. It stretches 6,000 miles east to west (most of Eastern Europe) across 11 time zones and over 3,000 miles north to south (most of northern Asia). Russia is on the same latitude as Canada and Alaska and much of its geographic surface are plains only interrupted by the Ural Mountains, dividing Europe from Asia. The climate is continental and is marked by extreme heat and cold.

In regards to cultural diversity, the former Soviet Union consisted of 180 distinct nationalities and tribes, spoke 125 languages and dialects, and was made up of 40 different religions. Today Russians make up 51 percent of its population and about five-sixths of ethnic Russians reside in Russia. Current Russia lost a fourth of its nation to independence after the demise of the Soviet Empire in 1991, which includes Ukraine,

Belorussia, Latvia, Lithuania, and Estonia. The top two religions from the Soviet times were Eastern Orthodox and Muslims. Despite the great diversity in the Soviet Union, the nation kept amazingly distinct national territories and languages (MacKenzie & Curran, 2002). Today one of the important issues facing education in Russia, which now consists of 89 oblasts, is multiculturalism.

MacKenzie and Curran (2002) state that the Russians, during their "bloody and turbulent history," responded to challenges of location, climate, and topography with the following three themes that are the basis of the evolution of Russia and its people:

First, Russia was originally an independent state, until the relatively recent dictatorial monarchy, which was soon followed by the Communist state. Both later forms of government led to the centralization of power. A reason for this inefficiency in governance of Russia perhaps was its sheer physical size, and great diversity, among its people, who had no clear ideology.

Second, collectivism was the hallmark of Russian culture. Collectivism is a direct opposite of the individualism as seen in Western Europe and the United States. In the past subordination to czars and commissars of the state was highly encouraged, while individual enterprise vehemently discouraged. Third, mysticism and the lack of critical inquiry within the Eastern Orthodox Church differed from the rationalistic inquiry found in Catholic and Protestant religions. The difference is said to have eventually resulted in the aetheism of the Communist regime. These three factors led to socialism, Marxism, and xenophobia or the extreme fear of foreigners, which persisted and was adamantly reinforced by the Soviet regime (MacKenzie & Curran, 2002).

Art in the Soviet Period

"Everybody has some form of ability.
Enlightenment leads some to choose to use it."

-Anonymous.

In regards to art, Moss (1997) states that Soviet art benefited from gifted artists whose careers had begun before 1917. In 1918 the IZO also known as the Commissariat of Enlightenment established the Department of Fine Arts. Artists such as Vladimir Tatlin, Marc Chagall, Vasili Kandinsky, and Alexander Rodchenko emigrated from Russia, after having created and/or taught some of the most innovative art styles. For instance, Marc Chagall, who served as art commissar in his native region of Viebsk and who headed the Viebsk School of Art was criticized for his whimsical and surrealistic paintings of abstract animals, that were displayed during the first anniversary of the Bolshevik Revolution. Malevich stated that his paintings were unrelated to Marx and Lenin and soon Malevich replaced Chagall's position; Malevich purist view of abstraction was preferred by the Communist regime. When Chagall moved to Moscow, he painted murals for the Moscow State Jewish Theater (1919-1922). Chagall was unappreciated by the state and given a small stipend. Chagall therefore emigrated abroad in 1922.

In 1920, the IZO established the Institute of Artistic Culture, and was frequented by such artists as Kandinsky. But many of the members of this institute rejected Kandinsky's beliefs, that art was primarily an expression of the inner spirit. Instead the proletariats believed that artists, like Tatlin and Rodchenko, should become more like an engineer, using tools and materials for the benefit of society. Kandinsky left Russia for Germany in 1900 and after establishing The Blue Rider group in Munich and establishing

a spiritually inflected form of abstraction later became part of the Bauhaus movement. Brothers, Anton Pevsner and Naum Gabo, also emigrated, and spent some time in Western Europe before 1917, familiarizing themselves with Cubism and other innovative artistic techniques. They wrote a manifesto in 1920 that stated that art had an absolute and independent value from the role it played (Moss, 1997, p. 342).

The art that was preferred by the Soviet leaders came from artists who founded the Association of Artists of Revolutionary Russia. These proletarian artists proclaimed that their art reflected the daily life of the masses. This type of art was categorized as 'heroic realism' and was favored by party leaders. It displayed works of happy citizens and glorified portraits and statues of Lenin. Other avant-garde artists, who remained in Soviet Russia, followed Tatlin's example and became modern industrial designers and commercial artists, creating designs for clothing, furniture, buildings, stage and film sets, and poster and typographical designs (Moss, 1997).

In 1923 and 1925 two architectural groups emerged. The first was the Association of New Architects, influenced by Malevich's modern ideas and the second was Constructivists (also known as Functionalism) followed the Bauhaus belief that form follows function. Many of these Soviet architects had visited Western European regions and adapted the ideas they saw as their own. Despite, initial dialogue between the two architectural schools, in 1932, the Union of Soviet Architects was formed. This union abolished all independent architectural groups. This was the final move toward centralization for the Soviet government in their efforts to bring their designs to the forefront without any competition from outsiders (Moss, 1997).

With regard to the Russian mind, Winston Churchill made the following statement in October 1939: he could not predict future Soviet behavior because it was “a riddle wrapped in a mystery inside an enigma”(Moss, 1997, p. 342). This statement from Churchill echoes Billington’s (1997) matroskya doll metaphor, comparing the complexity of Russian history to that of the many hidden layers of a wooden nesting dolls. The Bolsheviks were responsible for bringing art and socialist propaganda to the masses. Before this movement, the arts in Russia were viewed as only for the elite upper class and monarchs. The Bolsheviks helped create statues as monuments to the revolutionary heroes and designs for government buildings and workers’ clubs and housing. Artists who resisted this totalitarian culture were arrested, and from 1934 to 1940 more than 1,000 writers suffered such a fate (Moss, 1997).

Later in the 1960’s and 1970’s artists called the Unofficial artists were similarly persecuted and oppressed from expressing their ideas and showing their work. Sutton (2005) writes metaphorically about the Unofficial artists comparing them to the story of Noah’s ark. This biblical story represents a sense of promise for freedom of expression for these artists, who were later to be freed from the tyranny of totalitarian oppression. Many found sanctuary in the St. Petersburg art district of Pushkinskaya. This famous cultural art district is known to house artists, works of art in nonconformist galleries, host speakers, educators, and informal artists’ workshops and gatherings (Sutton, 2005). It is a place for the exchange and transmission of contemporary art culture. However, to arrive at this new freedom, artists during the Soviet regime had to hold secret art shows in each other’s apartments, so that government officials from the KGB and the police would not discover their secret meetings.

During this period Soviet authorities were not skilled enough in deciphering the hidden meanings of pieces of literature, music, or art. Artistic expressions were therefore policed and censured to protect the ideals of the communist government by suppressing any works that might have challenged the government's ideology. After the chaos of World War II the Soviet wanted an agenda of managing the predictable behavior of proper citizens. Michel Gordey, a Frenchman who visited the Soviet Union in 1950 noticed that the word 'kultura' (culture) was ubiquitous and was used generally throughout public Soviet life. Soviet culture was the self-proclaimed as the most progressive and advanced society in the world. "Economic gains; educational, scientific, and technological advances; artistic productions, and victories in international sports competition were heralded as proof of this superiority" (Moss, 1997, p. 330).

Bown (1989) remarks that Russian artists are known to view literature as the greatest achievements of Russian culture. The link from the visual arts to literary works is that artwork can also tell a story. During the Soviet period nationalistic narratives and poster design were very important. Image and text were juxtapositioned in many were posters and were widely utilized for Soviet propaganda (Bown, 1989).

Education and Art Education in the Soviet Period

"Few things are impossible
to diligence and skill."

-Samuel Johnson.

The early 20th century known as the Russian Silver Age, was a sudden flowering of Russian artistic, religious, and philosophical creativity. Billington (1966) quotes Berdiev's book "Fate of Russia" about war and nationality, the author characterized Russia as a land of extremist contradictions:

> Authoritarian and anarchistic impulses, rank chauvinism and deep embarrassment About one's country, paralytic servility before external authority and limitless Internal, "spiritual freedom."

Berdiev was forced to emigrate out of Russia for his views, by the most repressive and inhumane period of Soviet rule of Stalin (Billington, 1966).

During the Soviet regime, which lasted from 1917 to 1991, the government controlled the education system through centralization of power. Schools emphasized skills, Communist ideology, beliefs, and values, which were indoctrinated into the students by teachers through their curriculum. This centralized government issued textbooks and approved lessons. Private schools were prohibited during this time.

Under the Soviet rule literacy rates soared from less than half to three-fourths of the population ages nine to 49 from 1917 to 1937 and eventually towards the end of the regime the literacy rate was close to 100 percent. Today compulsory education and high literacy rates are the legacy left by this period. Early educational theories were influenced by the Marxist ideas of Karl Marx, (a German Jewish lawyer, who converted to Lutheranism), and those of Western educators, such as John Dewey. As a result in the earlier beginnings of the revolution, Soviet theorists initially discouraged traditional modes of teaching through textbooks, homework, grades, and authoritarian classroom practices. When these revolutionary ideas were pitted against older traditions they did not last. Education returned to traditional teaching approaches.

Lenin's widow, Nadezhda Krupskaya was a member of the Narkompros, the People's Commissariat of Enlightenment. She encouraged the importing of American progressive ideas, such as those of Dewey, an American educational philosopher, and she debated about the proper balance of individualism and collectivism. Significant world

developments in psychology and pedagogy bloomed with Russian researchers such as L.S. Vygotsky, A. R. Luria and A. N. Leontiev. And for the first time, after the 1917 Revolution, primary education was universalized (Alexander, 2000).

However, this liberal education was replaced predominately by vocational training during Stalin's totalitarian regime. Lenin paved way for Stalin to rule with an iron fist, using fear and propaganda tactics to motivate people into labor force of quick and massive industrial gain. Moss goes on to state that most university professors, who enjoyed autonomy in their profession, opposed the Bolsheviks. Therefore, some immigrated, while others were imprisoned or deported.

In addition, Communist students received preferential admissions and treatment and enjoyed considerable power. Stalin demanded that the Bolsheviks master technique. It was in these times that the Bolsheviks themselves became experts in technical fields such as engineering and science. Henceforth, from 1927 to 1933 enrollment in higher education (often in technical institutes) tripled, with working class students increasing from one-fourth to one-half of the total population. This period was marked by increased factory sponsorship, emphasis on vocational education, and the indoctrination of Soviet communist ideology (Moss, 1997).

A. Lunacharsky, the first Commissar or Minister of Education, during the revolution in 1917, instituted the "Statue of the Unified Labor-Oriented School," where teachers were encouraged to be creative. There was an abolition of all exams, punishment, and homework assignments. It provided school councils to act as bodies of school self-government and allowed a variety of texts. Russians call this period before 1920, the Golden Age of Russian education. At the end of the 1920's strict political

control of the Communist Party penetrated into all areas of life. Variety and creativity was replaced by centralization and uniformity and after the 1930's very little, if anything was left over from the Golden Age.

However, the Golden Age returned in 1985 about three-fourths of a century later, as communities vied for more human and cooperative teachings. (These discussions continue on today.) Studies done in the past by Russian education researchers, many who were teachers and innovators and not members of the Soviet Academy of Pedagogical Sciences, revealed that teacher-led lecture and recitation lessons, where students played the passive role of listening to others, led to less student enthusiasm and less desire for learning. After having discovered this finding, educators proposed a new pedagogy. The pedagogical principles were written in a manifesto in 1986 called "pedagogy of cooperation" and in 1987 "the personality approach" (Thomas, 1990). Before these two manifestos were proposed, generalizing education (so that everyone was taught the exact same way), had lead to equalization rather than developing the full potential of individuals (Howard, 1990).

Education in the Post-Soviet Period: Decentralization in Government

"Human history becomes more and more
a race between education and catastrophe."

H.G. Wells.

After the fall of communism in 1991, a new day dawned in Russia. Glasnost or openness during Gorbachev's presidency (1985 to 1991) provided the necessary political change to permit the speaking, publishing, and exhibiting of diverse ideas that sparked a creative renaissance in the USSR (MacKenzie & Curran, 2002). However, according to Nikandrov (2000) Gorbachev's era of perestroika (restructuring) was too brief to change

much. Gorbachev's period is known as the origin of democratic changes and pluralistic models in education; however, the economic decline that followed resulted in too few financial resources to make any real changes. Many of the region's political officials that were given the allocated money for schools from the central government often used it for other purposes rather than for education (Canning, Moock, & Heleniak, 1999).

As a result, the attitudes of some teachers was to question the reason why they should invest time and energy in new teaching reforms and approaches if they were not to be paid or valued (Holmes, Read, and Voskresenskaya, 1995). This problem exists to this day. Teachers at all levels primary through higher education in various regions of Russia, (more so than in the major cities of Moscow and St. Petersburg, where schools are better funded), sometimes do not even know when or how much pay they will receive (Canning, Moock, and Heleniak, 1999).

Canning and Kerr (2004) wrote an excellent article called "Russia: Struggling with the Aftermath," which appears in a book edited by Iris Rotberg (2004) called "Balancing Change and Tradition in Global Education Reform." They began the report with a quote from Anton Chekov (1860-1904) that said: "If you cry, 'Forward,' you must make plain in what direction to go" (Canning and Kerr, 2004, p. 21). They stated that in the beginning of social transitions Russia appeared strong with an apparently viable educational system, known for its proud tradition in psychology and pedagogy, universal school enrollment, and high adult literacy rates. Yet, Canning and Kerr (2004) report that decentralization lead to major confusion and became a burden to educational and governmental administrators regarding how to adapt to this new type of structure.

One major problem is that Russia does not have an accurate and accessible database from which policy makers can assemble information about student numbers, placements, unit costs, and achievement levels. Models for data gathering and statistical analysis were absent during the Soviet era as a way to protect authorities from accountability. Vocational school graduates were poorly equipped to provide foundational learning, attitudinal or meta-cognitive skills necessary for employment that was, in turn, necessary for the knowledge-based jobs and life long learning. These three components of learning are necessary for living in a free market economy (Canning and Kerr, 2004). Hickman (2005) reports that in a study of the careers of British art graduates done by Harvey and Blackwell:

> Art and design, probably more than any other sector, develops graduates' critical creative abilities and their imagination. In the modern world, employers crave new ideas and want risk-takers, lateral and creative problem solvers, in sort people who can suggest solutions without requiring a full say of information upon which to base any decision. Art and design graduates have enormous potential in this respect and should be encouraged to develop and make the most of these elements that are 'natural' to the art and design environment and which respondents considered were well-developed on their courses (Harvey & Blackwell in Hickman, 2005, p. 53).

The demands of decentralization provide the impetus for educational institutions to be responsive to individual learning needs. However, roles and responsibilities for the 89 regions at each level of government were unclear as a result of a lack or no transfer, of resources and identification of roles (Canning & Kerr, 2004). Decentralization meant relinquishing power to people who were accustomed to following a central authority for the greater part of the twentieth century. This dramatic shift of authority towards more

democracy and the individual enterprise of a market economy created a sense of disorientation in the general population after little or no preparation for change. The nation was, and is to this day, still struggling to logistically and mentally internalize these new ways of thinking about more democratic and individualistic ideologies. It is as if the government was told to be ideologically become something unrelated to its past.

Decentralization of the government was exacerbated by the fact that there was a failing of Russia's gross domestic product (GDP) during the economy in the 1990's and into the twenty-first century. The economic crisis in Russia also impacted other nations' economies. For instance, America was facing its own economic repression during this same time period. The inadequate and unpredictable public financing for education, badly conceived decentralization policies, and poor management of education resources all combined to limit educational accessibility and quality (Canning & Kerr, 2004).

By 2002, according to the 2001 Organization of Economic and Cooperative Development known as (OECD), the Program for International Student Assessment (PISA) revealed shortfalls have begun to have a detrimental effect on student educational outcomes and have led to problems of daunting social pressures and inequalities. The major detrimental impact of this chronic problem may be access to quality education and especially tertiary education. This may lead to a cycle of inability to fulfill the nation's needs for human resources and services of modern society (Canning & Kerr, 2004).

Education in Post-Soviet Period:
New Policy Initiatives and Reform

"I not only use all the brains I have,
but all I can borrow."

-Woodrow Wilson.

In 1998 the OECD (an outsider international review group) reported that the Russian Federation must preserve valuable features of educational achievements, through the traditions and wealth of its cultural heritage in order to transform the character of Russian society. This attitude provided continuity within the political and social structure during this transitional period in education. Two major principles from the 1992 Russian Federation national report titled, "Development of education," were outlined the ideological foundation as follows:

1. Establishing a new society with the adaptation of education ideology, content, and techniques.
2. Education is the key to human and social development and aid in the efforts for reform.

The following are listed for reform:

1. Dogmatic forms of teaching should be replaced and barriers for this change should be eliminated.
2. Management should introduce and facilitate (not administrate) new techniques, technologies, and textbooks, and staff development at both pre-service and in-service levels.
3. Creation for the conditions for implementation of this new ideology for education.

A result of the greater emphasis on humanistic values has been the increased differentiation within and between educational programs and institutions. This change is a reflection of respect towards the diverse learning needs of individuals and groups. In

January 1996, the Council of the Federation for the amendment to the Law of the Russian Federation on Education adopted the following for the national education policy:

Article 2, The Principles of State Policy in the Field of Education:

- A humanistic approach to education where priority is given to universal human values, life, health, and development of personality. The raising and educating of the nation's youth through the spirit of citizenship, diligence, respect to human rights, love of environment, home country, and family.
- A unified federal, cultural, and educational space through the protection and development of ethnic cultures and regional cultural traditions and identities in a multinational state.
- Universal access to education, adaptability (accommodation) of the system to the levels and characteristics of students.
- Secular education provided by state and municipal educational institutions.
- Freedom and pluralism in education.
- Democratic and state-public nature of education management. Autonomy of educational institutions.

  Article 5 guarantees the right of all citizens to free primary, basic and complete secondary and vocational education, and the free secondary vocational education on the a competitive basis.

  Article 6 states that although Russian language is the state language of the Federation, all citizens have the right to obtain basic education in their native tongues.

  Article 14 emphasizes the content of education should promote conditions for self-realization and the rights to free choice of views and convictions.

  Article 57 outlines, Educational authorities of all levels shall be entitled to make direct contacts with foreign enterprises, companies and organizations (Organization of Economic and Cooperative Development, OECD, 1997, p. 23-25).

The educational goal for the individual outlined by the Background Report by Russian experts, reflects a progressive ideology with a child-centered approach as follows: greater differentiation between student developments to match interests and abilities and democratization in education through choice of studies. This approach is aligned with the adaptation of teaching to individual needs and abilities, to promote independent learning, and development of creativity (OECD, 1997).

Creativity is the spirit of art and therefore should be a major component of art education. According to Eklof and Dneprov (1993), Ministers of Russian Education, Russian education is directed towards mastery of knowledge, habits and skills (ZUNY) rather than the promotion to individual identity. Individual identity is developed through education providing various and diverse activities, working out our affective and purposive orientation toward the world, and interpersonal relations. Banks and Banks (2004) also speak of this matter in regard to the unbalance and attenuated educational experience for students of schools as a result of the education system not allowing for more opportunities for diverse ways of thinking in even American schools.

Thus the content and curriculum are also being re-evaluated in today's education system, which was and still is in many areas guilty of creating environments and conditions where mainstream culture is promoted over subcultures and those of minorities which are soon to make up more than half of the nation's population (Banks & Banks, 2004). Today Russia also has diverse ethnic and religious groups existing in the country. There is an increasing need for education in both countries to understand and promote multiculturalism. Although multicultural education is not mandated in the United States and Russia, it is worthy of noting this demographic trend.

The extensive approach to Russian education which focuses on specialization and technical skills should be replaced by the intensive approach which is geared not merely toward the mastery of knowledge but towards ways in which knowledge is acquired, patterns and modes of thinking and acting, the development of the cognitive skills and creative potential of the child (Eklof & Dneprov, 1993). Currently there is no written English literature on current researchers in Russian art education and therefore no information to report and review regarding this topic.

There are, however, Russian schools of thought on art worth mentioning, such as the Prague School and the leading founder of semiotics, Jan Mukarovsky. The beginnings of social semiotics started in 1934, after discussions over Russian formalism, influenced by French philosophy, expanded into this concept of semiotics. Semiotics is the concept that one could no longer view works and signs as merely a set of universal truths, but rather in its relations to social factors that affected its creation. Semiotics is thus the study of meaning making through socially constructed signs and symbols. The basis of this thought is in the idea that art is a changing and dynamic process constructed by individuals who belong in social groups. The implications for teaching with this approach in art classes, is for creating more opportunities for meaning making (Cosier, 2004).

Post-Soviet Education:

Perspectives and State of Russian Education

Curriculum Instruction and Teacher Preparation

"If you want to build a ship, don't drum up
people to collect wood and don't assign them
tasks and work, but rather teach them to long
for the endless immensity of the sea."

-Antoine de Saint-Exupery.

Post-Soviet education is more about transformation than reproduction. The ability to think creatively and innovatively is valued in Russian schools. However, the attitude of the older generation of teachers are not readily open to this new concept, having been trained by the old school way of thinking. These educators often select to maintain traditional approaches to creative expression. This type of thinking often promotes rote learning and rigid specialization in a field. The younger generations of teachers are faced with many financial and political obstacles. Parks (1994) states that schools are political environments. While they are presumed to instill the values of the larger society and to prepare youngsters to be productive citizens within that society, there are contradictions. Efland (1976) states that the teacher is the authoritarian figure within an autocratic classroom and the students have few democratic rights or privileges (Parks, 1994).

Today public and private schools both need to be approved by the government in the areas of curriculum and accreditation. The Russian government allowed parents and teachers to choose schools in order to establish a form of free market economy. In regards to financing education, public schools are free, but parents are asked to be a sponsor of the school or provide funds in a variety of ways. Independent schools are allowed to charge any amount that the market will bear. In regards to adult education, the Soviet government after the 1917 Revolution eliminated illiteracy and continues to this day to provide similar programs. In 1918 the Soviet government provided free compulsory education that advanced education significantly. Statistics reveal that 99 percent of both men and women over the age of fifteen are literate. In 1992 Russia developed a new education law, which legalized private schools and home schooling (Simon & Banks, 2003).

Although there is a 99.9 percent literacy rate today, the state of Russian education is generally reported to be in poor condition. The government does not have the funds or will not fund the education system. Many of the teachers are not well paid or at all at times and the attitude of a vast majority of the teachers from the literature review state that many desire to leave the profession and seek other jobs such as in sales for economic survival. Some of the students' attitudes are that schools will not provide them with the knowledge necessary to obtain well paying jobs. There is a reported increase in gangs, prostitution, drug use, violence, and drop out rates. However, the other view is that students are not overly affected by this transitional stage of Russian government. Another view remarks that there is a sense of continuity that prevails through these students' lives and families. These views were predominantly expressed in Moscow and St. Petersburg. These two cities are known to be the most liberal in view within Russia (Diuk, 2005).

A new phenomenon is the opening of private schools with ties in foreign countries. Britain has established schools in Russia. Only the wealthy can send their children to these schools. Such schools charge high tuitions and provide a modern liberal art education, which often times includes art and variety of foreign languages. In contrast to these new foreign facilities, many of the old public schools in Russia do not even have running water or central air. In addition, many of these buildings are reportedly decrepit and unsafe for students. There are no government mandates to oversee these structures (Diuk, 2005). Nor are there any uniform national standards for schools to meet. As a result of this absence, many of the schools flounder and there is no oversight. Some of the schools are seeking private organizations for support, similar to the charter schools in

America. The attitude of school administrators is to not wait for help to come, but to proactively seek it within their own communities.

Structurally art is provided for students as one of three outside school classes. The other two classes are physical education and music education. Students do not choose what classes to take. The classes are pre-determined by the schools. Specialists teach art classes in Russia. These art classes are often times after school hours. However, each oblast provides a system of education that best seems to fit within its region. The current structure of the educational system in Russia provides four sequential levels of schooling:

1. Pre-school
2. General Secondary; which is currently eleven years;
3. Secondary vocational training
4. Specialized secondary education

If students proceed into higher education they may receive higher education degrees or Post-graduate improvement of professional skills. In some cases professional development or re-training is provided (Eklof, 1993).

In regards to curriculum reform, on March 1991, the Ministry of Education presented a Program of Stabilization and Development for the period of transition to the market economy. It listed critical analysis of the state of education, considered its future within the framework of socioeconomic change, outlined ministerial policy for stabilization and development, and finally set specific dates for programs (Jones, 1994). One of the most important changes in education included system delivery of instruction and teaching strategies. According to Bluma in Peck & Mays (2000, p. 181), the following chart compares the difference between the current Soviet teacher of the past and the teacher of the future:

Soviet teacher	Teacher of the Future
Teaches, gives information, explains	Facilitates student's learning
Teaches formally	Teaches informally in a friendly environment
Does everything	Creates situations for student's Experiences
Is creative about how to teach	Involves students in decision making
Dominates the classroom	Is creative in finding and offering situations for the development of students' creativity
Focused on student's errors	Builds relations on mutual respect and trust and encourages student participation
Is active, creative, innovative himself/herself	Focuses on student's progress
	Delegates the right to be active, creative, innovative to students

The philosophy of educators found in Russian schools during the Soviet period according to this chart exhibits a more behavioral approach to teaching versus the cognitive approach on the right. The teacher was seen as the ultimate authority of knowledge. According to Latta (2001) in a quote by Dewey (1938), "the primary responsibility of an art teacher is to create the necessary space for interaction where the shape of a living curriculum is open to possibilities" (p. 21). Dewey (1904) also states that the teacher's responsibility is to attend to the mental play of students by recognizing the signs of its presence or absence and knowing how to initiate and maintain it. The primary responsibility of the teacher is to embrace tensions and uncertainties inherent to

teaching and learning in search of harmony and balance within this experience (Latta, 2001).

Bluma (2000) explains in regards to teacher preparation, educators initially faced the challenges of a new structure and pedagogy with enthusiasm, but when confronted with reality were confused and felt helpless. Therefore new teacher curricula is being implemented: building self-confidence and efficacy; developing skills in working out a curricula and choosing materials, strategies, and methods; learning to work in groups and developing communication skills; and skills in creating democratic learning environments and conditions for cooperation.

Bluma (2000, p. 35) lists 3 major groups of educators:

1. The creative and courageous ones who are optimistic and show initiative in serving as leaders and many are authors of books and teaching/learning materials.
2. A larger group understand change is inevitable but are shy to participate and thus need to develop self-identity and self-confidence. Courses and groups have been started to offer adult education, psychology, and study groups.
3. The third group do not want changes. They do not want to adapt and learn; they feel frustrated, dissatisfied and sooner or later quit.

Bluma (2000) comments that teachers need to be open to new ideas and show tolerance. Teachers' behavior will not change unless their values change. However, many teachers without financial incentive through salary and support of the state through pre-service education are likely to remain the same, resorting to using the same traditional teaching methods that were taught and supported during the Soviet era.

Two schools of learning theories exist today. In the behavioral learning approach, the teacher is the center of knowledge. It is on the basis of Pavlov's psychological finding of stimulus-response. Teachers provide a stimulus and students come up with a desired

response, one that is correct. The behavioral approach to learning leaves little room for discussion or the exploration of ideas and student inquiry, which can be found in the cognitive learning. The cognitive learning theory states that the student is the center of the learning process; it is a child-centered approach to teaching. Teachers act as facilitators as students construct personal meaning from knowledge (Ormrod, 2004). This theory's basis is found in the Greek philosophers, Socrates and Plato. It is through the process of questioning and looking for relationships and connections that knowledge is formed.

In "A Vision of Possiblities" (2005) Eisner and Peshkin believe of the nature of dialogue to create plurality of methods that will shed light on educational matters, more than any single set of methods can provide. Russian education during the Soviet era focused more on the intellectual and scientific approach to formalism that leaves out individuals' expressions of emotions and feelings inherently necessary for cognition through imagination. Efland (2002) speaks of imagination in cognition:

> Imagination is the act or power of forming mental images of what is not actually present to the senses or what has not actually been experienced. It is also the act or power of creating new ideas or images through the combination and reorganization of previous experiences (Efland, 2002).

Opportunities to speak freely and think imaginatively will undoubtedly open new possibilities for Russian education and art.

CH. 4: IMPLEMENTATION OF STUDY & REFLECTION OF FINDINGS

"He that studies books will know how things ought to be;
he that studies men will know how things are."

-David Baird, 2000.

This cross-cultural study was implemented from the last week of May to the end of June. Questions from the Russian Art Education Interview (See Appendix D, p. 80) were emailed to various Russian art educators and collected through my, the investigator's email account. Although emails were sent to Russian art educators in Moscow, those who responded were all from St. Petersburg. These volunteering participants were asked to take time to respond in a manner that they felt comfortable replying, i.e. short answers, Russian, English, descriptive answers, etc. Surprisingly all replied in English, however, a few at times would write to me in Russian and I would translate it with the help of a Russian translation site and friends. The interview is in a questionnaire format. Many had a good command of the English language and were modest about their ability to communicate with me in this tongue.

The responses at times were welcoming and the attitudes of the participants were one of pleasure in having someone interested in their profession. At other times, for reasons mentioned by some subjects, the questions seemed too demanding and ludicrous. Although the responses varied, as an investigator I was intrigued with how much information I was able to obtain through this form of mass communication, a relatively new technological global advancement from the 90's to today. It is through the world wide web and emails that people are able to transmit information so quickly and efficiently; one of the benefits of implementing it through this form was the immediacy of responses from strangers, who became people with personalities and characteristics

that stood out to me through their voices via the choice of words and information they choose to share with me.

Many wanted to know who I was and what I was doing in my own life; perhaps, this inquiry is a result of me inquiring into their lives. A sense of trust and fellowship was a basis of our correspondences. There were times where I felt unsure of subjects' responses, as a result of delay in answers to my questions or emails back to me stating that what I was asking were "too big" of topics to answer in seemingly short ways. However, I reminded these subjects that whatever they could share with me would aid me in gaining an initial understanding to their system of art education.

In this spirit, I persevered and kept my email contacts with these individuals consistently persistent with a great attitude of gratefulness and appreciation for all that they were or could be shared with me, a foreigner. As I thought about their system some more, while writing my review of literature and considering that many of the reviews were done by Western views outside of Russia, I decided the views of Americans who had been to this country and experienced their system of art education would benefit me in my investigation. These outsider views are intended to give greater perspective to the study of Russian art education. Many of these participants were also willingly and at times seemed flattered that someone from another part of the United States would ask for their opinion about their life experiences in another country. In this attitude of open cooperation, as an investigator, I felt like this study was a collaborative approach to creating and constructing knowledge, which reminded me of Vygotsky, the Russian psychologist's study of education of learning through social interaction.

Profiles of Russian Participants

The following chart displays the participants of the Russian art education interviews. All participants gave me permission to use their names in this study. Although not all the responses are listed in the chart, profiles of the participants and a few of the main topics that represent and highlight this study are listed.

Table 1: Chart for Russian Art Educator Responses

Russian Art Educator Name	**Years of Experience Teaching; Level of Teaching**	**Current Projects in AE**	**Ideas; Persons who influence you the in AE (Pedagogy)**	**Belief in what is most valuable/important about Russian art education**
1. Elena Bering	23 years; Boris Kustodiev Children's Art School	Art teacher in Denmark; often travels to St. Petersburg	Founding of the Academy of Arts 1787 offering art to ages 6 and above; artist friends who have taught about art and life in general	Strong classical foundation in the studios
2. Natalia Novikova	16 years; primary grades, 2-7 year olds	Teacher at gymnasium for young children; art camp	Professor Of the mukhinskeyeo university - Irena Of adamovna, the instructor of the university Herzen - E.P.Saut; istorik, writer -L.N.Gumilev, teacher from - N.G.Lisiqyna; laureat the the international of konkursov.skripachka-L.G.Borisova and t.	Shishkin, Leyevitan, Ayvazovskiy, Vasnetsov, Vrubel', Kramskoy, Kustodiyev. And also French school.
3. Alexandr Mashuga	24 years; studio art instructor at the Herzen	Writing about Graphic Art Education	Chistiakov, Kuindji, Petrov-Vodkin, Karev, Favorsky, Nemensky	Strong classical training in the artists of Russia
4. Alexis Boyco	More than 25 years; Ph.D. AH & art ed.	Museum pedagogy, and use of InfoTech;	Visual thinking; None mentioned other than that there are many individuals.	History of Russian art "practically unknown to westerners, where

	professor at Herzen University; Russian State Museum	Coordinator of Research funded by P. Getty Trust Foundation Sept. 2007 Conference at Russian Museum		bright fragments have been excluded" from the rest of the world
5. Tatiana Degtyareva	20 years; university art education and studio professor	Ph.D. candidate in art education for the study of comparison between French & Russian AE	Russian avant garde style (not period) 1960-80's; Daniel S. Kartina klassicheskoi epohi. 1987	Systematic teaching of art; continuity of previous achievements into current social situation.
6. Rodion Sosnov	3 years; Graphic design teacher at Russian State Museum	Teaches children how to use art with technology at the Russian museum	philosophic painters of Russian avant garde - Malevitch, Kandinsky, Filonov.	Integration of Russian art and art education into the global system.
7. Ann Metrenyko	4 years; Herzen University student in museum pedagogy	Art museum and art organizer of theater for young children	Alexis Boyco	Offering of specialists in Russian art education training for museums and schools
8. Gennady Zubkov	25 years; independent studio art instructor	Exhibits own work in Art Shows; art instructor of alternative AE	Vladimir Sterligov	Non traditional ways of teaching art and response to modernity

Data Report and Reflections of Findings

In order to organize interview responses, I will present the data in three broad categories. Since I am seeking information about the structure, content, and pedagogy of

Russian art education, the interview responses will be grouped into interview questions and responses regarding these three aspects: 1) structure, 2) interview questions and responses of Russian art education regarding the content of Russian art education and 3) interview questions and responses related to Russian art education and pedagogy.

In this study I will use the term “structure” to refer to how the Russians organize art education, such as how many times a week art is offered, the hours or how long class lasts, and until what age art is provided. I use the term “content” to refer to the material or information that is transmitted in the classrooms, either through text or other means of teaching sources and or materials, nature, excursions, personal information, and or views or preferences of the teacher, etc. I use the term “pedagogy” to refer to the teaching methods/ techniques, approaches, and/or philosophies of art education.

To have a clear framework for how art is managed in Russian art schools I asked them to provide me with the grade levels; and classes that they taught and their background in art and art education. (The data provided by the interviewees will be listed according to their names, in the following order groupings: primary and secondary, post secondary and continuing education).

A. Structure- includes interview response questions to Questions 2, 3, 4, and 5, are listed as follows:

2. Grade levels & classes taught:

3. What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)

4. Are classes in art offered in all public schools or is it an after school activity?

5. Are art classes offered free of charge or do students pay to attend?

(Interviewees' responses in this category, sometimes showed an overlapping of structure and content. Interviewees taught primary or secondary school.)

Group One:

(Primary)- includes grades pre-kindergarten through 8th grades (ages two to seven and ages eight to twelve).

(Secondary)- includes grades 9th through 11th grades (ages thirteen to sixteen).

Participant #1: Natalia Novikova works in the gymnasium, where the students are two to seven years old. She mentioned that she has also worked at the Herzen University. However, she did not indicate her own background in art or art education. Based on her response of having worked at the Herzen, it was implied that she received an art education background at an university for pedagogical studies. The last time I heard about Natalia during my email correspondences, she was reportedly working at an art camp outside of St. Petersburg.

Participant #2: Elena Bering taught grades first though eighth, (ages six to sixteen, at the Boris Kustodiev Children's Art School. She says her education in art began at age 15 at the Children's Art School. After two years, she began classes at a Design Academy and then entered an art college named after the artist, V. Serov. After 4 years at V. Serov Art College, Elena graduate as a professional artist. She did not report the kind of degree she received. After teaching art for fifteen years at the prestigious Boris Kustodiev Children's Art School, Elena became the Deputy Director of the school and continued teaching for twenty hours per week for the next eleven years.

Group Two:

Interviewees, who taught at the Post Secondary level includes levels one through four (equivalent to ages seventeen to twenty).

Participant #1: Alexander Mashuga response was that he taught all levels of university to the doctorate level. His own impressive background in education is as follows: from beginning four years at the Fine Art Studio of Chernigov Pioneer House in Ukraine, seven years at Fine Arts High School of Academy of Fine Arts in Leningrad, six years at Repin Institute of Painting, Sculpture and Architecture at the Academy of Fine Arts, and four years as Doctorate of the Chair of the History of Russian Fine Arts at the same institute. He is currently teaching studios, graphics, and art education classes at Herzen University and is writing a book on the graphic art education of Russia. He said he has written 400 pages but is still not enough.

Participant #2: Alexis Boyco response was that he taught levels "Kindergarten fifth to eleven" and at university. His own background in art education is more than 20 years in public school system. He has a Ph.D. in contemporary Russian art of the twentieth century and his area of interest is in the "cultural process as the topic of education in high school museum" in relation to information technology. He is the head of the division of IT (information technology) at the State Russian Museum in museum education and children's creativity, where he has worked for about twenty years.

He currently teaches history of Russian art of the twentieth century, information technology (IT) in museum education, and a class in methods of museum education at the State Herzen Pedagogical University and at the Academy of Design and Applied Art. Among all of his other responsibilities, Alexis is currently the scientific coordinator of

research on an inter-museum project called “Ecological Role of Visual Arts in the Intensive Visual Flow.” He states that the P. Getty Trust supports his research project. His research will be published in September 2007 conference report at the Russian Museum.

Participant #3: Tatiana has taught “university level students” who are “future artists and school teachers.” She stated that she has had art instruction starting in kindergarten at the age of three to seven and then in primary and secondary school for seven years. She then studied art beginning at the age of fourteen to sixteen, and then five years at the Academy of Arts. She is currently working on a dissertation study abroad in London on a comparison between Russian and French art education.

Group 3:

The interviewees in this group taught are included in Continuing Education. This category includes alternative education classes offered to adults and students outside of the official classes offered in public governed schools.

Participant #1: Rodion Sosnov taught computer design for the total of four years. He taught one year in classes called Art & Internet at the Russian Museum from 2005 to 2006, and also as a teacher in computer technologies for teenagers from 2002 to 2004. He studied art for five years, when he was a teenager and then at a university he studied pedagogy and design. The after school art classes are taught in conjunction with schools in the St. Petersburg area.

Participant #2: Ann Metrenyko taught art for a year at a museum-studio called Web-design and Art. She also worked in the theatre for children for three years, where she explained that “after the performance I draw with the child.” She said she was completing

her last year at the Pedagogical school of the Herzen University in museum art education. In the last email I received from Ann, she stated that she is completing her fourth year at the Pedagogical School at Herzen University and is "writing her diploma" which she will receive at the end of this summer.

Participant #3: Gennady Zubkov teaches students in continuing education classes who have either just received art degrees from art schools or are currently working professional artists.

His own background in art education is working as a faculty of graphic arts from 1962 to 1968, at the Leningrad Pedagogical Institute. From 1964 to 1973 he studied with artist and teacher Vladimir Sterligov (1904-1973), who was a pupil of Malevich at the Institute of Painting Culture. During this time he studied painting particular to the plastic system of Impressionism and Cezanne, Cubism, Suprematism, and a new coloring range theory developed by Sterligov. In Gennady's last email, he stated that he had just completed a catalogue and CD of the first exhibition on employment under the Sterligov theory and practice of art training in the Russian Museum.

Structure Summary: According to these comments on structure of Russian art education, the responses strongly confirm Elena Bering's remark that "The system of art schools in Russia is very special, and can't be found in any other place in the world" (Elena Bering personal communication, 2006). The structure is quite specialized and unique. The professional level of art education offered to all Russian children is of the highest caliber professionalism at all levels. According to Elena, all teachers working in the system are required to be professional artists. She goes on to say that this system started in the 1920's and developed into an extraordinary art education system for all

children of ages six to sixteen. After receiving a diploma at the end of secondary schooling, these students may then go on to art colleges or art academies (Elena Bering personal communication, 2006). Based on the response from Gennady, the structure of Russian art education is a “very conservative and old” one; and therefore he teaches in his studio (free of charge), lessons which “differ from these programs” (Gennady Zubkov personal communication, 2006).

In summary, art classes are provided to all students from kindergarten to high school and are free and paid by the federal state. Compulsory education in Russia is from age six to fifteen, or a total of eight years of schooling (Lane, 1995). However, additional art instruction, such as in after school and evening art classes outside of the school are provided at very little charge. According to Elena, these costs are a “symbolic fee,” or what the parents wish to pay. This arbitrary fee amount, which parents may choose, reflects the present extremely difficult economic period. Parents have a choice to send their children to public schools for art instruction or to art schools, such as the Boris Kustodiev Children’s Art School. The three levels of Russian art education system, according to Elena (personal communication 2006), are as follows (in order from youngest age group to oldest and increasing specialization):

1. Professional Children’s Art Schools (such as the one the Boris Kustodiev)
2. Art Colleges
3. Art Institutions and Academies of Art

Among my respondents, the individuals who were in positions of leadership in the art education community in Russia all had extensive backgrounds in art education and came from Russian art colleges, academies, or institutions. The hours of art instruction that students have in public schools lasts about one or two hours in classes offered every

week. However, in professional children's art schools students spend anywhere from six, eight, or thirteen hours a week in art classes. Students must then take an exam to enter art colleges, art institutions, or academies that exhibit use of technical art skills.

It is worth mentioning and should be noted, that of the eight respondents, five are directly connected with the State Pedagogical School of Herzen University. The subjects are Ann, Alexander, Alexis, Natalia, and Rodion. This was not planned by the investigator, but clearly shows a strong correlation between subjects who responded and their involvement in the art community and the school. The Russian culture (as mentioned earlier), has a very strong connection to the ideology of collectivism and the ideas of union between art, culture, and the way of community. A strong sense of community and purpose is apparent in the education and support system of the Russian Museum, State Pedagogical Herzen University, Children's Art School, and after school and alternative classes that are offered to individuals.

B. Content-

To understand the content being taught in the art classroom, I asked teachers the following questions (9, 12, and 13):

9. When you teach art, what concepts do you feel are the most important to teach?

12.Which Russian artists or styles of art are most often studied in art class?

13.Which other major artistic periods or artists, are considered important to study?

Group One:

(Primary and Secondary Responses):

Participant #1: Natalia reported of five themes that she teaches in her classroom: 1) Decorative applied skill of the Russian people's historical roots; 2) Masters of the

Russian classical school: Shiskin, Leyevitan, Ayvazovskiy, Vasnetsov, Vrubel, Kramskoy, and Kustodiev; 3) the French school; 4) the skills of Egypt, Ancient Greece, Japan, and the Middle Ages; and 5) genres of still life views, urban view, portrait, and illustrations of fairy tales.

According to Natalia in Russia a variety of programs are developed by the teacher's preference and personality; lessons are based on the federal Art Standards of the Russian Federation (IZO). The IZO provides lesson objectives for Russian art education curriculum.

Participant #2: Elena reported that there are many concepts taught. However, she believes artist skills are what is needed to develop personality in the students. She states "one can't be a good artist without knowing the classical school of drawing and painting," and a very talented person has to have diligent work ethics (Elena, 2006).

Group Two:

(Post-Secondary Responses):

Participant #1: Alexander did not list any concepts in his response, but he listed the following artists and teachers: Chistiakov, Kuindji, Petrov-Vodkin, Karev, Favorsky, and Nemensky.

Participant #2: Alexis listed the following concepts important as to teach: individual approach for students, visual literacy and thinking; and in regards to artists or styles he listed Old Russia, Russian icons, Peter the Great period, Russian classicism, second half of the nineteenth century, Avant Garde, and Contemporary art.

Participant #3: Tatiana stated that originals and not text are most often studied in the Russian art classroom.

Group Three:

(Continuing and Alternative Education Responses):

Participant #1: Rodion stated motivation is the most important concept to teach. He listed classical artists, Shishkin, Repiin, and Ayvazovsky. He also considered Russian avant garde an important area of study for its "very reflective" modality.

Participant #2: Ann answered structural questions, but leaves these portions on art concepts blank.

Participant #3: Gennady stated that the connection between painting problems and spiritual ones are most important to him in teaching and that in his classes the Russian Avant Garde artists, Malevich, Matushin, and Sterligov are most often studied. He also includes Impressionism and cubism, for their basis in color and modern form respectively.

Content Summary: Based on these comments, it is my conclusion that the content of Russian art is predominantly still technique (skill oriented) and classical Russian themes, artists, styles and periods. In a very similar way to the structure, the content in Russia is very traditional and conservative. A majority of the respondents remarked about the avant garde style of Russian art and appreciated this movement. (It should be noted that Russian avant garde style referring to innovative and nontraditional art differs from the known Russian Avant Garde period of the early 20th century.) However, traditional styles and approaches are still very much the norm in Russian education.

Elena stated that the Russian Art Academies tend to be more modern in approach to teaching art (Elena Bering personal communication, 2006). Students worked from

natural sources, still life, landscapes, and other such mediums, besides texts. Based on the literature review, the texts are very dated and many of the schools do not have current textbooks for the classroom. Therefore, much of the content in art classrooms is based on what the teacher was taught by previous generations of art educators. There seems to be a strong focus on skill, a legacy perhaps passed down from the Soviet era, according to the Review of Literature.

Although, a majority of the respondents remark about the high regard for traditional study of the arts, according to their responses, there is an apparent awareness and acknowledgement for the need to connect with the needs of modern times in the community and of the larger global society. This data clearly depicts that the government is not necessarily able to or willing to make drastic changes in the content in regards to the art education system despite many of the views and feelings from interviewees.

As stated in the Review of Literature practical skill is the emphasis in what drives much of the content of Russian art education, especially because of the educational ideology during the Communist regime. Education and the government's agenda were very much tied together in Communist Russia. Since the demise of Communism, there seems to be little change of direction for content. Communism's goal was to equip Russian citizens their with practical skills so that they may become useful agents who support communist ideals. Although, Russia is no longer communist, these traditional modes of content are very much still being used today. There is a great sense of tradition and pride revealed by the respondents in this category. Gennady first mentioned teaching Impressionism and Cubism in his alternative art programs.

Figure 1: Traditional decorative 2-D and 3-D art design classes offered at Herzen Applied Fine Arts School in St. Petersburg. (Bang photos, 2005).

Figure 2: Classically trained art student painting from an actual model at the Herzen Applied Fine Arts studio. (Bang photos, 2005).

C. Pedagogy-

To understand pedagogy in Russian art education I used the following responses from interview questions 7, 10, and 11. (Note: The category of pedagogy may overlap content questions 6 and 8).

7. In your opinion, who are the most well known Russian art educators who have influenced you and the field of art education?

10. What kind of teaching strategies do you feel are most valuable in nurturing artistic growth?

11. What do you feel are the most important qualities of being a good art teacher?

Group One:

(Primary and Secondary Responses):

Participant #1: Natalia mentioned interdisciplinary connections as important teaching approaches. She indicated they were well developed by the Academy of pedagogical sciences in Moscow. She remarked that the deductive approach, scientific validity, the passing of experience, and individual approaches are promoted in pedagogy. She also noted that an attitude of peace with a bit of philosophy, are most valuable in nurturing artistic growth.

Participant #2: Elena stated that she finds it difficult to name a few masters, but has read lost of books on the history of Russian art and personally believes that Russian artists, not educators should be the focus of a teacher's study. She commented that much was learned from Russian artists through analyzing their masterpieces. She is also fond of European art and variety of its schools and thoughts regarding pedagogy, (such as old Dutch, German, English, and specifically Chagall, Picasso, and Matisse).

Elena (personal communication, 2006) believes that the most important pedagogical skill to have is the ability to inspire and encourage students and to be able to understand and explain, not dominate, but give friendly criticism and to understand the heritage of world art, but also to help find a personal way in art. She saw as the actual act of teaching; she states that she has met artists who were very educated, but could not teach. According to Elena, teaching art is not a job but a calling.

Group Two:

(Post-Secondary Responses):

Participant #1: Alexander also mentioned a long list of educators and artists that have influenced him as follows: Chistiakov, Kuindji, Petrov,-Vodkin, Karev, Favorsky, and Nemensky.

Participant #2: Alexis mentioned that the most valuable in nurturing artistic growth is the strict requirement of self-feedback (also known as meta-cognition) and ability to evaluate one's own production for results. He states as the "responsibility and liberal estimation of result," a by product of what he just mentioned regarding artistic growth and self-feedback (Alexis, 2006).

Participant #3: Tatiana stated that many of the great Russian artists, such as the ones in the Avant garde period, were also teachers; however, their influence is not to be seen in the current pedagogy of official art education system. She remarks that the most valuable teaching strategies are constant contact, interest and personal development. She remarked that the most important qualities in being a good art teacher were a wider scope that is a broad and systematic view of teaching and understanding art.

Group Three:

(Continuing and Alternative Education Responses):

Participant #1: Rodion stated that for him personally cooperative games are useful teaching strategies. He viewed the most important quality or nature of a teacher is as the spirit of altruism, not just being a good artist, but also a good teacher.

Participant #2: Ann did not comment on any of these questions.

Participant #3: Gennady stated that Vladimir Sterligov most influenced him to build a connection between theory and practice by working from nature. In addition, he noted defining individual possibilities in every student for their future development as an important trait of a good teacher.

Pedagogy Summary: On the basis of the comments regarding pedagogy, there was an overall consensus toward emphasizing the development of individuals through various teaching strategies. Each respondent also listed personal teaching strategies, which clearly show an internalization of pedagogical meaning. For these teachers their philosophy and methods of teaching were built through experience and ability to reflect on that experience.

Pedagogical methods came to life as art teachers were able to access the needs of the students and how to best relate information to personal experience, so pedagogy is not just theoretical but actually applied. Concrete practice was reported to be the greatest view of Russian art teachers. Once again, these remarks reflected a very practical and logical way of working in the field of art education.

(Note: Pedagogy and Content including personal narratives may be overlapped in questions 6 and 8; respondents may answer from either of the categories or both.)

6. What memories do you most value from your art education experience?

8. Are there contemporary art education books or journals that are useful to you in teaching art? If so, what are they?

Group One:

(Primary and Secondary Responses):

Participant #1: Natalia remarked that she highly values becoming an art teacher as the most important educational experience.

Participant #2: Elena remarked that her connections with wonderful teachers and interesting people in general were the most valuable to her because they helped her to see the world of art and life. She personally prefers to work with Russian artists, because of their basis in working directly from nature.

Group Two:

(Post-Secondary Responses):

Participant #1: Alexander commented on visiting libraries as his most important educational experience.

Participant #2: Alexis mentions an exhibition catalogue, Russia! By the Guggenheim Foundation and a book by Dimitri Sarabianov on Russian art from Neo-classicism to Avant Garde, as two excellent books on an overview of Russian art.

Participant #3: Tatiana remembered valuing drawing as a child. She claimed that during art school she began to not enjoy it. She listed Daniel S. Kartina from the classical period (1987) for the book that she most refers to in her teaching.

Group Three:

(Continuing and Alternative Education Responses):

Participant #1: Rodion recalled outdoor classes and excursions as being the most memorable experiences Instead of keeping journals, he preferred to visit various art events throughout the city.

Participant #2: Ann commented that her family, specifically her mother and sister, are when she remembers her early art experience.

Participant #3: Gennady remarked that his teacher Sterligov was most valuable asset to his art education experience. He listed the following art catalogues and albums as most useful to his teaching art: Monet, Pissaro, Cezanne, Braque, Picasso, Matushin, Morandi, and Sterligov.

Reflection Summary: In regards to the comments made by the respondents in personal memories and books and journals that were considered the most useful in the art classroom, *experience and direct exposure to art and artists* was of the most importance. From these responses, it was evident to me that contact with others and discovery through research are valuable when teaching others. This repertoire of people and ideas created a rich bank of ideas for me to construct further knowledge of art and education. From my personal experience, I can relate to these comments and strongly agree with most of them.

Introduction to General Questions

These questions that are asked after the first responses were received are meant to serve as an overview of what the respondents considered important for me to know in regards to Russian art education. These questions are more general then the first set of

questions, which were more specific and personal. They are considered to be the big ideas of this research study on structure, content, and pedagogy in regards to historical significance of and its implications for the future of Russian art education.

Group One:

(Primary and Secondary Responses):

Participant #1: Natalia did not answer the second set of questions.

Participant #2: Elena commented that in the 1990's her school, the Boris Kustodiev Children's Art School, created a new program to include six to ten year olds. (Originally it had only been for 11 to 15 year olds up to this date.) She mentioned of no education training required of art teachers, other than work as an artist in their background.

Group Two:

(Post-Secondary Responses):

Participant #1: Alexander did not answer the second set of questions.

Participant #2: Alexis remarked that current state of art education in Russia is a special time, a period of diversification and for the "creation and realization of new education standards." Teachers have received noticed of new possibilities with Information Curriculum Technologies (ICT) as a tool for their teaching activities. In addition, art education colleges are receiving support from art museum pedagogical programs, such as the one he supervised at the Russian Museum (Alexis Boyco personal communication, 2006).

Alexis said that art educators are currently trained in state, local and private colleges and universities. All programs are required to meet national standards of

university level pedagogical education; however, he remarks the standards vary within the schools and depend on also regional requirements.

Participant #3: Tatiana stated that there were no alternative programs for art education and that Russian art teachers are trained at pedagogical institutes or universities. She views these programs as quite conservative (Tatiana Degtyreva personal communication, 2006). She remarks that she is quite critical about that training.

Group Three:

(Continuing and Alternative Education Responses):

Participant #1: Rodion did not answer the second set of questions.

Participant #2: Ann also did not answer the second set of questions.

Participant #3: Although, Gennady did not answer the second set of questions, his previous responses (see his above answers) answer these questions regarding the history of contemporary Russian art education and alternative forms of education. His art school is one of the alternative forms of art education provided in Russia.

Summary of Pedagogy: Based on these comments, it is evident to me that the current art educators (as clearly mentioned by Alexis Boyco) united in spirit, would like to work toward greater diversification and pluralistic thought. Pluralism in art education includes diverse approaches to teaching, and openness to various thoughts and philosophies about art and art education. According to the Review of Literature, Russian art education has always had a diverse ethnic population, but institutions such as schools tend to be monolithic.

Figure 3: Clay works of folk art by students at the Boris Kustodiev Children's Art School in St. Petersbug. (Bang photos, 2005).

B. Content-

Content Questions 2, 3, & 4 answer the following questions:

2. What is the content and structure of Russian art education?

3. What are the most significant ideas that are taught in Russian art education?

4. How does cultural transmission in Russian art education address globalization and technology?

Group One:

Primary and Secondary Responses:

Participant #1: Natalia, as stated in first set of questions, mentioned folk art and lore as favorite subjects for teaching art in the classroom.

Participant #2: Elena also mentioned that there are many different schools of thought in Russian folk art. Children study these various types of traditional Russian art. Tradition, including folk tradition is of great value to the education system in Russia.

Group Two:

Post-secondary Responses:

Participant #1: Alexander mentioned that they are "very lucky" to preserve classical traditions of art education. He remarks that the Russian art education is now moving toward use of "the so called Bologna Process," which is a set of European nations working towards a globalization in education. One of the most current and significant conferences about education took place in Novgorod, Russia in Sept 20-21, 2005. It was of a presentation by Dr. Sergei O. Shaposhnikov of the St. Petersburg State Electro-technical University (LETI) for the Swedish Institute Contact Seminar. The title of the presentation is called "Bologna Process from a Russian Perspective" (Shaposhnikov, 2005). In it details the core ideas and the main objectives of the process; higher education in Russia; pros and cons; views from a Russian university; current developments; and problems and tasks.

The Bologna Process originated from Bologna, Italy, for a multinational conference regarding education for all participating European nations. Russia came to be a part of this process in 2003. The core ideas and intentions for this process is for the development of high quality and competitive academic standards in European nations; greater access to education; and academic mobility oriented on personal development and society needs. The main specific objectives are as follows: 1) adoption of a system easily readable and comparable (transferable) degrees; 2) adoption of a system based on two

main cycles (Bachelor's and Master's/Specialist's degrees); 3) establishment of credits system; 4) promotion of mobility (flexibility); promotion of European cooperation in quality assurance; and 5) promotion of European dimensions in higher education.

Participant #2: Alexis also mentioned the Bologna process and stated that it is a "transformation of national system of education based on international standards" (Alexis Boyco personal communication, 2006). He remarked that the globalization was giving Russia an opportunity to engage in international contexts and to participate much more in global dialogue. Alexis outlined the following four most important ideas about current day Russian art education:

1) Personal development of students
2) Interaction with cultural institutions (museums, libraries, etc.)
3) Art as an individual cultural capital for creative activity and social success
4) Ecological role of art in intensive visual flow

Alexis remarked of the Russian art education's participation in the Bologna Process will provide clarification of opportunities in Russia within the context of the international community. He stated that textbooks are many and are recommended by the Ministry of Science and Education or by regional government committees. Teachers are allowed to select according to their own teaching practice and preference. This choice for teachers is a reflection of individualism in Russian pedagogy.

Participant #3: Tatiana did not respond to the above-mentioned general interview questions. However, deducing from her current work in research in London, England, on the comparative study in French and Russian art education, she is helping to expand knowledge regarding this cross-cultural topic.

Group Three:

Continuing and Alternative Education Responses:

Participant #1: Rodion also did not answer the second group of questions. However, his response with a question to my question #6, shows his interest in this topic. He said he would like to know the answer to the question "of how cultural transmission in Russian art education addresses globalization and technology" (Rodion Sosnov personal communication, 2006).

Participant #2: Ann did not answer the second group of questions. She was however, at the American and Russian dinner meeting last summer June 2006, and showed much enthusiasm for the social gathering on the topic of Russian and American art education.

Participant #3: Although, Gennady did not respond to the second set of questions, he commented that "official education in Russian programs is far from modern tendency" (Gennady Zubkov personal communication, 2006).

Bologna Summary Discussion: The Bologna Process is to the higher education program what primary and secondary schools are to the International Baccalaureate. Both are universal programs where students in nations across the world are able to transfer credits and are being taught to become citizens of the global community. Russia's current state of degree programs are being aligned with the Bologna four year undergraduate, two year specialist, and four year doctorate programs. These degree programs will aid and guide in Russia's curricular planning and allow for degrees that are more geared towards liberal education. Liberal education was not the norm in Soviet Russia, where technical skills and degrees were preferred. According to Banks and Banks (2004), multicultural

education will prepare students to become aware and more sensitive to diverse ways of thinking and develop an appreciation for people from other cultures.

What Russians Think Is Most Important

For Americans to Know:

Group One:

(Primary and Secondary Response):

Participant #1: Natalia did not respond to this question.

Participant #2: Elena stated that in her opinion, the more skills that one develops with patience and perseverance will result in more opportunity for the future. The Russian education allows for the laying of classic ground work, from simple exercises to more complicated themes. Copying old masters is part of the art training.

Group Two:

(Post-Secondary Responses):

Participant #1: Alexander stated that the Russian art education is best in the world with regards to classical traditions.

Participant #2: Alexis remarked that the most important strength of art programs in Russia today is the systematical approach, with an emphasis on art skill and art appreciation.

Participant #3: Tatiana's view was that continuity and maintaining "the previous achievements in the new social situation" is most significant aspect of Russian art education (Tatiana Degtyareva personal communication, 2006).

Group Three:

(Continuing and Alternative Education Responses):

Participant #1: Rodion wanted to know more about how Russian art education might integrate to the global system.

Participant #2: Ann emailed me that she would like for me to know that specialists like herself in art museum education are highly desired by museums and some schools. However, the pay is very small so on her days off she and her peers and supplement their income with other related work such as working at a children's theater as an artist-organizer.

Participant #3: Gennady said the most important aspect of Russian art education was the "existence of nonofficial programs, which continue to develop" (Gennady, 2007).

Interview Summary: Based on the interview the strengths of Russian art education in Russia is the classical tradition. There is great respect for the traditional artists and periods of the past. Many of the respondents provided me specific details of what makes the art education in Russia unique structurally, historically, and culturally. Although similar, their perspectives varied slightly in how they valued traditional approaches or innovation. All respondents valued learning skills that are transferable to the current social domain, which is continually changing.

One characteristic that is persistent in Russian art education is a clear sense that skill is important in developing in education; this is a legacy of the Soviet pedagogical thoughts. Those skills that are of value in Russian art education are visual literacy and art appreciation. The need to innovate and adapt with the modern times is a topic that appears to be of more concern to some than others. This is a point of divergence in

educational philosophy. This being addressed, one main common theme that each respondent implied or directly stated, despite differing levels and opinions, is the awareness of a growing global community.

The following two charts are profiles and highlights from interviews of American perspectives on contemporary Russian art education:

Table 2: Chart for American Art Students at Herzen University

American Student in Russia Name	**Year Studied at Herzen; year graduated in America**	**Type of classes taken at the Herzen**	**Most memorable part of experience**	**What value learned about Russian art education**
1. Kara Baillie	June 2003; graduated 2006	Watercolor and perspective drawing	The interaction with the instructors during critiques	The high respect it has for education; and discipline
2. Tim Embretson	June 2005; will graduate	Printmaking	Discussions with Russian artists/ teachers	Attitude of open global dialogue through art

Table 3: Chart from the Perspectives of American Educators

2 American Art Educators and 1 Researcher's Name	**Years of Experience in field**	**Area of Specialty**	**Aspect of own teaching & research most influenced by Russian AE/ artists**	**What value learned about Russian AE art teachers, students, and/or artists**
1. Margery Hibbard	20+ years; all levels, both studio and art education.	Recorded art classes at the Herzen	Extensive teaching background	Spirit of persistence in hard times.
2. Jean Petsch	15+ years; art education	Promoted and guided American students on the UNI-Herzen study abroad program	Ability to promote global awareness of Russian AE through children's exhibitions.	The need for more awareness of state of art teachers and students to the world.

3. Kate Sutton*	2+ years; Ph.D. candidate in Russian Art History in St. Petersburg	Modern and contemporary Russian art; Dissertation on "The Official Unofficial of Pushkinskya"	Support needed for the global exposure for Russian artists in a market that previously was unavailable.	The human connections made and the gratefulness for any interest and support from outside.

* Kate Sutton is not an art educator, but an art historian specializing in Contemporary Russian art and artists. She, however, did work a year as an art teacher in California, but decided to pursue a doctoral degree in art history through the Stanford University program to St. Petersburg. She is currently working on her dissertation and gave us a tour of the main art district in St. Petersburg called Pushkinskaya in the summer of 2005.

According to the responses I have received, the overall evaluation of the data clearly reveals a culture that respects and highly regards the visual arts. All of the art teachers have years of experience, (oftentimes twenty years or more, which attests to their dedication to the field) and are trained in pedagogy, where standards from the IZO, (mentioned in the literature review), need to be meet. Programs are also required to be approved by the Ministry of Culture in order for accreditation. Although here are standards, as mentioned in the Bologna Process there is a greater flexibility for teachers to choose what they see as relevant to use in the art classroom.

There are many types of art schools in Russia. Elena Bering mentions of three main basic schools of art education. They are as follows: 1) professional children's art schools, 2) art colleges, and 3) art institutions or academies of art. In addition, there are art clubs and private lessons. The one that Elena had worked for 23 years as a teacher and later deputy director in charge of programs and as a curriculum supervisor at the Boris

Kustodiev Children's Art School, named after a very famous Russian artist. The program at this state school had to be approved by The Committee of Culture in St. Petersburg.

The Boris Kustodiev Children's Art School originally started out as an art school for eleven to fifteen years old; and in the 1990's a new program was added to include children who were of six to ten year olds. Art is offered in all state schools and are free. In some cases, like the school that Gennady teaches at the school although alternative is also free. Art classes that are after school, charge a small fee and that is said to be quite "symbolic" (Elena Bering personal communication, 2006). My interpretation of this symbolic charge is that Russian culture highly regards community and state services over capitalistic gain. These thoughts are once again perhaps transmitted through Soviet era of socialism.

Based on the many art programs that are offered by the state and institutions, (which are of a multitude in St. Petersburg), Elena states that there are about 30 different art schools in St. Petersburg. The importance for art in Russian culture is evident in that the government requires schools to obtain approval for their programs. Alexander, professor at the Herzen with a Ph.D. in the history of Russian art, uses the word "artistic culture" to explain the levels of art education mentioned earlier. Many of the art instructors, evidently have quite a significant amount of background experience in their fields, in reference to their list of many years of art schooling, often times twenty or more.

According to Dr. Alexis Boyco there are departments for art teachers in state, local, and private colleges and universities (Alexis Boyco personal communication, 2006). Again all programs are required to be relevant to national standards in university

level pedagogical education, but vary from region to region and there are also regional requirements. In one way these many requirements reflect very traditional conservative models of art education. Art teachers are trained at pedagogical universities (Tatiana Degtyareva personal communication, 2006).

Gennady Zubkov is an exception to this case. He studied under the guidance of artist and teacher Vladimir Sterligov (1904-1973), who was a pupil of Malevich. Malevich, a very famous Russian Avant Garde artist, taught at the Institute of Painting culture and is known to be one of the great innovators in art during the turn of the century. This revolutionary artist (1878-1935) founded the Suprematist movement in Russia, when other artists, like Chagall and Kadinsky were emigrating out of the country. It was a movement influenced by Cubism and primitive art.

However, unlike Cubism and primitive art, in Suprematist art there is absolutely no reference to reality. Pure colors and shapes float in space on an undefined surface with "extreme reduction" and is the harbinger of modern movement of art known as Minimalism. Malevich is known for his famous paintings from his "White on White" series and "Dynamic Suprematism (1917), a set of paintings representing the birth of abstract art, where non-objective art would represent the "supremacy of pure feeling" (Malevich, 2006).

As the literature review has shown, up until the 1917's there were mainly representational works, although at times stylized, as in Russian icon art. According to the responses from the Interview questions on content of the study of art in Russian schools, icon art was a type of style that is studied in art classes. At all levels, Russian decorative and folk arts are studied. There is great respect for tradition and famous

Russian teachers and artists of the past. However, according to Tatiana Degtyreva the Russian avant garde style flourished from about the 1960's to the 1980's, but has not influenced the official art education to this date. (Tatiana is referring to the avant garde style and not period of Avant Garde art as mentioned earlier by Gennady.) There is a great appreciation by many of the respondents for avant garde art; perhaps this great interest for this type of art is a reflection of the Russian people's belief in individualism in regards to art expression. In another case, Rodion Sosnov, a graphic designer and instructor of computer arts for young people at the Russian museum, remarked in his questionnaire that he values philosophic painters such as Malevich, Kandinsky, and Filonov.

In addition working from nature is highly regarded in the art schools in Russia. The remarks from the interviews clearly show a pedagogy that values the direct study of nature or observations of real life. Originals are preferred over representations; however, very good representations of art are used as examples in the classroom at the Boris Kustodiev school as stated by Elena. According to Rodion Sosnov, his most memorable art experiences in school were those where they went on outdoor excursions to draw and paint natural scenery and landscapes of St. Petersburg.

I recall during my visit to the Children's Art School, where young students were working outside in the mildly drizzling rain with raincoats and umbrellas, adeptly applying watercolor or pastels onto paper, which were supported on drawing boards. Kara Baillie, one of the American study abroad students to the Herzen, also was able to recall an incidence where she was painting a scene in St. Petersburg; and when it started to rain, in that instance she remarked that she was about to put her stuff away, when

Kesnia said “No, no let it get a little bit wet, because you will always remember this.” This attitude of serendipity and not resisting nature, but appreciating it and the experiences that it offers is valued over an end product in art schools.

In light of Kara’s story, Elena Bering also mentioned how Russian art schools are very much into the process of art. There schools realize that products are only a result of hours of working with mediums and themes. The parents and students have that same attitude of appreciating the dedication, diligence, and perseverance that goes into studying art. Elena was able to differentiate between the attitude of parents of art schools in Denmark with Russia; the parents in Denmark oftentimes, could care less about the hours that are needed to develop art skills, and just wanted a “pretty picture that looked like art” to take home.

The structure of Russian art education is very rigorous and practical. Tim Embretson, another Herzen study abroad student who I met while visiting the school last summer 2006, also made a following remark: “While they (Russians) have very traditional methods of teaching, they are widely versed in their methods of understanding and interpreting art on any level” (Tim Embretson personal communication, 2006). I believe this great traditional background in art creates a strong foundation for the divergence of thinking that burgeoned at the beginning of the twentieth century and then reappeared during the Non-official underground art movement.

This need for expression against the conforming content and structure of Russian art education during the Soviet era is evident in many of the art works of the unofficial artists. According to Kate Sutton, who is working on her dissertation on modern Russian

art in St.Petersburg, these unofficial artists are now “official nonofficial” artists of Pushinkinskaya.

American Perspectives on Russian Art Education

Today Russian artists, as Kate Sutton mentions, are very grateful and appreciative of any and all interest and exposure for their art works. Kate remarks that she helped a few Russian artists sale their work for a good amount of money through her own connections with galleries in New York. For many Russians the ability to see their art work become a consumer commodity in the free market is a relatively new and liberating concept. More importantly, the exposure and dialogue that result from this new situation leads to a participation in the global community, previously not permitted during the Soviet regime (Kate Sutton, personal communication, 2006).

Jean Petsch, professor of art education in University of Northern Iowa, who has had many contacts with Russian art teachers and students in St. Petersburg, also remarks about the enthusiasm and willingness of both American and Russian art students to connect and communicate with each other through their art works. She makes the following significant comment in regards to art education: “Because culture is made evident through the expressions and creations of individuals, sharing artwork was a primary source for learning about each other’s experiences, perspectives, and ideas” (Jean Petsch personal communication, 2006).

Margery Hibbard, is another professor at the University of Northern Iowa, who has been able to observe and experience the art education and culture in St. Petersburg, Russia. She was responsible for video-recording many of the images of daily life in the art classrooms at the Herzen. In regards to method of instruction, Margery remarks that it

is classical in approach (Margery Hibbard personal communication, 2006). There are many plaster reproductions of classical sculpture throughout the department such as Michelangelo's David. She remarks that the school, although very old and run down, was in the process of being renovated through funding from the government. Across the board, responses from my American subjects remarked about the little or no pay that art teachers in Russia received.

According to Margery Hibbard (personal communication, 2006), the art teachers would not know what the amount for their next paycheck would be. This remark is consistent with the literature review findings, about the very uncertain financial state of the Russian economy. Alexandr Mashuga (personal communication, 2006) stated that it was a very difficult time for him in Russia. Despite all these financial hardships, there is a legacy of strong work ethics and education of its young people, as well as great respect for education and artistic heritage and culture.

Margery Hibbard remarks that the Russian culture values not money, but respect. This can be seen not only in the way students dress for classes, which was noted by Margery Hibbard and Kara Baillie that they dress very well, even to the studio classes. The students do not miss a day of class and when the teacher is late, they know what to be working on during that time (Margery Hibbard personal communication, 2006). The students show value of their art education not only by their appearance but also their actions. Art students who graduate from the Herzen University earn a degree and studio students are to leave a piece of work to be displayed in the hallways of the school. I recall during my visit seeing many of these students' works being well displayed. It is the sign

of respect for not only the teachers who have taught them, but also the students who have attended the school.

Tim Embretson (personal communication, 2006) also remarks about this "very dedication and love that Herzen professors embody an unwavering talent and ability to teach and help in the classroom." Tim also remarks, "Without a doubt, Russians (both student and professors) are realists. There are varying degrees of realism, but almost everything drawn or depicted is of a realistic nature, and holds elements of architecture, nature, or human beings in them." In regards to Russian architecture, both Margery Hibbard and Jean Petsch comment on the beautiful building structures in Russia. Jean states that the "architecture that had been in place for hundreds of years seemed to be a part of the landscape rather than something placed on it" (Jean Petsch personal communication, 2006).

In regards, to the global developments in Russian art education to the rest of the world, there are connections and relationships that are fostered through study abroad programs such as the University of Northern Iowa and Herzen University. Kara Baillie recalls, Alexander Mashuga and another Russian artist visiting and exhibiting a show at her school. Although she was unable to attend the speaking portion of their visit, she was able to view their art works that were on display at the university. When she was working at the university art store, Alexander extended an invitation for her to study art at the Herzen through the study abroad program. It is through the extension of such art professors, that programs such as these can provide opportunities for faculty and students to connect with other parts of the world and cultures.

Current Issues in Education and Implications For Russian Art Education

"We know what we are, but know
not what we may be."

-William Shakespeare.

It is highly worth noting the differences in findings based on the reporting of data from participants and what is found in the reviews. The reviews state that there are Russian educators that are discouraged from the lack of financial support; however, the respondent's all had positive attitudes towards their professions. The only dissent to the pedagogical and content of Russian art education came from Tatiana and Gennady. Tatiana was unable to elaborate on her opinions other than what Gennady was also able to remark that the system of Russian art education to this day is very traditional.

However, responses from Tatiana and Elena showed a positive attitude to this traditional approach to teaching, while Ann and Rodion responded somewhat neutrally about this matter or did not really have a strong opinion one way or another. Alexis and Alexander were able to show a more positive view to art education in their willingness to share their attitude of working with the system so that changes can be gradually made within and through their own efforts to educate schools, art teachers, and government officials and other educational leaders through literature and presentations at art education conferences. Alexis and Alexander as well as Gennady mentioned art education books they were working on that would be published in English for the near future. Tatiana is also working on her dissertation, a comparative study of Russian and French art education.

Knowing the French government and its history with the people's struggles for freedom, an educated guess would be that her study will address the similarities and

differences in which the art education systems of France and Russia have resisted or adapted the thoughts of the people. I hope there will continue to be more international discussions about art education.

Participants in Russia whom I have had contact with often mentioned problems with the Internet and systems being down. Many of these people were very busy with projects and meetings (as most educators are) that the information they were able to share with me in this short period of time is highly valuable. At times I did feel like a quite a few participants were not going to respond after having promised to do so. If it were not for my diligent correspondence and careful wording in my emails to them, I would not have had as much data to report. Generally my attitude of sincere interest and respect were well responded to by the participants. Plus many of them wished me luck and success in my study, which showed a sign of trust in me as an investigator that I would put the information that they shared to good use in the expansion of knowledge about their culture and art education system.

Alternative programs are supported by a few educators, such as Gennady, Rodion, and Ann. All of these Participants remarked about innovative approaches to working with art students, despite the slowness of the state to create more rapid changes than in the general state education system. Ann mentioned the child-centered approach where she personally works individually with the students when drawing. Meanwhile, Rodion mentioned using technology with personal themes that young students could relate to in working on an art project. Gennady was the first participant to mention artists outside of the traditional Russian art education.

The problem of slowness of monolithic institutions to change can also be seen in the American system of education. Henceforth we have private schools available for people who decide their values and beliefs about education are more in line with those found in the private sector than those in the public. As art education is broadening its views and perspectives, it is important to realize that there are many more methods or approaches to teaching art. They are not just in content change but also in philosophy and mentality. For instance, globalization and the technological advancements have made it so that information, ideas, thoughts, and opinions can be exchanged and transmitted rather rapidly among diverse nations and people.

These advancements may be used as tools to connect with others (and create a sense of acceptance and belonging in the world). For instance, Jean Petsch (personal communication, 2006) has mentioned that her own projects involved collecting art works from Russian and American art students. Jean stated she is going to publish a book. This publication is a result of having done many cross-cultural exhibitions for the last few years. This dynamic collaborative atmosphere allowed me to conduct my own research on Russian art education. As a result of limited time and resources, the recommendations are suggested in the Chapter Five for future research in Russian art education.

The following is an excerpt from a paper I wrote in reflection on meeting with Russian art educators and students on the Georgia State University art education trip to Russia in June 2005. We had just completed an exhaustive tour of Moscow and St. Petersburg, visiting the Red Square, the Kremlin, Peterhoff Palace, (Peter the Great's summer palace and the equivalent to the Versailles Palace in Paris), the Winter Palace

(now the Hermitage Museum), and many other palaces and cathedrals, besides contemporary art places, such as Pushkinskaya.

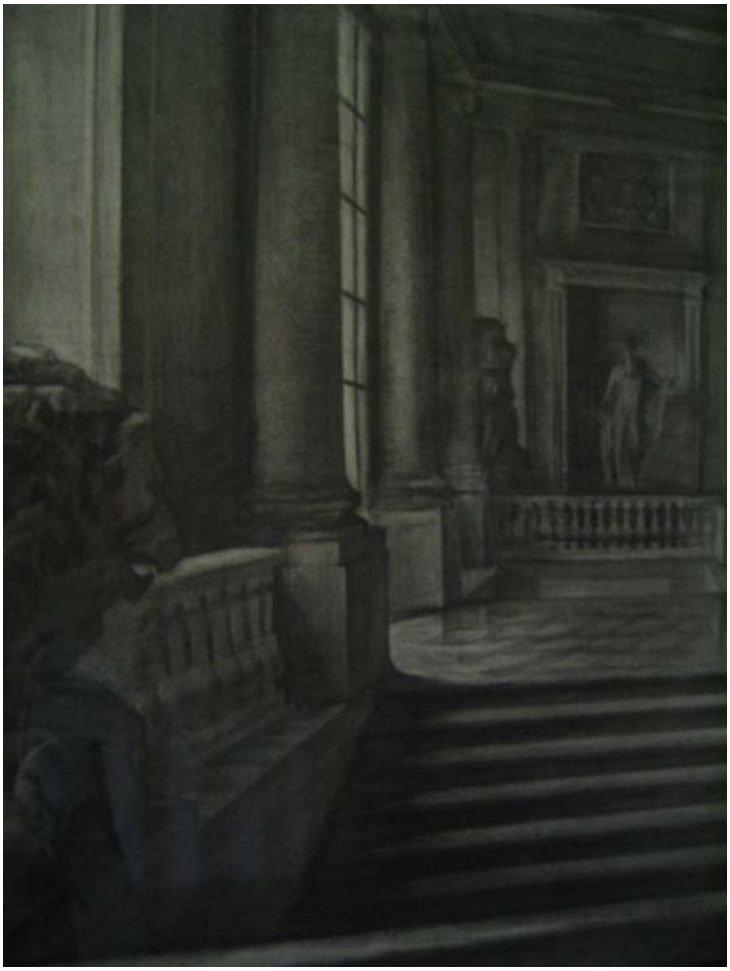

Figure 4:

Student art work displayed in the halls of Herzen. (Bang photos, 2005).

Figure 5: Light box of Lenin and two photo assemblages at a contemporary gallery in St. Petersburg where Kate Sutton gave us a tour on our summer trip 2005. (Bang photos, 2005).

Figure 6: Students outside Boris Kustodiev Children's Art School (Bang photos, 2005).

"By Learning you will Teach and

By Teaching you will Learn."

-Anonymous.

After having gotten a whirlwind of a tour of many of the historic and cultural sites of Moscow and St. Petersburg, we met with Russian art educators for dinner and visited the two schools, the Herzen Pedagogical and Applied Fine Arts School and the Boris Kustodiev Children's Art School in St. Petersburg. It is apparent to me by their responses during the dinner that the Russian art directors in St. Petersburg have just as many similar concerns regarding their system of art education as we do in the States. It is through the study of their system that we may be better able to see our own in comparison. My views then and now are very similar and the only difference is that I

have a greater view of their perspectives on what the Russian art educators would like for us to know. For instance the need for understanding their art and desire to progress with modernity yet preserve the traditions of its past.

A Comparison of My Reflections in June 2005 and July 2006 on Russian Art Education

"Learning is never done without
errors and defeat."

-Vladimir Lenin.

The Russian teachers and students invited us to the "Idiot" Restaurant the last days of our trip in St. Petersburg, Russia. I was not sure whether to be offended or amused. What is their hidden meaning for choosing this place over another? Our taxi driver, by the name of Alexei, swiftly drove us to the place- a quiet restaurant outside of the bustle and hustle of the historical city. Upon arrival we noticed the bright young faces of the art education students and teachers who were sitting and waiting for us.

Quickly we greeted them with a good old American handshake. Many of the teachers and students looked very young, very much like us. We sat down and were served appetizers like Russian sushi, tomato with cheese, and calamari. We were also given shots of vodka, perhaps to get us talking. I had one shot with my food and noticed that the vodka was very strong. All alcohol, even the beer, is highly concentrated in Russia. We were in the old "family parlor" room; each room in the restaurant had a very unique style or part of a house like the "library" or the "den."

"The Idiot" (having read the literature on Russian history and culture), means a very special person, someone who is different from the norm and therefore not part of conformity. The idiot perhaps is a contemporary saying in Russian culture that is supposed to be hip by poking fun at Soviet Russia. (Russian people are big characters

who feel and think deeply, as seen in the art and literature of its past.) We sat there eating and drinking, conversing about who we are and what we do as art teachers and people. Many of the teachers were studying or already working as art educators in St. Petersburg. Boris, their Director of the State Russian Children's Museum, told us that many of the issues in teacher art and museum education, were similar issues, which they were dealing within their country. He mentioned sociological, historical, aesthetical, and technical aspects of art education- the holistic and comprehensive approach to teaching art.

We talked about how our teachers were trained and what we went through to become art educators, the internship experience and forming of ones own philosophy of what makes a good art teacher. Many of the students listened attentively and were very polite about getting to know us. Ann, one of the youngest looking students there with a long pigtail, and an infectiously giggling laugh, remarked that she was in museum education, studying at the Russian Pedagogical School of St. Petersburg.

Ann was in the process of getting trained to talk about art in the museums to young people. Ann is graduating this summer from the school. Other teachers were already teaching in the classroom. One of them was even trained in art therapy, a program that is offered in Russia, specifically working with patients in clay. Clay is said to help people who are emotionally disturbed. The Russians value art to even go as far as offering art therapy to students in public school and not just a technical skill to be taught.

Having read many of the articles in the art education, AE 8020 Learning Theories class, I began to analyze the difference between their education and ours. Clearly America was ahead in innovative thinking and teaching. The Americans are open to a lot of new ways of teaching art much more so than the Russians who generally believe in

individual work and a classical training of art students. As witnessed at the Applied Fine Art School and the Pedagogical University visits the next day, Russian students spend many hours being trained in skill and technique, not so much in imagination and ingenuity.

The reason is that for instance at the Boris Kustodiev Children's Art School they highly believe in transferring and building knowledge and skill by the actual doing of activities that lead up to a major project. Basic fundamentals are taught before creativity and imagination are introduced in an assignment. This made sense to me, since playing an instrument, (in this case an art medium), one must know the simple notes and chords that make up more complicated sounds and arrangements. Modern art promotes formalism, the elements and principles of art, while Post Modernism is not concerned with such. Postmodernism is concerned with narration and multiculturalism. For the Russian teachers and students, their history and culture was in the forefront of their education.

By studying other cultures and opening up to other views of teaching and learning (for example using a constructive, collaborative, and/ or social cognitive learning approach), art students and teachers can become more aware of who they are and where they are going (also known as meta-cognition). The old classical style of teaching art is safe; it provides skilled students in terms of technique, but not everyone is going to be an artist and as Elena stated in her questionnaire she realizes this and thus has a humanistic approach to teaching art. Art is taught as a way for self-discovery and respect for individual approaches to learning.

If a curriculum is to have a mind-altering device (a phrase coined in Egan's art education article *"The Curriculum as a Mind-Altering Device,"* in Eisner's book called *Intricate Palette*, 2005) that creates a safe environment for creativity, art classes need to provide other aspects of knowing and teaching art besides studio. In the United States, people who are really serious about studio can take more classes and apply to art school. The option is available for people to study in depth even if they are not talented. Although some may not get accepted in the specialized area of interest; they have had the opportunity to develop cognitively.

The American public school system gives students the taste for art. The art education system in America is not intended for all students to go to art school, but is geared more towards appreciation and development of a well-rounded individual, who is perhaps more knowledgeable and equipped to partake in society. However, those who desire to attend art schools can take classes, which are made for such preparations. Even those who wish not to attend art schools can take them and colleges are said to look favorably upon students who have such classes listed in their transcripts.

Even at the college level, for instance in the painting classes at Georgia State University, technique was never really taught in-depth or emphasized. Technique was a mere subcategory to the expression or message (the main objective in class). This is a debate today: is it necessary to teach techniques before expression is permitted? Or can techniques be taught in conjunction with expression, so that expression is not delayed? For instance, how to apply issues or message to a work of art are generally considered much more significant than how one technically constructed the work in some art classes.

An assignment and instructions were given to take whatever one knows and create a work of art to present for critique.

Attending public school in America in Georgia in the 1980's, art was provided for not by specialists or certified art teachers, but by general subject teachers who would use what they knew of art to infuse into a subject, which they taught. This was not done very sequentially, but sporadically. Art (as what I knew of it then, based on what was transmitted to me culturally in school) was a good way for me to express myself other than through typical academic means. As I got into high school in the 1990's, I noticed art was more structured allowing for real development of technical skills. Lessons built upon each other so that technical skills were transferred. This is similar to the many ways art is taught pedagogically in Russian art schools.

Again in art classes throughout high school, production was emphasized more than the actual cognitive appreciation of art, which includes art criticism, aesthetics, perception, design and principles of art, and art history. It was as if these aspects of art were taught in discretely and knowledge instead of becoming relevant and connected to other areas of life, were instead discrete. Values and attitudes towards art were being transmitted without necessarily direct explicit words, but through subtle behavior. The message I got about art was that it was used to create items that one could take home to "hang on the wall." Art was not so much taught as a way to construct knowledge, as current views on cognitive approaches to learning and art state. The value of art was more focused on the product and a means for a vocation rather than viewed as a way to appreciate art for and in itself.

In college, I took foundational classes in art that did not stimulate my thinking as much as I would have preferred. Its emphasis was on pure technique and even at that it was not so much explained as just directed by the instructor. This view was shared by some of my peers. However, as I got to upper level art classes, I noticed suddenly we were told by my art instructors to convey messages. However, there was no real connection in my mind that was made between the techniques learned and the process of presenting my work. Needless to say I felt so ill equipped and unskilled to create works that had any significant and powerful personal meaning for me to convey cogently to an audience.

It was not until I got into graduate school that my peers and I were exposed to philosophical meanings about art. This in a way motivated me to appreciate art in a deeper sense, which was missing for me for so long in my own mind. From travels abroad to France and Russia, I began to create works of art that had more personal meaning for me. Instead of allowing the techniques to dictate what I constructed, I selected the art techniques that would serve my purpose. So through changing my attitude and perspective my expression was more authentic and less contrived or formulaic. Much to my amazement there was more life and spirit to my work that was not there before.

I am not surprised to have found out through my own research that art education and its movements are just where they are in time in relation to my own development and knowledge of what art means to me in a personal, social, and global meaning. It is through the entrance into Post-Modernism that I find the most significant meaning for me in art. It is as if each period in history chooses to emphasize one style or way of working and then balances out any views through the contra-views to the period before. This can

be seen in not just of periods in art but also in periods of art education. But more specifically in art education, art is considered more as an evolution of thought that is geared towards building and constructing, while art can be a criticism or commentary of the social time. For instance as seen in Dada after WWII with its message about the senselessness life in the face of war with fighting and death and Surrealism with its exaggerative depictions of life). It is not so much the object that is important but the effect it has on the viewer. This phenomenon can be seen in movements such as the one we are in now, with deconstruction.

Therefore, valuing knowledge I decided to go into education. Education can lead to a feeling of empowerment and equip one to deal with the uncertainties that life may throw in ones way by exposing one to many ways of thinking. As Egan (2003) states the arts contribute to a mind-altering curriculum in that art "adequately requires sensitivity, improvisation, and an ability to respond well to the unpredictable", (which is life for the most part) and generally leads to improved academic performance. I am a testimony to this statement in that I found that by taking art classes I was able to succeed academically, because art had personal meaning for me.

So what does my personal narrative have to do with Russian art education? Russian art education is steeped in history and emphasis on skill. I have often thought that skill is only as powerful as the philosophical thoughts that go behind them. As many of my participants have remarked, philosophy is very important factor in Russian art and art education. As I reflected about this concept more, I came to a realization that what we do is as important as the observations that we make. This reflection on educational philosophy is called meta-cognition. It is the ability to reflect on past experiences and be

able to think about what and how one was thinking at any given time. This process can lead to a greater awareness of oneself and the society and culture one lives in and how much of ones thinking can be influenced by society and cultural environment. Russian art education, as well as any education, can benefit from reflecting upon where it has been, where it is, and where it seeks to go towards the future in relation to the purposes that art and education serves for both individuals and the whole of society.

CH. 5: RECOMMENDATIONS & CONCLUSIONS

Conclusions for the Study

Based on selected case studies and the study's research questions "What is the structure, content, pedagogy of current Russian art education, and why it is the way it is?" the following conclusions have been made:

The Literature Review and responses from participants from the study show the various perspectives of Russian art educators in regards to contemporary Russian art education. The historical significance of Russian art education with its past is directly linked to the culture and its people. Many of the current characteristics of Russian art education are connected to the values and attitudes of the people during Pre-Bolshevik and Soviet times. With the Bolshevik Revolution, art was made available for the first time to the masses not just to the elite. During this revolutionary period there was a campaign to educate the public in visual and verbal literacy. In addition, no person was publicly portrayed as being better than any another; all people were considered the same in social status, no matter what occupation one belonged to in society.

With the absence communism the nation is circumstantially forced to rethink and transform its concepts towards structure, content, and pedagogy of education and art education in order to keep up with modern times and the global community at- large. The ramifications of these changes are significant. They will most likely determine the success of its people and the ability to provide the human resources needed to fulfill jobs and create careers that utlilize creative and divergent thinking needed to support the nations' spiritual, as well as economic well being.

Russian culture has a strong tradition of survival in the face of challenge. On whole Russian culture is known to value family, social collectivism, and nature. The values of individualism and a free-market economy will soon be added. Through its past the present may be sustained to flower, as historical conditions and events once again provide opportunities and possibilities for potential change. There are big and complex questions that need to be addressed so that political leaders, administrators, researchers, educators, and families may work together and be empowered to determine the course of events and aid in the development of a new identity for the nation. Culture and art are two very ambiguous terms for their meanings are ever dynamic and changing with the times according to the needs and identities of various people that make up the nation. To paraphrase Billington's (2004) remark in summation of the nation's search for its identity: Russia must determine what culture is worthy of its past.

With opportunities for greater emphasis on liberal art education, Russian society will be able to better equip and prepare itself for any challenges that exist now and many more that may lie ahead. Liberal art education leads to answering some of the humanistic ails in society. This transformation most dramatically may be seen in pedagogy, where the greatest change is the shift from uniform instruction to those that are more individualistic and child-centered, as stated by all my respondents, with cognitive learning as the root of knowing. Claims by all respondents reveal educational goals geared towards a more humanistic approach to teaching as stated in the OCED Review (1999) in the aims of promoting the cultural and social needs of diverse people and regions of Russia. These claims are the first and hardest steps of the process in

transforming an identity. Hopefully these very first steps will aid in leading this nation (and those who study it) to the goals they aspire to achieve.

Structure-

In regards to the structure of Russian art education in the past, the central Russian government controlled the education system. However, with the decentralization of power to the 89 regions called oblasts, the structure and agenda of art education are largely formed and maintained by local regions. This bears new problems and issues in terms of what constitutes this social structure. As regions provide standards that they believe will better suit their constituents, perhaps there will be a closure in the gap between what is needed and desired by individuals in the regions and what is mandated by the government.

The structure of contemporary Russian art education continues to be very similar to that of the Soviet period. The cost is very minimal, but now there are greater options in the type of art school one would like to attend. One of those choices is private schools and alternative or continuing education programs offered by non-official art programs.

Content-

In regards to content, Russia has a very rich history of art, one that has survived various oppressions of the totalitarian regime. As a result of the past isolation of Soviet Russia, much of its cultural art and history are unknown to the rest of the world as remarked by Alexis Boyco (personal communication, 2006). It is through people like Kate Sutton, Tatiana Degtyareva, Gennady Zubkov, Alexis Boyco, and all other participants in this study, who work cross-culturally that these long hidden works of art and thoughts are brought to light for the rest of the world. It is just recently that Russia

has been able to take part in the free market and global dialogue mentioned in with other more democratic nations, such as our own here in the United States.

In addition, regarding the content of Russian art education, the heart of socialism is seen in the art from the Soviet era where one can see the lifting up of everyday farm and industrial workers to the level once held for only saints, czars, and high officials. Folk art is studied in all levels of art schools. This content matter in Russian art curriculums reveals a strong desire to keep in contact with their past through what their ancestors created. Both the spirit of the Silver and Golden Ages with the ideology of the Soviet period evolved into the current transitional stage which Russia finds itself today. It is as if Russia is revisiting its past and attempting to continue from where it left off a century ago. It is this revolutionary spirit (of the highest ideals for its society's culture and the arts) that Russia has now in this time of transition opportunities of revisiting.

Although the content of Russian art education is very traditional, as mentioned by most of my participants, (with its emphasis in technical skill), there is today a greater acknowledgment for more diverse curriculums than those of the past. The curriculum in the past, were more limited to specialization and vocational education (a legacy passed down by Soviet Russia during Stalin's reign). This type of education emphasized technical skill rather than what people here in America know as a liberal arts education. As for implications for the future, today the Bologna Process in higher education is emphasizing a need for offering more intensive degrees with emphasis in liberal education in Russia as mentioned by Dr. Alexander Mushga and Dr. Alexis Boyco, two Russian art education professors (personal communications, 2006).

Pedagogy-

In regards to pedagogy, there is constant debate about educational philosophies and content matter of Russian art education. The people and institutions attempt to preserve and transform the traditions of their culture evident in the alternative schools offered and new program initiatives at higher-level institutions. In this time of uncertainty and transition, ideally the preservation of tradition with the adaptation to modern times will lead to greater balance and a sense of continuity for Russian art, education, and culture as expressed by Tatiana (personal communication, 2006). Only time will tell what the fruits of the peoples' labor will bring for Russia.

The structure, content, and pedagogy of Russian art education are born out of the history of the Russian society and culture. However, at times the Russian people are ahead of the thoughts of the nation's political agenda as can be seen in the Gold and Silver Age of Russian history. Education is a major type of cultural system that encompasses a set of facts, principles, rules or ways of doing that a culture holds dear (Chanda, 2003). The art education found in Russia today is an important part of the educational experience. This is evidenced in the many art school programs and after-school opportunities offered to its people and the dedication of educators who are paid very minimally. Other institutions such as art museums and galleries also represent the preservation and transmission of cultural knowledge and values.

According to an international survey by Hickman (2005) from a global perspective there are eight important desirable outcomes for art education:

1. Knowledge and understanding of one's cultural heritage.
2. Knowledge and understanding of the cultural heritage of others.
3. Understanding of the visual world- perceptual training.

4. Understanding of one's inner world, of feelings and imagination.
5. Practical problem solving through manipulation of materials.
6. Enhancing creativity through developing lateral thinking skills (*as based on the work of Edward de Bono*).
7. Facilitating judgments about the made environment.
8. Inventiveness and risk taking.

Hickman remarks that an area of global concern is the lack of reference to the role of individual expression and personal response. He states that the above eight desirable outcomes of art education from global perspectives are related to any of the following categories: social utility, personal growth, and visual literacy (Hickman, 2005, p.52). Based on my findings, I believe Russian art education is well in tune with many of the concerns and desirable qualities of art education as defined by the global community.

Recommendations for Future Study in Russian Art Education

Structure, content, and pedagogy were addressed in this study through the discussion of responses obtained in email correspondences with Russian art educators. The Literature Review readings and data responses clearly show that a deeper and more intensive study should be conducted for Russian art education. Therefore, the following six recommendations for future research regarding this topic are suggested:

1. A need for more translations of Russian texts in both Russian art education and art history.
2. Broader, diverse case studies in Russian art education.
3. A comparative study between Russian art education and that of American art education.

4. A study of various teachers' instructional strategies in art classrooms in Russia.
5. A comparative study between official and non-official/ alternative art education in Russia.
6. A correlational study to determine if there is a relationship between the high percentage of Russians attaining secondary education (in regards to a high literacy rate) and the quality of visual artistic production at an early age.

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APPENDICES

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APPENDIX A

QuickTime™ and a
TIFF (Uncompressed) decompressor
are needed to see this picture.

APPENDIX B

Georgia State University
Department of Art Education
Consent Form for Email Interviews

"Russian Art Education"
Investigator: Rosaria Bang

I am asking you to volunteer for a research study. This study is part of my thesis project for a master's in art education degree at Georgia State University, Atlanta, Georgia, USA. This study will take place from about end of May to June 2006. I am doing this study to look at Russian art teachers who are living in Russia. I want to see how Russian art teachers view art and art in schools to understand current views about art education in Russia. I would like for you to be a part of this project. I will also look at four other Russian art teachers for this study. The results of this study will be used to show content and structure of Russian art education. I will talk to you through email. My email questionnaire will only be 15 questions for you to answer and will take about 45 minutes of your time. The emails will be in a password fire-walled protected computer. I would like to use your real name in the study report. If you agree, tell me in an email message that I have your permission to use your name. I will not use your real name if you do not send that message, or if you tell me not to use your name.

There are not any known risks in the study. Some things that I might find in the study are:

1. Things in school or about yourself that help you teach art.
2. Ideas that can help teachers help their students understand art.

You do not have to be in the study. You can say yes or no to be in the study. It is your choice to be in the study or not. You can leave the study any time you want. If you want to leave the study, you can tell me at any time. If you are in the study, it will not affect the job of any Russian art teacher.

If you have any questions or concerns about this study you can contact me, Rosaria Bang, at my email, rbang02@yahoo.com. You may also contact my advisor, Dr. Melody Milbrandt, from Georgia State University at milbrant@gsu.edu. If you have any questions about your rights in this study you can email Susan Vogtner from the research office at Georgia State University at svogtner1@gsu.edu. Ms. Vogtner's phone # is 404-463-0674 or write her at Georgia State University, P.O. Box 3999 Atlanta, GA 30302 USA.

You will receive a copy of this consent form to keep.
If you are willing to volunteer for this research, please email me, Rosaria Bang at rbang02@yahoo.com.

APPENDIX C

Georgia State University
Department of Art Education
Consent Form for Pre-collected Information

"Russian Art Education"
Investigator: Rosaria Bang

I am asking you to volunteer for a research study. This study is part of my thesis project for a master's in art education degree at Georgia State University, Atlanta, GA, USA. I would like for you to be a part of this project. In summer 2005, I talked with you about your experiences related to art and teaching art in schools, and you shared pictures and writings with me. I am seeking your permission to write about our discussions and to publish the pictures in my research paper about Russian art education. The information will be in a password fire-walled protected computer. I am asking you to allow me to use pictures or writings that may add to the study on better understanding the structure and content of Russian art education. I would like to use your real name in the study report. If you agree, tell me in an email message that I have your permission to use your name. I will not use your real name if you do not send that message, or if you tell me not to use your name.

There are not any known risks in the study. Some things that I might use in the study are:

1. Pictures that help show how to teach art.
2. Discussions and writings that show how art teachers teach art.

You do not have to be in the study. You can say yes or no to be in the study. It is your choice to be in the study or not. You can leave the study any time you want. If you want to leave the study, you can tell me at any time. If you are in the study, it will not affect the job of any Russian art teacher.

If you have any questions or concerns about this study you can contact me, Rosaria Bang, at my email, rbang02@yahoo.com. You may also contact my advisor, Dr. Melody Milbrandt, from Georgia State University at milbrant@gsu.edu. If you have any questions about your rights in this study you can email Susan Vogtner from the research office at Georgia State University at svogtner1@gsu.edu. You can call Ms. Vogtner at 404-463-0674 or write her at Georgia State University, P.O. Box 3999 Atlanta, GA 30302 USA.

You will receive a copy of this consent form to keep.

If you are willing to volunteer for this research, please email me, Rosaria Bang at rbang02@yahoo.com.

APPENDIX D

Russian Art Education Interview Questions:

1. Years that you taught art in Russia:

2. Grade levels & classes taught (grading system):

3. What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)

4. Are classes in art offered in all public schools or is it an after school activity?

5. Are art classes offered free of charge or do students pay to attend?

6. What memories do you most value from your art education experience?

7. In your opinion, who are the most well-known Russian art educators who have influenced you and the field of art education?

8. Are there contemporary art education books or journals that are useful to you in teaching art?
    a. If so, what are they?

9. When you teach art, what concepts do you feel are the most important to teach?

10. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?

11. What do you feel are the most important qualities of being a good art teacher?

12. Which Russian artists or styles of art are most often studied in art class?

13. Which other major artistic periods or artists are considered important to study?

14. What do you feel is the most important strength of art programs in Russia today?

15. Or what would you most like me to know about art education in Russia today?

Thank you very much for your response to these interview questions!
Your answers will help me in my research to better understanding Russian Art Education.

Rosaria Bang,
Graduate Student
in Art Education.

General Questions:

1. What is the contemporary Russian art education history from early 1990's to Now?

2. Is the content of textbook taught in Russian classroom? Is it mandatory to teach from textbook?

3. What are most important ideas taught in Russian art education today?

4. How does cultural transmission address technology and globalization in art education in Russia?

5. What is important for art educators in the west to know about Russian art and Russian art education?

6. How are Russian art educators trained at the university level and if there are alternative programs, what are the criteria?

APPENDIX E

Email Responses Grouped Alphabetically by Interviewee

Alexandr wrote:

Dear Rosa!

I am sorry that I did not have a chance to check my e-mail. My computer was out of work. If you still need my responses, I will try to write not earlier than June 13 late night. By the way, I am trying to answer about the same kind of problems according to only graphic art education and I have written more than 400 pages and it is not enough.

Generally art education is free, I have been taught 4 years at Fine Arts Studio in Chernigov (Ukraine) Pioneer Palace (similar to a Center for the Arts), then 7 years at Fine Arts School of Academy of Fine Arts (Leningrad), then 6 years at Academy of Fine Arts (department of Graphic Art) and 4 years of Doctorate of the same Academy (department of the History of Russian art).

The most important thing is that we are lucky to save classical traditions of art education. In the course of the History of Arts we try to tell about all styles since pre-historical. List of the most important artists and teachers would be to long. Just some of them: Chistiakov, Kuindji, Petrov-Vodkin, Karev, Favorsky, Nemensky etc. Now we are on the way to so called Bologna process with degrees of bachelor, master etc. You are welcome to Russia to learn Russian culture and Art Education - there is a lot to know. Good luck! A.M.

1. Years that you taught art in Russia:

Since 1982 - 24 years

2. Grade levels & classes taught (grading system):

All levels of university education till doctorate

3. What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)

4 years at Fine Arts Studio of Chernigov (Ukraine) Pioneer House, 7 years at Fine Arts High School of Academy of Fine Arts(Leningrad), 6 years at Repin Institute of Painting, Sculpture and Architecture (Academy of Fine Arts), 4 years at Doctorate of the Chair of the History of Russian Fine Arts at the same Institute.

4. Are classes in art offered in all public schools or is it an after school activity?

There are classes of Fine Arts since 1 till 6 grades in all public schools, then so called Artistic Culture for couple of years. We have big system of additional art education: Fine arts children schools, studios etc.

5. Are art classes offered free of charge or do students pay to attend?

Education if Public schools is free, in other institution used to be free, now there is a small charge.

6. What memories do you most value from your art education experience?

Stupid question - that's impossible to retell the whole life

7. In your opinion, who are the most well-known Russian art educators who have influenced you and the field of art education?

Check my previous letter

8. Are there contemporary art education books or journals that are useful to you in teaching art? If so, what are they?

Visit some libraries

9. When you teach art, what concepts do you feel are the most important to teach?

Stupid question - come to Russia for five years and I'll tell you.

10. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?

Stupid question - come to Russia for five years and I'll tell you.

11. What do you feel are the most important qualities of being a good art teacher?

Stupid question - come to Russia for five years and I'll tell you.

12. Which Russian artists or styles of art are most often studied in art class?

Stupid question - come to Russia for five years and I'll tell you.

13. Which other major artistic periods or artists are considered important to study?

14. What o you feel is the most important strength of art programs in Russia today?

Read more carefully my previous letter

15. Or what would you most like me to know about art education in Russia today?

To learn better the subject. Russian art education is one of the best

in the world and you needed to study it in proper way without trying to learn it in couple of sentences.

Alexis Boyco wrote:

I am art historian, PhD, Head of the Division of IT in Museum Education of the Russian Center of Museum Education and Children Creativity of the State Russian Museum. I work here about 20 years.

My professional interests are: museum educational programs for schools and schoolers; theory and methodology of art museum education. I teach art history and museum education in The State Herzen Pedagogical University and in the Academy of Design and Applied Art.

С уважением,

Алексей Григорьевич Бойко,

заведующий сектором информационно-образовательных технологий

Российского центра музейной педагогики и детского творчества

Государственного Русского музея, кандидат искусствоведения

Aleksei Grigorievich Boyco

Alexis Boyco is an art history professor, art history educator and the director of "information technologies in museum education" department (I don't know how to translate it correctly). He is really very knowledgable about art education in Russia, but he is not a director of museum:) Vladimir Gusev is a director of Russian Museum.

What aspects of Russian art history, do you feel (as an instructor), is most important to know about for Russian art education (teachers) today?

Art of Old Russia (XII-XVII c.)

Art of the Peter the Great epoch (1st quarter of the XVIII c)

Russian clasicism

Second half og rhe XIX c.

Avantgarde

Contemporary art

Dear Rosa, the evolution of Russian art does not determine by Byzantine, Mongols, Communism only. It is very complex question. Have you read following books? I pay your attention on books by Dr. Sarabianov. He is very well-known and respectable specialist, the author of deep conception of evaluation of Russian art.

RUSSIA!, (exhibition catalogue) Solomon R. Guggenheim Foundation, New York, 2005.

Sarabianov, Dmitri V., Russian Art: from Neoclassicism to the Avant-Garde, 1800-1917: Painting - Sculpture - Architecture, Harry N. Abrams, Inc., New York, 1990.

Sarabianov, Dmitri V. et al., Russian and Soviet Painting, The Metropolitan Museum of Art, 1977.

The Great Utopia (Velikaia Utopia). (exh. cat.), New York/ Moscow, 1993

Bowlt, J., Russian Art of the Avant-Garde: Theory and Criticism 1902-1934, New York, 1976

Kennedy, J. The Mir Iskusstva Group and Russian Art. New York, 1977

Valkenier, E. Russian Realist Art, the State and Society: the Peredvizhniki and their Tradition, New York, 1989

Benois, A., History of Russian Painting, New York, 1916

Dates of Mystery. The Art of Holy Russia (exh. cat.) St. Petersburg, Baltimore, 1992-93

Alexis Boyco wrote:

I teach history of russian art of the XX century,

IT in museum education,

Methods of museum education

My interests in these topics are contemporary art and cultural process as the topic of education in high school museum context of IT: boarders and ways for integration and cooperation between school teachers and museum educators.

I am the scientific coordinator of research inter-museum project "Ecological role of Visual Arts in the intensive visual flow". It was supported by P. Getty Trust and the final conference of this project will be in Russian Museum on September 2007. The Russian/English book on this research will be publish for conference.

And explaining the main highlights of history of Russian art of the XX century is the goal for whole course of lectures.

Old Russia (XII-XVII c.)

Theophanes the Greek http://www.abcgallery.com/I/icons/greek.html

Rublev http://www.abcgallery.com/I/icons/rublev.html

Dionisii http://www.abcgallery.com/I/icons/dionisius.html

the Peter the Great epoch (1st quarter of the XVIII c)

Nikitin Ivan http://www.abcgallery.com/N/Nikitin/nikitin.html

Matveev Andrey http://www.abcgallery.com/M/matveev/matveev.html

Russian clasicism

Martos Ivan http://en.wikipedia.org/wiki/Ivan_Martos

http://www.rusmuseum.ru/eng/exhibitions/?id=372&i=4&year=2005

Second half og rhe XIX c.

Repin Ilya http://www.abcgallery.com/R/repin/repin.html

Perov Vasily http://www.abcgallery.com/P/perov/perov.html

Gay Nikolay http://www.abcgallery.com/G/gay/gay.html

Avantgarde

Malevich Kazimir

Filonov Pavel http://www.abcgallery.com/F/filonov/filonov.html

Tatlin Vladimir

http://www.artcyclopedia.com/artists/tatlin_vladimir.html

Larionov Mikhail

http://www.rollins.edu/Foreign_Lang/Russian/larionov.html

Kandinsky Wassily http://www.abcgallery.com/K/kandinsky/kandinsky.html

Contemporary art

Zagorov Vladimir

http://www.russkialbum.ru/e/catalog/painting/pers43.shtml

Moiseenko Evsey professor of Academy of Fine Arts in Leninigrad

(1970-1990)

1. Years that you taught art in Russia:

Alexei: More than 25

2. Grade levels & classes taught (grading system):

Alexei: K5-11, University

3. What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)

Alexei: Public school, Leningrad. More than 20

4. Are classes in art offered in all public schools or is it an after school activity?

Alexei: In all public schools

5. Are art classes offered free of charge or do students pay to attend?

Alexei: Free of charge in the frame of state (federal) basic schedeul but students pay for additional art education.

6. What memories do you most value from your art education experience?

Alexei: The most important moment during art class is students help for teacher of all kinds and appearance.

7. In your opinion, who are the most well-known Russian art educators who have influenced you and the field of art education?

No comments

8. Are there contemporary art education books or journals that are useful to you in teaching art?

Alexei: A lot of...

If so, what are they?

9. When you teach art, what concepts do you feel are the most important to teach?

Alexei: Individual approach for students; visual literacy and visual thinking

10. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?

Alexei: The strict requirement of self-feedback, the responsibility and liberal estimation of result

11. What do you feel are the most important qualities of being a good art teacher?

Alexei: Fidelity to art, creativity, ability to self-development, art and pedagogical skill.

12. Which Russian artists or styles of art are most often studied in art class?

Alexei: Icons, Russian realism, art of the turn of the XIX-XX cent.

13. Which other major artistic periods or artists are considered important to study?

Alexei: No comments. I have anwsered in the previous message.

14. What do you feel is the most important strength of art programs in Russia today?

Alexei: Systematical approach, accent on the art skill and art appreciation.

15. Or what would you most like me to know about art education in Russia today?

Alexei: No comments

Questions:

Aleksei Boyco wrote:

1. What is the contemporary Russian art education history from early 1990 s to Now?

It is period of diversification of Russian art education and at the same time of creation and realization of new education standards in this field. Art educators were given a new possibilites in the ICT (What is ICT?) as the tool of their activity. Our school colleages have recieved a real support from art museum pedagogical programs.

2. Is the content of textbook taught in Russian classroom? Is it mandatory to teach from textbook?

There are a lot of different textbooks for each level and subject and the teacher may choose it. But there are some textbooks recommended by the federal Ministry of Science and Education or by regional government committees of education and they have preferences on teachers practice.

3. What are most important ideas taught in Russian art education today?

1.) Personal development of students

2.) Interaction with cultural institutions (museums, libraries and so on).

3.) Art as a individual cultural capital for creative activity and social success.

4.) Ecological role of art in intensive visual flow.

4. How does cultural transmission address technology and globalization in art education in Russia?

Transformation of national system of education based on international standards, Bologna process is narrowing opportunities for art education, because the previous (pre-revolutionary and than soviet) systems of art education were more wide, intensive and progressive than in all other countries. But the globalization is giving chance to involve Russians into the international art contexts and dialogues more than now.

5. What is important for art educators in the west to know about Russian art and Russian art education?

History of Russian art (its really unknown for west people now exclude some bright fragments), Individual experience of the famous Russian art educators, theory and practice of art museum education.

6. How are Russian art educators trained at the university level and if there are alternative programs, what are the criteria?

There are departments for art teachers in state, local and private colleges and universities. All programs have to be relevant to national standards of university level of pedagogical education, but they are very different in this frame and depends on regional requirements.

Ann Martyneneko wrote:

Hello, my name is Ann Martynenko.

I’m glad to receive this letter! As far as I remember, you have some question for me?

OK. I'm preparing.

Hello! My name is Martynenko Ann, I'm twenty.

I am finishing the State pedagogical Gercen University, the faculty of arts, specialty "museum's pedagogics", now I'm on the 4 course. But when I finished the first course I began to work in the State Russian museum in the department of pedagogics. What about my group, only one person else worked whis me, but now I'm working alone in this sphere (where are 19 persons in my group). Many museums and some schools want to have such specialists as we, but our students want to have some more money so they work in other spheres. As for me, what about money, working in the Russian Museum is not enough and I'm working in the theatre for child as an artist-organizer (at day off).

Now I'm writing diploma, so I write you so late. Sorry. And sorry my bad English.

Ann.

Russian Art Education Interview Questions:

1. Years that you taught art in Russia:

Ann: I taught art only a year, it was a museum-studio ‘Web-design and art’. But I had only 3 lessons, I helped to my colleague.

And I work in the theatre for child for 3 years. After performance I draw with child.

2. Grade levels taught:

Ann: I taught art only a year, it was a museum-studio ‘Web-design and art’. But I had only 3 lessons, I helped to my colleague. And I work in the theatre for child for 3 years. After performance I draw with child.

3.What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)

Ann: My mother is an artist and my sister too, but I have begun to draw when I was about I visited art school.

4. Are classes in art offered in all public schools or is it an after school activity?

Are art classes offered free of charge or do students pay to attend?

Ann: For someone it is free, but for someone – another

What memories do you most value from your art education experience?

Aleksei Grigorievich Boyco

Aleksei Boyco is an art history professor, art history educator and the director of "information technologies in museum education" department (I don't know how to translate it correctly). He is really very knowledgeable about art education in Russia, but he is not a director of museum:) Vladimir Gusev is a director of Russian Museum.

Elena Bering wrote:

(My name is Elena Bering, you met me when you were visiting Children's Art school "Boris Kustodiev" in St. Petersburg.

I am a professional artist and have been teaching art in this school in 23 years, but now I am living in Denmark. Here I am also working as art teacher, working with children and adults.

If you have any questions, you are welcome to write back to me.

My e-mail address:

klbering@kunst.dk

With best regards,

Elena Bering)

Now I'll try to answer your questions. The topic is so huge, that it is very difficult to answer in a short way.

You have to know, that in our professional Art educational system there are 3 levels:

1. Professional children's Art schools (like the one I've been working in).
2. Art colleges
3. Art institutions and Academies of Art.

Beside those institutions, children can attend different Art clubs or have private lessons.

The only thing I want you to be aware of - I have been teaching in Children's Art school named after Boris Kustodiev, it is a special area, therefore I can't tell much about other educational places such as (for example) Academy of Arts.

I'll share my knowledge only about St. Petersburg's Art school system.

I can also send you some pictures as the examples of the things, children are doing in "Boris Kustodiev" Art school.

Of course, you can use my name for your work.

Questions:

1. What is the contemporary Russian art education history from early 1990's to Now?

Elena: The education in Children's Art school took earlier 4 years (for 11 to 15 years old). From 1990-s we made a new system in our school. We made a new program and started to work with 6 years old children. Our school is a state school. The program had to be accepted by our authorities - The Committee of Culture in St. Petersburg. Now the program includes 9 years of education.

1 - 2 form (children 6 - 8 years) have 6 hours per week - drawing, composition, painting.

3 - 4 form (8 - 10 years old) - 8 hours per week - drawing, painting, composition, history of Arts and sculpture.

5 - 9 form (11 - 15 years old) - 13 hours per week - drawing, painting, composition, applied composition, history of Arts and sculpture.

In our education, we must follow the general line of the state program (send from the Ministry of Culture), so children must be prepared in future to take exams to Srt colleges or Academies. *But every teacher can add something new to the program to make it more creative and interesting.*

2. Is the content of textbook taught in Russian classroom? Is it mandatory to teach from textbook?

Elena: We are not using any special textbooks. Sometimes we are using some Art books with good reproductions of Russian or West European artists. I have read many books for my own sake, the books written by our famous Art teachers or famous artists, who worked in the Academy of Arts. (Who are they? And what is their main philosophy?) When children are learning History of Arts, they are making a short concepts of the lesson and only if they want, they can find many different books about the topic.

3. What are most important ideas taught in Russian art education today?

Elena: We are trying to follow "The old good school" of Russian Art education. It is based on working with nature, never drawing or painting from photos.

Studying nature all the time - still-lifes, male or female figures, portraits, landscapes.

Children are studying Russian folk Art, we have many different schools in it.

We want to keep this old school, it is our traditional way, we find it very important.

And, of course, it is very important to develop *artists' personality* together with giving him (her) necessary skills in traditional way.

4. How does cultural transmission address technology and globalization in art education in Russia?

We have been participating in many international programs. One of them was called "Creative connections", organized by organization in Connecticut. Beside it we had plenty of exhibitions all over the world, made master-classes for foreign teachers and children.

In some Art schools, they started to use computer design programs, but this is not very popular in Children's Art schools. Firstly, because it is very expensive to make a computer class in Art school.

If a child choose to go to Art college or Academy of Arts, he anyway has to pass a very serious *exam in drawing, painting and composition, so he has to show his skills* in academic way, not on the computer. But in the Academy of design they are educated in a modern way, especially, if it is about printed production.

5. What is important for art educators in the west to know about Russian art and Russian art education?

The educational system in Russia is very special and different from other western schools. It is quite unique. It has a very long history, *the first Academy of Arts* was founded in St. Petersburg in 1757 and since this time there were also children from 6 years old, taken for education in it.

The Russian Art has also a very long history, it had hard times under communists and now it became completely free. It is impossible to tell shortly the history of Russian Art, there is plenty of great names and schools.

We have a Museum of Russian Art in St, Petersburg, it is called "The Russian Museum". I think you can find some information about it in Internet. If not - I can write a bit about it later.

I hope you will be satisfied with my answers. My example is very typical for my generation (I'm 49 years old).

Interview Questions:

1. Years that you taught art in Russia:

Elena: 23 years

2. Grade levels taught: from 1 to 8 grade.

Elena: It means, children from 6 to 16 years old.

3. What is your background in art education? (When did you begin your studies and how many years did you study art in school?)

Elena: I started as 15 years old at Children's Art School (evening classes).

After 2 years, I took another 2 years course in drawing, painting and composition at the Design Academy. After it I entered the Art College named after V.Serov.

I studied there 4 years and graduated as a professional artist.

We got classic education in painting, drawing, figurative composition, applied Art, history of Arts (Russian and West European). Together with those classical things, I was educated in graphic design (posters, catalogues, all kind of printed production).

After I graduated from my college, I found a job as an Art teacher in Children's Art school named after Boris Kustodiev (very famous Russian artist, who lived and died in St. Petersburg). After 12 years I also became a deputy director of this school, but continued teaching (20 hours per week).

The system of Art schools in Russia is very special, it can't be found in any other place in the world. It is professional Art education for children. All teachers, working in this system has to be professional artists themselves. This system started in 1920-es and developed into extraordinary Art education for children from 6 to 16. After finishing

school, children are getting a special diploma and are able to go further to Art colleges and Art Academies. *It doesn't mean that all children have to be artists in future, but all children are getting a very high professional level in drawing, painting and composition. (attitude & values towards art in Russia)*

4. Are classes in art offered in all public schools or is it an after school activity?

Elena: In all public schools, children have Art lessons from 1 to 6 grades.

Beside it, they can always choose to go to evening Art school.

I think we have around 30 different Art schools now in St. Petersburg.

5. Are art classes offered free of charge or do students pay to attend?

Elena: Evening Art schools in St. Petersburg are state schools. It means that payment is quite symbolic. (What does this mean?) At the school where I was working, parents are paying around $3 per month.

6. What memories do you most value from your art education experience?

Elena: I have met many wonderful teachers and interesting persons, who opened my eyes not only on the world of Art, but also on the World of life. (Can you share a story or 2-3 examples of how the experience or people help "open your eyes to Art and the World of life?")

7. In your opinion, who are the most well known Russian art educators who have influenced you and the field of art education?

Elena: It is quite difficult to name few masters, they are so many, for example professors from Academy of Arts. I have read lots of books about history of Russian Art. I think that not educators, but great Russian artists, whom I studied and learned a lot from them, just trying to analyze their masterpieces.

I was also very fond of European Art and different schools – from old Dutch, German, English masters to Chagall, Picasso, Matisse.

8. Are there contemporary art education books or journals that are useful to you in teaching art? If so, what are they?

Elena: Now one can find many different editions written by Russian authors and English, American artists. *(This shows sharing of knowledge universally. Bang)*

Both beginners and experienced people can learn the basic things about different techniques. I can't name the authors, because last 3 years I live in Denmark, I don't know the Russian market very well now. (Add from email, how many years in Russia.)

I use this kind of editions, very seldom, and prefer to work with Russian authors, because our system is based on working directly with nature. In many foreign editions, beginners are welcome to follow the examples, quite automatically and to make paintings using photos. I think it is superficial way of learning.

In my time (1970 – 1980), it was difficult to find something, the most popular editions were written by professors of St. Petersburg Art Academy.

It was called "The School of Arts" and "Advices of Old Masters."

For younger generation, we had a very good journal coming every month, it was called "A young artist."

9.When you teach art, what concepts do you feel are the most important to teach?

Elena: Concepts can be many, but you have to develop a creative side in a student.

To give the necessary skills, this can help in developing personality.

But one can't be a good artist without knowing classical school in drawing and painting.

Even a very talented person needs a hard work and exercising the whole time.

It is important for me to work as an artist also, I'm working all the time and participating in many exhibitions. I think it helps in your own development and understanding of Art.

And when you can't find words to explain something, you simply show it! J

10. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?

Elena: The most important is to inspire and encourage student. To be able to understand, and to explain. Not to dominate, but to give a friendly critic. To give an understanding of World Art heritage, and to help in finding personal way in Art.

11. What do you feel are the most important qualities of being a good art teacher?

Elena: The most important is to have a vocation for teaching. I have met some very good artists who couldn't teach even they were very educated persons. It is not just a job; it is something, what takes your time, soul, and thoughts, 24 hours a day. It is a big thing to work together with other very creative people.

12. Which Russian artists or styles of art are most often studied in art class?

Elena: All Russian Art, starting with an icon painting and through XVIII – XX centuries gave us a numerous number of great names.

13. Which other major artistic periods or artists are considered important to study?

Elena: History of Arts – all countries and periods is giving an inspiration.

14. What do you feel is the most important strength of art programs in Russian today?

Elena: I can compare Russian Art schools and institutions, with many foreign schools. I think that the success of Russian school is laying in our classic course. Working with nature, studying nature, the whole time like old masters did. Moving from the simple exercises to complicated themes. Copying the old masters as a part of training. Patience and training are always giving a good result.

When one is getting such a good background as classic education – all ways are opened after it.

I'm always saying to my students, that the Art is like mathematics, especially on Picasso's example. He had not started with cubism. Firstly, (already at the age of 14-16) he was a great master, working in realistic way. One has to study arithmetic, first before coming to algebra, geometry and high mathematic.

The more skills one is learning as a basic education, the more ways are opened in future.

15. What would you most like me to know about art education in Russia today?

I don't know how much you already know about Art education in Russia, so it is a bit difficult to come with advices.

Gennady wrote:

"School Sterligova" - so employment which I spend вчастном the order refer to. It not the organization and not the state educational institution so no social and financial guarantees exist. I simply share those employment which has received from the teacher Sterligova Vladimir of Vasilyevich. It, most likely, alternative to the state official program of art training.

Dear Rosa,

I am sorry for so long keeping silence. Your questions are connected with the official education programs. In Russia the studying programs in art schools are very conservative and old. My method of teaching differs from these programms therefore I give lessons in my studio.

1. Years that you taught art in Russia:

Gennady: From 1981 till now.

2. Grade levels & classes taught (grading system):

3. What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)

Gennady: 1962-1968 art graphic faculty of Lenigrad Pedagogical Institute, teacher of art; 1964-1973- studing of painting-plastic system of impressionism-Sezanne-cubism-suprematism-new coloring range by Matushin- cupla-bowl theory by Sterligov under the guidance of artist and teacher Vladimir Sterligov (1904-1973), Malevich's pupil at the Institute of Painting culture.

My students have different education levels from the students of art schools to professional artists, who wants to know another systems of art education.

4. Are classes in art offered in all public schools or is it an after school activity?

Gennady: I give lesoons after school activities.

5. Are art classes offered free of charge or do students pay to attend?

Gennady: My lessons are free of charge.

6. What memories do you most value from your art education experience?

Gennady: Lessons with Vladimir Sterigov (acquaintance with the ideas of Russian avantguarge 1910-30s) are more important for me.

7. In your opinion, who are the most well-known Russian art educators who have influenced you and the field of art education?

Gennady: Vladimir Sterligov

8. Are there contemporary art education books or journals that are useful to you in teaching art? If so, what are they?

Gennady: For my lessons catalogues and albums of Monet, Pissarro, Cezanne, Braque, Piccasso, Matushin, Morandi, Sterligov are more useful.

9. When you teach art, what concepts do you feel are the most important to teach?

Gennady: I think that connection of painting-plastic problems with spiritual ones are more important.

10. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?

Gennady: Connection the theory with the work on Nature.

11. What do you feel are the most important qualities of being a good art teacher?

Gennady: To definite individual possibilities of every student for his future development.

12. Which Russian artists or styles of art are most often studied in art class?

Gennady: Artist of Russian avantguarge: Malevich, Matushin, Sterligov.

13. Which other major artistic periods or artists are considered important to study?

Gennady: Impessionism as the first aquaintance with color, cubism as the basia of modern form creation.

14. What do you feel is the most important strength of art programs in Russia today?

Gennady: Existance of nonoficial programms, which continue to develop.

15. Or what would you most like me to know about art education in Russia today?

Gennady: Unfortunatlly, oficional education programs in art schools continue

to be traditional and are very far from modern art tendency.

Dear Rosa, I do not know how it will be useful for you.

We have CD with the studying programm (first step). If you want I shall send it for you.

With best wishes from, Gennady

Natalia Novikova wrote:

Hello,
I am Novikova Natalia. I am art teacher from Saint-Petersburg. I have been teaching for 16 years in the gimnasium. The age of my pupils it is 2-7 years old. And I had worked in the university of Herzina. I help you if you write me what kind of topics and questions do you need about art Education in Russia.
Can you tell me about yourself?

Natalia wrote:

i had a problem with my computer. I email to you responses for your questions in russian.
1. Are classes in art offered in all public it an after school activity?
Уроки ИЗО обязательны и равноценны с остальными предметами.
2. are art classesofferd free of charge or pay to attend?
Art classes are free for pupils.
3. What memories do you most value from your education experienc? i is result.
4.In your opinion, who are the most well-kn art aducators who have influenced yyou and the education?
Профессор Мухинского университета -Ирэна Адамовна,преподаватель университета Герцена-Е.П.Сауть;историк,писатель-Л.Н.Гумилёв,учитель ИЗо-Н.Г.Лисицына;лауреат международных конкурсов.скрипачка-Л.Г.Борисова и т.д
5. are there contemporary art education book that are useful to you in teaching art? If so,what are they?
Useful books are many ,that very important to use it.
6. When you teach art,what concepts do you most important to teach?
Дидуктивные принципы:научность,приемствнность,инннндивидуальный подход.

7. whatt kinds of teaching strategies do you most valuable in
nurturing artistic growth?
Межпредметные связи и иновационные методики, которые эффективно разрабатываются Академией педагогических наук в Москве.
8. What do you feel are the most important being a good art teacher?
Быть открытым для восприятия мира. А также необходимо быть немножко философами.
9. Which Russian artists or styies of art are studied in art class?
1.Изучается декоративно-прикладное искусство русского народа, исторические корни .
2.Мастера русской классической школы:
Рублёв,Шишкин,Леевитан,Айвазовский,Васнецов,Врубель,Крамской,Кустодиев.
3.Французская школа.
4. Искусство Древнего Египта,Древней Греции, Японии,Средневековья.
5.Жанры: натюрморт ,пейзаж,городской пейзаж,портрет,иллюстрирование сказок,морской пйзаж и т.д
10.which otther major artistic periods or are considered importtant to
study?
В средней школе дети 11-13 лет получают более глубокое образование.
11. What do you feel is the most important art programs in Russia
today?
Программа Б.М.Неменского, программа Т.Я.Шпикалова.
12.Or what would you most like me to know about education in Russia
today?
В России большое разнообразие программ, выбор зывисит от личности самого учителя.

if you do not understand something,i try to help you.

Translation:
1. Years that you taught art in Russia:
16 years

2. Grade levels & classes taught (grading system): 2-7 year olds

3. What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)

Natalia: Lessons IZO are required and equivalent with the remaining objects.

4. Are classes in art offered in all public schools or is it an after school activity?

Art classes are free for pupils.

5. Are there contemporary art education book that are useful to you in teaching art? If so,what are they?

Useful books are many, that very important to use it.

6.What memories do you most value from your art education experience?
i is result.

7. In your opinion, who are the most well-known Russian art educators who have influenced you and the field of art education?

Natalia: Professor Of the mukhinskeyeo university - Irena Of adamovna, the instructor of

the university Herzen -E.P.Saut6; istorik, writer -L.N.Gumilev, teacher from -

N.G.Lisiqyna; laureat the the international of konkursov.skripachka-L.G.Borisova and t.

6. When you teach art,what concepts do you most important to teach?
Natalia: Diduktivnye printsipy:nauchnost', priyemstvnnost', innndividual'nyy approach. [I know this doesn't make sense.]

7. What kinds of teaching strategies do you most valuable in nurturing artistic growth?

Natalia: Mezhpredmetnye connections and the ineational procedures, which are

effectively developed by the academy of pedagogical sciences in Moscow.

8. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?

Natalia: To be open for the perception of peace. But it is also necessary to be a little by

philosophers.

9. When you teach art, what concepts do you feel are the most important to teach?
Natalia: 1.) it is studied the decorative- applied skill of Russian people, historical roots.

2.) master of the Russian classical school: Are ruble, Shishkin,

Leyevitan, Ayvazovskiy, Vasnetsov, Vrubel', Kramskoy, Kustodiyev.

3.) French school.

4.) Skill Of ancient Egypt, Ancient Greece, Japan, Middle ages.

5.) genres: still life, view, urban view, portrait,

to illyustrirovani.e of fairy tales, sea of pyzazh, etc

10. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?

Natalia: In the secondary school the children of 11-13 years obtain deeper formation.

11. What do you feel are the most important qualities of being a good art teacher?
Natalia: Program Of b.M.Nemenskogo, program Of t.Ya.Shpikalova.

12. Which Russian artists or styles of art are most often studied in art class?

Natalia: In Russia, the wide variety of programs, selection zyvisit, and from the

personality of teacher himself.

QUESTIONS WITH RUSSIAN ANSWERS:
1. Are classes in art offered in all public it an after school
activity?
Уроки ИЗО обязательны и равноценны с остальными предметами.
Translation:
Art is a separate and independent subject of the curriculum.
6. When you teach art,what concepts do you most important to teach?
Дидуктивные принципы:научность,приемствнность,инннди видуальный подход.
Translation: deductive approach: scientific validity, the passing on of
the experience, individual approach.

7. What kinds of teaching strategies do you most valuable in
nurturing artistic growth?
Межпредметные связи и иновационные методики, которые эффективно разрабатываются Академией педагогических наук в Москве.
Translation: interdisciplinary connections of the innovational
methodology which are effectively devloped by the Academy of pedagogical sciences
in Moscow.

Rodion Sosnov wrote:

I have read the questions. Unfortunately, I can't be very useful for you with this because I'm not an art teacher... I work as a computer designer and also as a teacher in computer design but not in art.

I think it will be useful for you to contact with my chief here in Center of museum pedagogics and children art Aleksei Boyko. He is a chief of department "information and communication technologies in education" in our Center and also he is an art teacher.

Hello again Rosa!

I'm glad that my responses will be useful for you. I have received your clarification to questions, I'll try to answer as soon as possible.

Alexis Boyco is an art history professor, art history educator and the director of "information technologies in museum education" department (I don't know how to translate it correctly). He is really very knowledgeable about art education in Russia, but he is not a director of museum:) Vladimir Gusev is a director of Russian Museum.

Concerning Svetlana, I don't know why she does not answer the e-mails... Maybe she is very busy with her studying (she is graduating this summer). I didn't communicate with her for some time. But if I meet her I will tell her about your questions.

Rodion. Good luck with your paper! Pa-ka (bye)!

Rodion Sosnov, computer designer

State Russian museum, center of museum pedagogics and children art.

Rodion Sosnov <rodzzz@mail.ru> wrote:

Hello Rosa! I'm sorry that made you wait for my response.

I'd like to write Sveta's e-mail for you, which you were asking for in the last message. Here it is: svetlana-0708@mail.ru.

And also I'd like to say few words about my education and job. I have finished an art school for kids when I was 15 years old. The studying in art school is parallel with studying in public school, and you have to study there for about 5 years. After finishing public school when I was 18, I graduated as a computer designer in university when I was 22. Currently I work as a computer designer in State Russian museum, and also I have courses for kids where I teach them web-design, computer graphics etc.

So, I can't call myself an art teacher, but if my answers will be useful anyway I'll try to answer the questions, at least some of them which are connected with my activity somehow.

Russian Art Education Interview Questions:

1. Years that you taught art in Russia.

Rodion: I work as a teacher in computer design for couple of years.

I have classes called "Art & Internet" in museum for a year (2005-2006).

Before that I was a teacher in computer technologies for teenagers (2002-2004).

2. Grade levels taught.

Rodion: My students are teenagers (about 14teen years), I have classes with them 2 times in month. Other teachers have several different groups of students.

3. What is your background in art education? (When did you begin your studies and how many years did you study art in school?)

Rodion: I studied art for 5 years when I was a teenager, and in university I studied pedagogics and design.

I studied art for 5 years when I was a teenager, and in university I studied pedagogics and design. (Can you describe this experience. tell me a story about your art classes, teachers, etc.) I remember the times when I was a teenager and studied in the art school for kids very well. There were kids of different ages (~15 kids), but only two boys among them! Me and another boy. We were always fighting with him an once we quarelled so badly that never spoke to each other again. Besides, we thaught that being a friend with girls was like to be a loser:) kids, you know... So I can say that classes were terribly boring for me, because I haven't friends there. Nevertheless they were very useful, as I understand now.

4. Are classes in art offered in all public schools or is it an after school activity?

Rodion: When I studied in public school (1991-2000), we had some art classes, but that wasn't really serious. Education in some children art schools (after school activity) is very good (depending on prestige of school).

5. Are art classes offered free of charge or do students pay to attend?

Rodion: Art classes in public schools are free, but in state children school you have to pay some money.

6. What memories do you most value from your art education experience?

Rodion: I think the most valuable and useful for me were outdoor classes in summer. (Please explain why? A story would be nice.)

I think because our art school was situated in a very beautiful district of city. In summer we usually went outdoors nearby the school with our easel and paints. There are very picturesque areas there and it was really very pleasant to make landscape views. I liked to paint landscapes most of all.

7. In your opinion, who are the most well-known Russian art educators who have influenced you and the field of art education? How and why?

I don't know what to say about my teachers... I can say I value very much philosophic painters of Russian avant garde - Malevitch, Kandinsky, Filonov.

8. Are there contemporary art education books or journals that are useful to you in teaching art? If so, what are they?

I don't like journals, I prefer to visit different art occasions in the city (hopefully there is plenty of them!)

9. When you teach art, what concepts do you feel are the most important to teach?

Rodion: I think that the main thing in teaching is motivation, especially working with children. If you managed to motivate them to learn something - you may say that 80% of job is done. I mean a teacher must try to teach how to do something real. If you explain children that "today we will learn some new features in Photoshop" - it doesn't motivate them. But if you say "today we will make a real New Year post card in Photoshop wich you can send to all your friends" - that motivates them!

10. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?

I think that some collective games using computer may be very useful, like "Photoshop-tennis" for example.

11. What do you feel are the most important qualities of being a good art teacher?

Rodion: I think that the main quality is to be a good teacher, not a good artist. The ideal thing is a teacher by nature, altruistic person who loves to teach and knows how to do it in the best way.

12. Which Russian artists or styles of art are most often studied in art class?

Rodion: Classical Russian artists.

Shishkin, Repin, Ayvazovsky... you can find info about them in the internet resources easily.

13. Which other major artistic periods or artists are considered important to study?

Rodion: Russian avangard maybe. My view... I don't know. I think that if art reflects an epoch, then this type of art was really very reflective:)

14. What do you feel is the most important strength of art programs in Russia today?

15. Or what would you most like me to know about art education in Russia today?

> I'd like to know about the integration of Russian art and art education to the global system.

Tatiana Degtyareva

Questions:

1. What is the contemporary Russian art education history from early 1990?s to Now?

2. Is the content of textbook taught in Russian classroom? Is it mandatory to teach from textbook?

3. What are most important ideas taught in Russian art education today?

4. How does cultural transmission address technology and globalization in art education in Russia?

5. What is important for art educators in the west to know about Russian art and Russian art education?

6. How are Russian art educators trained at the university level and if there are alternative programs, what are the criteria?

They are trained at Pedagogical institutes (Universities),

there is no alternative programs, quite conservative and I am a bit critical about it

1. Years that you taught art in Russia:
>1983 -2003 I taught art in St Petersburg higher institutions

2. Grade levels & classes taught (grading system):
I taught university level students: future artists, future school teachers etc

3. What is your background in art education? (When and where did you begin your studies and how many years did you study art in school?)
I study art in the Art school being 14-16 y.o., and then 5 years study at the Academy of Arts. I had art in kinder garden (3-7 y.o.), then at primary and secondary school (7 years)

4. Are classes in art offered in all public schools or is it an after school activity?
Art class one in a week is offered in all secondary schools, for 7 years, then it is replaced by ‘cherchenie’ for one more year (smth like technical drawing?)

5. Are art classes offered free of charge or do students pay to attend?

The secondary school programme is free, after school ‘circles’ or special Art schools (usually 2-7p.m.) are to pay. The state Art schools are quite cheap even now, and in my days (1970s) it costed about half price to pay for import shoes (per month).

6. What memories do you most value from your art education experience?
I liked to draw when I was a child, when I went to the Art school I did not enjoy it…

7. In your opinion, who are the most well-known Russian art educators who have influenced you and the field of art education?
I respect all my teachers in the Academy of Arts though this is a very conservative school… Many great Russian artists were great teachers… I appreciate the esoteric circles of second wave of Russian avant-garde (or underground) of the 1960-80s. But it did not influence official art education system by now.

8. Are there contemporary art education books or journals that are useful to you in teaching art?
If so, what are they?
Daniel S. Kartina klassicheskoi epohi. 1987.

9. When you teach art, what concepts do you feel are the most important to teach?
an original is important, not from texts…

10. What kinds of teaching strategies do you feel are most valuable in nurturing artistic growth?
constant contact and personal development, keep interest

11. What do you feel are the most important qualities of being a good art teacher?
wider scope, no prejudices to another art, systemic views on art teaching and understanding of art

12. Which Russian artists or styles of art are most often studied in art class?
realism of the 19 century (what class, at school?)

13. Which other major artistic periods or artists are considered important to study?
n/a

14. What do you feel is the most important strength of art programs in Russia today?
continuity

15. Or what would you most like me to know about art education in Russia today?
it is trying to preserve the previous achievements in new social situation

Tim Embretson wrote:

Professors in both countries approach the a problem with the same ideas

of how to solve them, or how to help their students solve them.

I think that before I traveled to Russia I thought that the differences

would be great and varied. But once I was in the studio, and being

taught and guided by these professors, I cam to realize that they approached

things along the same lines as most American professor's you can use my name

thanks

tim

Rosa Bang wrote:

Hi Tim, I am sending you a message that is also sent to Maria Basom and Marjorie

Hibbard.

(You can ignore it; I've just stated you in the message that I know you and included

consent forms for your keeping.

However, can you email me back on the following two:

1. Permission to use your real name- just email me that it is all right or if not, I will need

to use a pseudonym.

2. Clarification about: what you noticed to be the main differences

between Russian and American art education/ culture?

Tim Embretson wrote:

Professors in both countries approach the a problem with the same ideas

of how to solve them, or how to help their students solve them.

I think that before I traveled to Russia I thought that the differences

would be great and varied. But once I was in the studio, and being taught and guided by

these professors, I cam to realize that they approached things along the same lines as

most American professor's

you can use my name

thanks

tim

Art Student Interview Questions:

1. What intrigued you about studying at the Herzen University? (The

approx. dates you were there.)

The main driving force for me to travel to Russia, to study was to garnish the opportunity, and expand my artistic abilities. Having studied art for some years now, I am quite adept at the post Bauhaus and American adoption of it way to study art. I wanted to be literally thrown into a new environment, and be able to do art at the same time.

I chose to do printmaking at Herzen University, because it so closely ties to my studio emphasis of Graphic Design. I of course was nervous, and somewhat apprehensive as to what was going to happen while studying, but that became the caveat, I used it to my advantage, and learned a great deal from very talented professors.

2. Can you describe what Herzen University symbolizes in terms of

the visual arts?

Herzen is one among many of Universities is St Petersburg, and from what I gathered, the rival art program is the much more apt to garner funding from government. This aside, the program at Herzen is full of highly talented art professors, all of whom have dedicated themselves to art education (a professors salary is not that high in Russia). It is because of this dedication and love that Herzen professors embody an unwavering talent and ability to teach, and help in the classroom.

From what I gathered, you will work for an art degree from Herzen.

Long hours are spent in every studio class. I was scheduled for 3-hour session twice a week. While they were receiving little or no pay for teaching me, I rarely, and in fact only left early once. I averaged 4-5 hours per session in the lab. This was not a special case. Professors spend hours outside of the scheduled class helping students, and students are in turn, expected to do the same. The result is talent that puts one in awe. Classically trained artists are its goal, and the artwork that results is absolutely amazing.

3. What were the art classes you took in the school like? How long were they?

What was the relationship between teachers and students like? What was emphasized? techniques, art history, design? (And which artists or styles of art would you say was focused predominantly in the studios?)

Without a doubt, Russians (both student and professors) are realists.

There are varying degrees to this realism, but almost everything drawn or depicted is of a realistic nature, and holds elements of architecture, nature, or human beings in them. This created a special situation for me. I tend to lean towards abstract representation in my

artwork. So on my first tour of the art building, I was a bit intimidated, but my professors made it clear that they would work with me, and encouraged my abstract sensibility, even though I could tell it is not what they typically suggest their students to follow.

My relationship with the professors varied from what a typical student professor relationship would be. It was hard for me to gauge what that typical relationship would be, as I had my own studio time with them, and when their were other students present, I could not understand what they were talking about, so that was hard to gauge. But, like in the United States, I think it depends highly on the professor and their style, or willingness to become a closer confidant.

4. Can you describe a personal story or meaningful experience you had in Russia with the visual arts and other Russians or people you studied with at the Herzen?

One instance that comes to mind is when I was working on a lithograph print, and I was told to draw something on this huge heavy stone. I sat down and tried to think of what to draw, and what came out was something along the lines of Joan Miro. As I sat and looked at what I had done, and then glanced at the beautiful prints of the Russian students, they were vastly different. But a student walked in, looked, and proclaimed ‘Miro’ (in a heavy Russian accent of course). That moment was intriguing to me, and it was then that I understood what I call the universality of art. I could not communicate with this student at all. But with a simple statement of an artist’s name, I knew what he was talking about, and he knew what I was trying to achieve. We did not need words, the art spoke for itself. It is truly amazing as how art can transcend language barriers.

This rings true in another experience; me and another American student were invited to one of the professor’s personal studio. We enthusiastically agreed to go. Not apparent to us, it was an hour walk away, and when a Russian invites you into a personal setting, it is a very drawn out event, full of food, drink, and great conversation.

Neither of us spoke Russian, nor did the two professors speak English, and our interpreter was just learning English. But there we sat, for 3 plus hours looking at his amazing art, talking about art education, and general differences between the two countries.

These two experiences greatly impacted much of outlook on art and art education, but also changed my thinking in general.

5. How has the 5 weeks you were in Russia impacted your view of Russian culture and their attitude towards the visual arts? What views and attitudes were you able to observe of the Russians towards the arts (both teachers' and the students' attitudes and values).

While I was doing a completely new art medium while I was in Russia, I was also immersing myself in all areas of Russian art. To be honest I did not know a lot about Russian art or visual art before I went. I knew the big names, Malevich, Kandinsky, Tatlin, but beyond that not much. Upon going to many, many, many museums, often more than twice, I began to witness and realize what art and visual arts have meant to the Russian people. Whether it is a form of self-expression, which often in their tumultuous history has been stifled, or a way to worship a God or Goddess, Russians are a very visual culture.

In regards to my studio area, graphic design, this is new and burgeoning area. The Universities are just beginning to add computer labs for that purpose. While they have

very traditional methods of teaching, they are widely versed in their methods of understanding and interpreting art on any level.

6. How do you think the 5 week experience at Herzen, will direct you in your future towards your studies in the arts? (How has the experience influenced your attitude about being an artist/ art student? What values and ideas have you assimilated into your own, before/after, going to the Herzen?)

I may not be always consciously thinking about that trip, but it has affected me on all levels of my life. I am constantly drawing on the experiences and methods that I gained to help with my art education here in the states. When I feel myself struggling with an assignment or a project, I think about what it was like to have only art, and the stroke of a pencil to communicate, and things are always put in perspective. I also gained a new level of confidence in my own art, and art making capabilities. I put it all on the line when I walked into that Russian art studio, but in a sense, so did my professors. I set out to, well, I had no idea what I was setting out to do to be honest, how can you in a situation of that magnitude. But was happened was a true and honest connection between someone who knew so much, and someone who wanted to learn all of it. I gained so much from my professor that I have yet to realize fully the capacity that he has affected me. The outcome was immediate of course on my artwork, but there is also an underlying affect on my artwork that keeps on manifesting itself in new and varying projects that I run into.

7. Last, what friends, who are Russian and know English, did you make at the Herzen? Describe what you learned from them. What would you like Americans to know about

Russian art students, art teachers, and art school(s)? General and personal Successes? Struggles? etc.

In all honestly, my program was so busy, and so full of things to do, we did not connect on a level of friendship with students. They were finishing their semester, and I had personalized 3-hour time span to myself in the studio, no one else. Now that is not to say we did not have any interaction, we had fleeting interactions with people, one-time conversations. I would venture to say that it was those fleeting interactions with chance students, professors, faculty, people at restaurants, or walking down the street that affected me the most. I was apprehensive about certain aspects of the trip, but I felt at home in St. Petersburg, and the main reason behind that is because I was welcomed undoubtedly.

In regards to professors, I think that they get a bad rep wherever they teach. I of course was apprehensive about going to school there, but that quickly faded within the first ten minutes of attending, and the entire experience was one of the highlights of my life.

Kara Baillie transcription:

Kara Baillie

Well, as specifically what I remember, the great difference between the United States and the Russian system, even Alexander, in the United States, we encourage all students and all art is good art. It is not necessarily that we are lying, its just that we encourage all students in everything that they do. We don’t really decipher who is good and who is not, because art in the United States is very subjective and it is all up to the viewer. While in Russia its more objective on what you see, and its very based on the fundamentals granted there are and were amazing abstract artists.

They are very rigorous in their training and if it’s not good they will tell them that its not good and I specifically remember Ksenia had complimented my work and she said that “It’s pretty good.” But in the United States if someone had said that to me, after hours of working on it, it would have bothered me. But in Russia I realized how much of a compliment that was.

Russian students also take class very seriously. They don’t think twice about having to sit in a class for 3 to 4 hours. They dress up to go to class. I don’t know how many times in the United States, us talking about skipping class, but over there its not even thought about over there. They realize that it’s a privilege, that education is a privilege.

It’s pretty rigorous over there and it’s paid for by the students. They earn it, because of their skill. Some of them come from all over the place like Siberia. Some of them live there for 2 to 3 years. All they do is school and they know that an opportunity. Essentially I feel like in the United States, students feel like their opportunities are granted.

Alexandr and Ksenia are husband and wife and they have different teaching styles. Alexandr is probably more sensitive to an artists’ needs, because he is a struggling artist himself. Whereas Ksenia is an illustrator for children’s books so she is more of an established artist. I’m not saying that's only on a scale of public; Alexandr has made some great works, but he’s also been there struggling. He is more of a sensitive artist. I worked more under both of them and Alexandr is more to venture somewhere and you learn a lot and he’s more free reign, whereas Ksenia is more knowledgable as far as stuff. I had Alexandr for 5 weeks and Ksenia for 2.

It wasn’t a structured class as more of an independent class and I worked with watercolor. The class was for an American art students and the first day we learned about supplies; Ksenia took me to an art store. I just went out in the city and found a spot to sit at, and it was basically plain air watercolor like you do from nature. She taught me to draw what I see and do perspective and Alexandr did the same.

So I drew a lot and experience for me St. Petersburg and see what I could see and experience as an artist. And one time specifically, I remember it started to rain, and so I quickly started to put it away, and Ksenia said, “No, no, let it get a little bit wet, because

you will always remember this." So they are very much about serendipity, just letting things happen. You know when I car gets in the way, when you are drawing this beautiful bridge, draw the car. It is all beautiful, let it all be part of your experience.

Rosa: Are there any like any stories you can share with me, interactions that you may have had with other people, students?

Kara: As far as other Russian students, they are very disciplined, they are very much into their work, as far as taking themselves very seriously. They want to be there. The Russian students I knew, we didn't have classes together. It was independent study. Something that I particularly remember, as how far we take things for granted, I remember talking about my car and moving into my new apartment, just making conversation.
And I just remember these girls were like, "You have your own car and your own apartment!?"

They either live in hotel or live in flats with their parents. There just isn't a lot of opportunity as far as just the idea of being on your own and how much freedom. I didn't think much of it having all these opportunities, to be free and on my own, until I didn't realize that they don't get that chance. Maybe if they get married you know and even at that married students are still living with their parents too.

Rosa: So they are a family oriented type of environment.
Kara: Absolutely, you are not defined by what you have, but who you are with, like who are your family, your friends.

Rosa: Who are the artists that the students valued in Russia?
Kara: They have a great deal of respect for the masters there, people who have paved the way, just like we do.

Rosa: Were there any techniques that you learned that was, very interesting to you?
Kara: I learned how to use watercolor, because I have never used watercolor before, and I relearned perspective drawing. With watercolor I learned how to manipulate back and

how to mix colors, but I had never worked with watercolor at college level. So I give them credit for teaching me how to use watercolor.

Rosa: Will you be graduating soon?
Kara: Yes, I will be done at the end of this month.

Rosa: Aside from art history, since that is not the main focus, you spent many hours just developing skills and techniques in the watercolor and perspective class.
Kara: And again, I want to stress, that it was a very individualized based class. They asked me what I wanted to do and they tried to meet my needs.
I remember one day I painted on tiles and oh! I did a self-portrait painting as well. I did cold batik; so basically, it was for me to broaden my horizen and do things that I hadn't done before, because the other art students did photography.

Rosa: How did they evaluate your art work?
Kara: They really respected… at the end of the class, I had all my work up and part of me was ashamed, because it wasn't as good as the other art students, and the other works that I had seen in the hall way space. They were really proud of me that I stuck with it. Even my American students encouraged me and said that I did a good job and things like that; because they knew how much the work was different for me and how hard I did work. I worked 3 hours a day and then I also did work on my own.

Rosa: Were you able to look at a lot of other people's work, while you were working on your stuff?
Kara: Not particularly, I only spent a couple of days actually at the university. We had a tour, and we had of the scholarship winners of the Russian students, who had gotten them from the Herzen.

Rosa: What styles of work did you see around the school?
Kara: Essentially, it was a style from a realistic… it was a technique of pieces that looked real and huge pieces of paintings. This one person was working on a huge canvas

and a group of people. You can see all the details, things that they would spend hours and hours doing.

Rosa: You said you were able to spend some time with the Russian students outside of class? Can you tell me what you did?
Kara: We would go out to get coffee and we went out to a couple of bars. And they like to dance.
Rosa: Did you go to any galleries?
Kara: Yes, there was one, and the work was just amazing! The work is incredible, very disciplined.
Rosa: What made you decide to go on this program?
Kara: Well, Alexandr was a visiting artist at that time and I worked at the art store at UNI; and I had remembered coming in contact with him a couple of times and he would ask me about the trip. He would ask me if I would go. And I would say I don't know and my sister was supposed to get married that June and so I said, “I don’t think I will be able to.” But they ended up moving up their wedding and it just felt like I needed this experience. I felt like he was very encouraging from Alexandr, he was like, “You should go.” And I thought about it and felt like there was never going to be an opportunity like that again.

Rosa: So Alexandr was a visiting artist and what class did he come.
Kara: No, I just remember he was working with another Russian artist, named Yuri, and they ended up having a show together and showing some of their works.

Rosa: Can you tell me the style, theme of work?
Kara: Alexandr did a lot of watercolor of portraits and he was really amazing! He could totally capture a personality. And Yuri did a little bit of drawing, which was really neat.
Rosa: Alexandr’s work is realistic and does drawing of perspectives.
Kara: He does a lot of sketches and things as well, and he has an amazing way of capturing the spirit and the soul, or personality.

Rosa: May I ask what your major is?
Kara: I am art- drawing and painting, studio major.
Rosa: Based on what you felt that you experienced in Russia, what did you feel that was something that would last with you?

Kara: Definitely, I know not to take anything for granted. As an art student here, I have the freedom to express myself in anyway that I would like to. People will take me as seriously as anyone else. If I feel like throwing mash potato on a canvas and calling it art, somebody will buy it. And that is a huge opportunity that we have and somebody will buy it. Were as in Russia, it is pretty strict and if you are not the best of the best of the best, your chances of succeeding as an artist are not…well, you know, it will just become as a hobby.

You see a lot of street vendors and there are so many of them and they are all so talented. You know that they have a job like everybody else, and this is something that they are doing, because they are so passionate about it. Whereas in the United States, we have the opportunity to be art majors and potentially make art work and maybe sell it. And in Russia they don't have that opportunity. It just kind of a hit or miss thing. It helped me realize how fortunate we are as American students with our education.

Rosa: So there someone has set parameters, so if you don't fit into this category or this type of way of doing art, your not going to make it in the art world here.
Kara: It's kind of like that, but it's also who did paint, left Russia. You know they may be Russian artists, but they left Russia. Kandinsky was an amazing abstract Russian artist, but he also left Russia and did his work; Russia gets credit because of the name, and they have all kinds of paintings in their museum. It was more or less that he had to leave that environment and study outside of that, in order to do that.

Rosa: Students there don't speak English?
Kara: Sure, they do, there just very modest. They don't think their English is very well, so they don't speak a lot of it; but if you get them one on one, they are actually quite good.

Rosa: What stuck out at you in terms of the building?
Kara: It was just really random. Some buildings are really nice and some buildings are really run down. They don't spend tons and tons of money on their buildings, like we do. They use what funding that they do have, to the best of their abilities.

Rosa: Are they government owned?
Kara: Perhaps?

Rosa: About teachers' pay, do you know if they were paid well?
Kara: No, they didn't get paid well at all. I believe it was a $100 American dollars a month.

Rosa: Wow! How did they survive?
Kara: Cost of living is quite a bit less.

Rosa: Were you able to listen to the radio or tv?
Kara: Yeah, once again it was really random. They would have American songs that had been a few years old and they would have Russian music. They would listen to a lot of dance mixes, like Techno.

Rosa: What did you like about the food?
Kara: The food was terrible. It was like a lot of cabbage and vegetables, butter, and things like that. After the first meal, I decided to go on a vegetarian plan, because I didn't know what they were serving me. And I didn't want to be rude, because of not eating it, and meat is really accepted there. For one meal, they would serve meat at least one time, and that was a really rare occasion for the Russians. But I didn't want to offend them, so rather than eating it at all. But they had amazing dessert, coffee, and bread, and their ice creams…

Rosa: Is there anything else would you like me to know.
Kara: Just that they are really good people. They take care of you. Like in America, you know like in America, we help somebody out, if it helps us. When somebody lends, you a dollar you expect a dollar back. In Russia, it's so different. They help people, because they really want to. They love people and their extremely generous and giving. They are great people. They are really hospitable as well. If they can help you in any way, they really want to. It's just who they are and they are very proud of who they are.
Rosa: In their identity so who they are, is what represents them.
Kara: Your first reaction, as an American is "Why? Is there something you want me to do for you?" They love their city, they love who they are. If they can help you experience their life and their city, they love it.

Rosa: It's this feeling of genuine wanting, for the wanting of doing something. It's just interesting the cultural difference between theirs and ours.
So were there any school functions or meetings, gatherings?
Kara: Nothing like that. We would meet for coffee.

Rosa: Did you get credit for those 2 classes?
Kara: I got an hour worth of credit for those 2 classes. And then I took Russian language courses, so I got some credit for that as well. I ended up getting 5 hours of credit, all together.

End of Transcription.

APPENDIX F

Margery Hibbard Essay

Margery Hibbard wrote:

Hello,

I finally have been able to take some time to write about my experience in Russia. I've attached this document. You can see it was in 2001 when I traveled to St. Petersburg.

To answer your questions:

1. Years of teaching experience:

Margery: 20+ years of art teaching experience--including elementary, secondary, university

2. Area of Specialty:

Margery: Specialty-my emphasis for my masters was both painting and art education. I have taught many general courses as well as drawing I & II, visual inventions, & visual perceptions at the UNI.

3. Places you've taught or are teaching:

Margery: Ledyard Community School, Sheffield-Chapin Community Schools, St. Paul's Lutheran Elementary School, University of Northern Iowa, Waverly-Shell Rock Community Schools.

4. What you feel is most important thing you learned about the Russian art education/ teachers, students, system:

Margery: I guess the message of repect.

5. Anything you feel that has influenced you and in your own teaching from the Herzen art program:

Margery: The extensive art education experience.

Russian Art Education Reflections by Margery J. Hibbard, Adjunct Instructor

The fall of 2001 I traveled to Russia with a group from the University of Northern Iowa, Cedar Falls, Iowa. The other representatives in the group were there to teach technology to students at Herzen Pedagogical University. I was there as the first staff guest from our university art department. I videotaped classes, staff, the facilities, and other details helpful to promote future student visitors from our Iowa campus.

The semester of my visit to St. Petersburg, the University of Northern Iowa was hosting the first art professor from Russia for an exchange program between UNI and Herzen Pedagogical University. This man was my office mate and was Alexandr Mazuga. Before I departed he gave me his wife's name and phone number and urged me to contact her once I arrived. His wife, Kensia, is a highly respected and renowned art professor in St. Petersburg at Herzen and several other universities. (Many professors teach at several universities as the salary is so poor at each one.)

My first impression of the art department facilities after climbing four stories in dirty stairwells was the drabness and near shoddy appearance of the hallways. The poor lighting and unkempt hallways contributed to this feeling. The area exemplified the limited finances for Russian campuses we had been told about. Later I was shown construction and remodeling in progress that will update the classrooms, so major renovations and needed improvements were beginning. The most overt example of the lack of financial support and indifference to this problem was the gaping hole in the floor of the main hallway of the art floor. It was a large, hazardous, dark hole through the wooden floor into the sub-structure. It was not barricaded, everyone just knew to walk around this potential danger.

The hallways were lined with former students' framed final works. Their artwork becomes the property of the university. I was shown many examples of these efforts in a storage area as well. A staff member curates all of the students' works. I was allowed to photograph many of these. The art was beautiful and well done. All was representational—no signs of abstraction were evident.

I observed a number of art classes in progress at Herzen. The method of instruction would be termed classical in approach. There are many plaster reproductions

of classical sculpture throughout the department such as Michelangelo's David. The students often sketch and draw these examples. The students would never think of sitting idly and stating they have nothing to do. They fill in time by drawing the sculpture reproductions. These students would never just sit around and converse, they are always making art.

I found several things of great interest to me as I observed the students. First of all they all dress impeccably. Our U.S. students come to class in grungy attire as they expect to make art and get dirty in the process. Many of the young women were wearing wool sweaters and skirts. The Russian students all dress to show respect to their instructors. I spent a lot of time with Kensia, Alexandr's wife. She did not worry about arriving late to her classes. She knew her students would be there working regardless of her presence. Russian students would never think of leaving because their professor did not appear within 15 minutes. She was correct, her pupils were diligently working when we arrived well past the start time of her class. As we talked I realized there are days when Kensia does not go to her class, but the students would all still be in attendance, diligently doing their work. Kensia often discussed how some class members were very hard working and how others were very lazy. She was quite open with these comments directly to the students. (Hmm, how would we classify many of our U.S. students?)

Respect is a major component of the Russian art education system. The professors have great respect and honor each other. I was invited to visit the studio of one of the older staff members. We had some difficulty finding a time in the full schedule I was following to visit him, but Kensia stressed the importance of honoring this man by not turning down his invitation. First of all, it was a great show of respect for me that he extended this invitation. It would be very disrespectful if I did not accept his offer. She and I walked several miles and climbed many levels to the top floor of an old building to access his studio. This gentleman was very gracious and served tea and coffee and pastries. We were there several hours as he showed me many of his paintings. It was a wonderful afternoon. He gave me a copy of a catalog illustrating many of his famous works. This man is respected for his age and art accomplishments throughout Russia and Europe.

I was shown great respect by the classes in many of the schools I visited—when I was taken into a classroom the students all stood and gave me their attention. It was a heady experience. I was treated as a very special guest in each school.

Kensia took me to a number of art museums in St. Petersburg. Her knowledge of art history is extensive. Her family history is of artists. As we walked several blocks from the campus she pointed out a large sculpture atop one of the buildings. Her "granny" had repaired damage to this piece after it was damaged in World War II. Kensia's artist grandfather survived the German occupation of St. Petersburg and nearly starved, only to die when he was given too much to eat and drink after being freed. (Kensia's husband Alexandr honors this man and proudly paints with the tubes of oil pigment Kensia inherited from her grandfather.) She also showed me the large, impressive Danish church that her uncle, an architect, had designed and built. This art heritage is greatly respected and honored in Russia.

Kensia arranged for me to visit an academy near Herzen for fine art students. Children from Kindergarten through high school attend this school for their pre-university experience. The school's entire focus is on art. Kensia and Alexandr's adult son graduated from this school. We saw an example of his work done as a young boy still hanging in a classroom. The students were very serious and were not distracted by a guest observing them. In one history class each student stood to share his or her responses to the questions being presented. Their answers were thorough and extensive, these students were very knowledgeable and well prepared. This was an amazing facility.

Art students are very serious in their studies. Their knowledge of art history is extensive. Russian art students are very well taught in all aspects of art, not just their area of interest and emphasis. Their art education covers their lifetime. The U.S. art education is much more limited in my estimation.

We have erred in our hosting of the Russian art professors at the University of Northern Iowa. They are given wonderful apartments for living quarters, given free meals and monetary compensation by the university foreign exchange department, taken on sightseeing treks around the U.S., and treated very well. Many of us have hosted these people in our homes and community. **But, the art department has failed to show these**

professors the respect they know and expect in Russia. Their monetary incomes in Russia are deplorable—Kensia told me they do not know from one paycheck to the next what the amount will be. Yet the one major commodity they have is RESPECT. They have earned their place in their university through hard work and perseverance and struggle, and they know they have the respectful honor of their peers. Alexandr was upset during his last visit to the UNI campus because the U.S. art faculty did not honor him and his colleague (his art department head) with the respect they were due. I have learned, the Russian art professors expect their full reward, but it is not monetary.

APPENDIX G

Jean Petsch Essay
From Jean Petsch:

Rosa,

I'm attaching a few things I've written...one for a book that was published by Maria Basom and Sergay Goncharov and another for the exhibition catalogue that is going to print in the next couple of weeks. I'll also attach a few pictures.

Jean.

"Creating Our World: Russian-American Children's Art Exhibition"

Jean Petsch
Associate Professor, Art Education
University of Northern Iowa

Bringing together the artwork created by children in Russia and children in the United States has involved many fascinating and heartwarming experiences for me. When I look at all of the gathered artwork, as it is being prepared for exhibition, I recollect my experiences visiting and working with students and teachers in schools and the feeling of each place I encountered. When I first visited schools in Saint Petersburg I was charmed by the children and the artwork they made, sensing an inherent beauty, warmth and openness. I also noticed how their work told stories, the stories of their lives and their imaginings. This observation inspired my thinking about bringing children's artwork together in an exhibition which would allow them to share their experiences and expressions with each other and with all who attend. When viewing the artwork in this exhibition we all may find relation, deepening our understanding of others, while finding

commonality and realizing our shared humanity. We may see ourselves, our own experiences, memories, hopes, dreams and wishes more fully.

In preparation for this exhibition, I visited several schools in Waterloo and Cedar Falls, Iowa and also in Saint Petersburg, each school having its own character and each school facing unique and common challenges. Despite the differences in schools and locations, every place I visited I found children to be joyfully involved in their art making activities. They were full of questions and ideas, curious, silly, rambunctious, enthusiastic, imaginative, open and eager to share.

In spring 2006 I began gathering artwork from children in Cedar Falls and Waterloo area schools. After contacting teachers, I planned days to visit art classrooms, talk with students and even work with students on their art projects. The clay "sea creatures" created by second grade children at Cedar Heights Elementary in Cedar Falls were made by children during their recess time, specifically for this exhibition. I joined Nancy Barsic, the art teacher at Cedar Heights, and the students while they created their artwork. The students were excited about participating in this exhibition. They seriously, yet playfully, shaped their "sea creatures" with clay. It is common for students find enjoyment when creating and expressing in art class. However, for this project there was a special quality in their excitement. Knowing that their work would travel to Russia, a far away place that they knew something about but had not visited, and the prospect of sharing their work with children who live there, allowed these second graders to open their imaginations and their realm of possibility, of self and the world. They would be able to tell about themselves and their lives, and in turn, see and experience the creative expressions of Russian children. Sending their work to Russia and knowing Russian

children would be sending work to Cedar Falls, made this place and the people who live there more actual, more real and more meaningful.

My visits to Saint Petersburg schools have been unique and special experiences. I was privileged to visit a variety of schools and also work directly with students on a previous mural project at the Second Gymnasiia of Saint Petersburg, an urban school in the heart of the city. Another school I visited is the Music and Fine Arts School in Nevskaya Dubrovka (Nevskaya meaning, near the Neva River; and Dubrovka meaning, town of the little oak forest). This town, about forty seven kilometers outside of Saint Petersburg, has a population of approximately three thousand and is situated on the bank of the Neva River. As I arrived at the school on my first visit I was impressed by the building itself. It was inviting and unassuming, seeming as though it had been there long enough to become part of the landscape, rather than something placed on it. The welcoming feeling continued as I entered. The art teacher, Lidya Simonenko, and Head Master, Valentina Alexeevna Kosoreva, were gracious hosts. I was fascinated by the artwork the children created. The everyday lives of children, their rich history and full imaginations are present in their work. Paint, shapes, forms and intricate detail are concentrated, filling the surfaces of paper. Russian fairy tales, Russian history and present life are frequently the subjects of children's artwork, providing rich narratives for imaginative and fantastic visual interpretations. These themes and the visual qualities of their artwork can be seen and felt in the environments where these children live. Saint Petersburg, a city of approximately five million, is a concentration of people and architecture, brimming with culture and endless detail; and the Russian countryside, with

thick birch forests and freely growing foliage is magical and mysterious. These places hold Russia's history, folklore and lasting spirits of people and events.

My hope is that as we experience the artwork of children we can see that making art is more than representation. It *is* experience, it *is* life. Children have a special ability to use their own inventive capacities to imagine and express, and their artwork can remind us that creativity is allowed rather than taught, nurtured rather than imposed, free rather than structured or pre-defined. Providing places, such as art classrooms in schools, where children can involve themselves in the generation and exploration of their ideas and the wonder of their experiences, opens their understanding of themselves and their world.

The generosity and cooperation of many people at many institutions made this exhibition possible. I have been especially moved by the generosity of the children who are involved and who have shared themselves by sharing their artwork. This exhibition is not a competition, nor does it involve prizes or ribbons. Even so, when presented with the prospect of participating in an event where their artwork would travel far away to be shared with children, parents, teachers, schools and communities, I found that children were immediately excited and unconditionally willing to allow their artwork to be in this exhibition. A fifth grade student at a Saint Petersburg school realized, "We can speak to other children through our artwork." This exhibition allows a conversation to take place between the children of Russia and the United States. And it allows all of us to turn our attention to children, their lives, their imaginations and their artwork.

Experiences and Impressions:
First Summer Institute for Humanities and Fine Arts in
St. Petersburg, May 2001
by Jean Petsch

University of Northern Iowa

Children's Artwork and Visiting Schools

The artwork of children and art programs in St. Petersburg's elementary and secondary schools have been continuing interests for me. I have been amazed with the imaginative qualities of the children's artwork I have seen in St. Petersburg. Their magical work is inspired by their natural and human-made surroundings, Russian History, their present lives and experiences, fairytales and fantasy. The artwork is intricate, detailed and colorful. During the Summer Institute I had the opportunity to visit the Second Gymnasium, which was a ten minute walk from our dormitory. This public school serves first through eleventh grade students. During the time I spent at the Second Gymnasium I was able to accomplish the second phase of a mural exchange project I had started between fifth grade students from Cedar Heights Elementary in Cedar Falls, Iowa and fifth grade students at the Second Gymnasium.

The murals, created by students at both schools, were done for the purpose of telling about and learning about each other. The murals were exchanged as gifts. It was my hope that the children who participated in this exchange broaden their understandings of our shared humanity, seeing each other as connected and finding differences to be what makes us interesting to each other. Because culture is made evident through the expressions and creations of individuals, sharing artwork was a primary source for

learning about each other's experiences, perspectives and ideas. A conversation between these fifth grade classes could take place through their artwork.

The size of each of the canvas murals was approximately 5' x 10.' Twenty-two students worked on the mural created at Cedar Heights Elementary and fifteen students worked on the mural created at the Second Gymnasium. The students included life size portraits of their upper bodies and faces and also images of their communities and activities. The compositions of the murals were decided by the students. In the murals created at Cedar Heights Elementary most of the students placed their self portraits in rows in the foreground, while the students at the Second Gymnasium placed their self portraits around the perimeter of the mural (see Figures 1 and 2).

With the organizational assistance of Liudmila Maratovna, Director of the Second Gymnasium, and Lydia Shenbereva, the art teacher, we were able to gather a group of fifth grade students who responded enthusiastically to the idea of painting a mural. These students were also eager to test their abilities in speaking English with us. We worked on a stage in the auditorium and were a great curiosity for students passing by during their breaks between classes. There was a high level of excitement. The mural-makers happily, yet seriously went about their work, and if any of the students drifted away from the task, Leza, the self-appointed student boss, would be sure to bring them back to the work at hand. I think the experiences we had making artwork at the Second Gymnasium can best be described by some of the students' responses:

Leza (the boss): "Our countries can be friends. We can be friends with other children. They know us and we saw their faces. Their faces are very happy and funny and we are

funny too! We make this so American children, children in your state, so they can see us."

Acya: "It was very fun and I was very happy to see it, do it, everybody draw the picture of yourself, not because you tell them, but because they want to do it. And it was very lively. I feel very glad, happy to share it. I think it was one of the most beautiful pictures that we do."

Katia: I wanted to draw *more*! I think that American children are very interesting. They're very funny and they can give their pictures and we can give our pictures too, and we can speak to other children through the artwork."

I happened to see Vladimir Pavlov, a Russian university student who was at UNI during the previous spring semester, in the St. Petersburg dormitory lobby one day. He had visited Cedar Heights Elementary while we had been working on the murals. He had also been a student at the Second Gymnasium while growing up. When comparing the students at both schools Vladimir commented, "They're just the same." I agreed.

Excursions

The architecture and cityscape of St. Petersburg and the surrounding area sparked imagination and wonder during my time spent there and long after. I immediately felt the presence of a vast history. The lasting spirits of people and events became know to us through our being in places that held meaning. A special teacher, Alexandre Mazuga, accompanied and guided us on many of our excursions, bringing the past to the present and enriching our understanding through his teaching. His heartfelt and giving approach and his sensitivity toward us personalized and enhanced our experiencing and learning. A rich history came alive as our imaginations were engaged.

We were fortunate to be able to travel to interesting destinations outside of the city such as Pushkin and Novgorod. I especially enjoyed being in the Russian countryside with its thick, birch forests and unruly, freely growing foliage. I could see how the magical, mysterious quality of the Russian landscape inspired the imaginations of artists and writers throughout history. The architecture that had been in place for hundreds of years seemed to be a part of the landscape rather than something placed on it. Structures seen on our excursions outside of the city included inviting, yet humble dachas, elegant and intricate palaces and enduring fortresses. Each place we visited seemed to be waiting to tell what all it had seen.

Building Friendships

All of our experiences and encounters were made possible because of the generosity, openness and kindness of our colleagues and friends in St. Petersburg. Their graciousness was evident in every aspect of the Summer Institute and the Mural Exchange Project. Meaningful connections and lasting friendships were created through our listening and telling about our life experiences, our cultures, our politics, our struggles and our joys. We could see ourselves as individuals with a shared humanity.

APPENDIX H

Timeline of Russian Art History and Art Education

1700's and 1800's Russian Iconography (Paintings of Religious figures/czars)

1700's and to now Folk Art (Nature and Myth)

1903 to 1915 Expressionism (Die Brucke & Der Blaue Reiter)
Wassily Kandinsky Expressionist/ Bauhaus Nonobjective painter

1907 to 1940's Cubism
Alexander Archipenko Cubist: Sculptor
Liubov Popova Cubo-Futurist: Painter

1913 to 1928 Constructivism and Suprematism (1913 to 1928)

Kazimir Malevich	Suprematist: Painter
Vladimir Tatlin	Constructivist: Painter, Architect, Stage Designer
Liubov Popova	Constructivist/Suprematist: Painter, Textile Designer
Eleazer Lissitzky	Constructivist/Suprematist/De Stijl/Bauhaus: Painter, Typographer, Designer
Naum Gabo	Constructivist: Sculptor
Alexander Rodchenko	Constructivist/Suprematist: Painter, Photographer, Designer

1924 to 1940 Surrealism
Marc Chagall (Fantasy/Nostalgia; Painter)

1917 to 1932 Proto-Socialist Realism
(Atheism/Bolshevik overthrow of the Russian monarchy/dictators)

1932 to 1945 Socialist Realism
1945 to 1953 Early Working-Class Impressionism
1953 to 1970 Soviet Working-Class Impressionism
1957 to 1975 Impressionism and the Severe Style

1972 to 1985 Decline of Socialist Realism; Unofficial Art

1985 to 1991 Official Unofficial Art (Fall of the Communist government, 1991)

1914 **Social Realism**- view of art as a means to establishing and promoting political ideology of socialism, that all citizens are considered equal and the collective needs of the community is valued over the individual needs.

1960 Avant Garde Styles of art and Nonconformist art called Unofficial art

1970 **Sots Art** (Social Pop Art)- not consumerism of materials (Western) but consumerism of ideology (Russian)
Unofficial Art

1980-1990 “Official Unofficial Art”

1990 **Modern Art/Contemporary Art**- concern with the formalistic qualities of art such as elements and principles of design. Views “art for art sake.”

2000 **Post Modern Art**- interest in the art making process rather than the product and pluralistic in view that art is for just the elite, but for the mass. Views art as a a means to communicate and express cultural social traditions, beliefs, and values.

APPENDIX I

Terms

Bologna Process

Education initiative started by European nations to unify higher education throughout Europe and was joined by Russia in 2003.

Brain Drain

The emigration of a significant proportion of a country's highly skilled, highly educated professional population, usually to other countries offering better economic and social opportunity (for example, physicians leaving a developing country to practice medicine in a developed country).

Ideology

An organized collection of ideas.

Socialism

An ideology that states property and the distribution of wealth are subject to social control. Proponents of this ideology condemned capitalism and private property. Defined by Karl Marx as the abolition of markets, capital, and labor as commodity.

Communism

Is the broader branch of socialist movement that was started in the 19th century by the working class. It is political ideology seeks to establish a classless, stateless social organization based upon common ownership of the means of production.

Humanism

Falls under the category of ethical philosophies that affirm the dignity and worth of all people through self-determination, which rejects any transcendental justifications, such as religion.

IZO

The Russian Department of Fine Arts responsible for lesson objectives

Russian Federation

The country’s official name of current day Russia, since the fall of communism in 1991. The type of government under this title is said to be Republic made up of the president, parliament, and ministries.

Ministry of Education

Branch held responsible for overseeing the nation’s education system; similar to America’s Department of Education.

Moscow

The present day capital of Russia, where the Kremlin wall is located and was originally built to protect the city walls, but now is a symbol of the heart of the city holding the nations wealth and parliament.

St. Petersburg

Capital during czar Peter the Great's rule, known as the "Venice of the north" and "the window to the west." Also known as Leningrad.

Czar

Title for Russian royal ruler, derived from the name Caesar ruler of Roman empire. Moscow was considered the third Rome by Russian czars, following Constantinople of the Byzantine Empire after the fall of Rome from the Roman Empire.

U.S.S.R.

Union of Soviet Socialist Republic, or Soviet Russia, the name of the country after the assassination of the Romanov family by Bolshevik revolutionaries in 1917. The country was ruled by totalitarian dictatorship founded by Lenin and communist ideology of Marxism for almost 74 years.

Post-Soviet Russia

Time period after the fall of communism and Soviet government in 1991 to now.

Cold War

Tension between Russia and the West over nuclear weapons of mass destruction

Iron Curtain and Iron Fist

Stalin the dictator that ruled Russia during the 30's and 40's promoted industrial development for the nation

The Thaw

Breshnev time period where Russia slowly aimed at relations with Americans and the West

Sputnik

The first of a series of satellites to go up into space and created by the Russians in 1957. This historical event prompted American leaders to reform and restructure American education with a greater emphasis in math and science. Similarly in art education, art was structured more academically based with the DBAE, Disciplined Based Art Education, predominantly revolved around Western art and artists and also Western views of art.

Now the movement for art education is redirected towards MCAE, Multicultural Art Education in response to an increasing diverse community and inequities found in mainstream education. MCAE encompasses pluralistic view of

art, art of the mass and diverse cultures, not of the elite. While DBAE consists of five components to teaching art in the classroom: Art Production, Art History, Art Elements and Principles of Design, Art Techniques, and Art Criticism. MCAE consists of all of the above including art history and cultures other than just those of western nations.

Glasnost
Policy for "openness" started by Gorbachev's presidency.

Perestroika
Policy for "restructuring" also started by Gorbachev in the 1980's.

Unofficial artists
Russian artists who were not accepted by Soviet government and were often not acknowledged or persecuted.

Official artists
Russian artists who were acknowledged and funded by the Soviet government for propaganda art, promotion of communist ideology

Pushkinskaya
District in St. Petersburg, Russia, known for the nonconformist arts and culture. Literally translated as "Pushkin street," named after Alexander Pushkin, a Russian cultural icon known as a famous poet from the 19th century.

Russian Icon Art
Art of Russian saints and holy figures from the Russian Orthodox Church similar to Greek Orthodox from which it was influenced, in the style of Byzantine art, stylized enlogated exaggerated figures, gold halos around head, emphasizing spirituality of the figures.

Russian Folk and Decorative Arts
Arts that emphasize the lore of traditional pagan Russian gods and goddesses as well as imaginary and real creatures, decorated with organic designs; includes the matroskya doll, nesting doll made of wood and used to symbolize family relations.

Constructivist Art
Artists from the Silver and Gold period believed in creating art for construction and practical use such as in industry and commercial arenas.

Avant Garde Art
Style or Period of Art that refers to people or works that are experimental or novel, particularly with respect to art, culture, and politics.
According to its champions, the avant-garde pushes the boundaries of what is accepted as the norm within definitions of art/culture/reality.

Socialist Realism

style of realistic art which has as its purpose the furtherance of the goals of socialism and communism

Sots Art

Art that is considered a combination of Socialist Realism and Pop Art (Popular Culture art), equivalent to post-modernism

Russian Contemporary Art

Art of the official unofficial artists

OCED

Organization for Cultural and Economic Development is made up of people from various foreign nations who provide reviews on the cultural and economic state of countries in development.

The Three Components of Art Education:

Structure

The organization of art education, which includes resources such as hours allotted for art class, times met, the levels of art is taught, etc.

Content

The art information or curriculum that is taught in the classroom, which includes artists, art works, techniques, design elements and principles, periods, and styles or themes of art, and art critiques.

Pedagogy

The method or way of teaching art, which includes approaches and philosophies of education.

International Baccalaureate Organization (IBO) offers the IB International Baccalaureate Program Diploma and is one of the most widely recognized pre-university educational programs in the world. Diploma program includes ages 16 to 19 was founded in 1968; Secondary or Middle years program includes ages 11 to 16 was founded in 1994; and Primary program includes ages 3 to 12 was founded in 1997. (In Russia, the Anglo-American Day School of Moscow, founded in 1949 and was originally for U.S., U.K., and Canadian diplomats' children, but is now open to others. The ages range from three to eighteen. In regards to art this program is the most innovatively humanistic and globally minded educational program in the world. It based on Plato's philosophy (TOK) **Theory of Knowledge** of the student as "the knower" and where knowledge is "justified as true belief."

The course teaches that there are **four Ways of Knowing** (WOK): perception, emotion, reason, and language. (In the new syllabus, "sense perception" is due to replace "perception" in order to reduce ambiguity.) Also used are the following **six Areas of**

Knowledge (AOK), which are put here in the form of a spectrum, the two ends of which are labelled "objective" and "subjective", from left to right respectively: mathematics, natural sciences, social sciences, ethics, history, and the arts. Also the course discusses **Problems of Knowledge** (POK), or limitations of knowledge, concerning the WOK and AOK. The course teaches **nine reasons for justification** of things one claims to know: logic, sensory perception, revelation, faith, memory, consensus, authority, intuition, and self-awareness. Also studied are the three supposed truth tests: coherence, correspondence, and pragmatism. These nine justifications and three truth tests are key to the introduction of TOK.

At the completion of the course, students give an internally assessed oral presentation of about 10 minutes and write an essay of 1,200 to 1,600 words that will be assessed externally by the IBO. The presentation follows a topic of the student's choosing while the paper must discuss one of 10 pre-determined topics that are changed each year. In both cases the student is required to provide ample discussion of the POK, AOK, and WOK concerning their topic as well as critical evaluation of their conclusions.

TOK, like Creativity, Action, Service, is a required course for students in the IB Diploma Programme, and a good final score in both TOK and the Extended Essay may help the student receive up to three extra points towards her or his diploma. A final grade in TOK is necessary to receive the IB Diploma. A failing grade or lack of a grade in TOK constitutes disqualification of a candidate for an IB Diploma. Why accept one world view, read the worlds newspapers in English at the website: http://www.world-newspapers.com/ in art, education, and many other topics. (www.wikipedia.org)

Prague School

Began in 1926. The beginnings of social semiotics originally expanded ideas of Russian formalism- literary criticism that viewed literature as separate from the social and historical context in which it was created; however, in 1934 Jan Mukarovsky's idea of social semiotics related to aesthetics in his book, "Aesthetic Function, Norm, and Value as Social Facts," sparked discussions on this topic. The school could no longer view works and signs as merely a set of universal truths, but rather in its relation to social factors that affected its creation.

Structuralism

Is an approach in academic disciplines that explores the relationships between Fundamental elements which higher mental, linguistic, social, cultural, etc. are Built, through which meaning is produced within a particular person, system, or culture (Wikipedia.org)

The OPOJAZ (Society for the Study of Poetic Language) group headed by Viktor Shklovsky, the founder of the society, was primarily concerned with the Formal method and focused on technique and device. "Literary works, according to this model, resemble machines: they are the result of an intentional human activity in which a specific skill transforms raw material into a complex mechanism suitable for a particular purpose" (Steiner, "Russian Formalism" 18)

The main argument of one of Viktor Shklovsky's early texts, "Art as Device" (Iskusstvo kak priem, 1916): art is a sum of literary and artistic devices that the artist manipulates to craft his work.
Shklovsky developed the concept of ostranenie or defamiliarization in literature. He explained this idea as follows:

> The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects ‘unfamiliar’, to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important." (Shklovsky, "Art as Technique", 12)

In other words, art presents things in a new, unfamiliar light by way of formal manipulation. This is what is artful about art. Shklovsky's work pushes Russian Formalism towards understanding literary activity as integral parts of social practice, an idea that becomes important in the work of Mikhail Bakhtin and Russian and Prague School scholars of semiotics (www.wikipedia.org).

The State Pedagogical School of Herzen University and Academy of Applied Arts
: Located in St. Petersburg and is an university for art students and art educators.

Boris Kustodiev Children’s Art School
: Also located in St. Petersburg and is an art school for kindergarten to eighth grade.

Gymnasium
: Russian state term for grade level school, kindergarten through eighth grades

Traditional Schools
: Classical way of teaching art with state guidelines that provide guidelines that specify approach and content

Alternative Schools
: Includes private art schools and independent schools that differ from state approaches to teaching art; often times open to different way of teaching and studying art that deviate mainstream culture.