



Спиральная динамика как основа педагогической модели открытого типа в дополнительном художественном образовании

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АННОТАЦИЯ

Введение. Актуальность проведенного исследования обусловлена необходимостью модернизации дополнительного художественного образования через создание гибких педагогических моделей, отвечающих вызовам современности. Решение обозначенной проблемы лежит в поле разработки современных педагогических моделей (ПМ), способных заменить их линейные иерархичные структуры на гибкие и динамичные.

Цель исследования: разработка концепции педагогической модели организации дополнительного образования открытого типа в области художественного творчества на основе теории спиральной динамики.

Материалы и методы. Материалами исследования послужили международные правовые акты в сфере образования, российская нормативная база, регулирующая организацию дополнительного художественного образования, исследования по педагогике и художественному образованию, а также теоретические труды в области психофизиологии и теории спиральной динамики.

Методологическую основу исследования составил междисциплинарный подход, интегрирующий философскую компаративистику и культурно-историческую психологию. В работе использованы методы теоретического и сравнительного анализа практик художественного образования, а также метод педагогического моделирования.

Результаты. Теоретическим результатом исследования стало обоснование концепции гуманистической ПМ, преодолевающей иерархичность подхода. Модель, интегрирующая теорию спиральной динамики и физиологию активности, позволяет сместить фокус с формирования навыков на развитие художественного видения. В предлагаемой концепции гуманистической равноправной ПМ дополнительного образования предполагается, что «стартовать» можно с любого уровня осознанности, уровня интерпретации сущностных оснований видов искусства, а именно, цвета-линии-пространства. И их выразительных возможностей. Приведенные примеры произведений искусства художников разных цивилизаций, времен, людей с разным уровнем осознанности и мастерства свидетельствуют об их художественной органичности.

Заключение. Формирование художественного видения представляет собой комплексную проблему, требующую интеграции различных подходов на основе современных педагогических моделей целостного развития личности.

КЛЮЧЕВЫЕ СЛОВА

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Spiral dynamics as a basis for an open-type pedagogical model in supplementary art education

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ABSTRACT

Introduction. The relevance of the study is determined by the need to modernise supplementary art education through the creation of flexible pedagogical models that respond to contemporary challenges. The solution to this problem lies in the development of modern pedagogical models (PM) capable of replacing traditional linear hierarchical structures with flexible and dynamic ones.

The aim of the study is to develop a concept of a pedagogical model for organising open-type supplementary education in the sphere of artistic creativity, based on the theory of spiral dynamics.

Materials and methods. The research materials included international legal acts in the sphere of education, the Russian regulatory framework governing the organisation of supplementary art education, research on pedagogy and art education, as well as theoretical works in the field of psychophysiology and spiral dynamics theory.

The methodological basis of the study is represented by an interdisciplinary approach integrating philosophical comparativism and cultural-historical psychology. The work involves the methods of theoretical and comparative analysis of art education practices, as well as the method of pedagogical modelling.

Results. The theoretical result of the study lies in the justification of the concept of a humanistic PM, which overcomes the hierarchical nature of the approach. The model, which integrates the theory of spiral dynamics and the physiology of activity, enables a shift in focus from skill formation to the development of artistic vision. The proposed concept of a humanistic and equal PM in supplementary education assumes that it is possible to “start” from any level of awareness and any level of interpretation of the essential foundations of art forms, namely colour, line and space, which involves their expressive potential as well. The adduced examples of works of art by artists from different civilisations, times, as well as people with different levels of awareness and skills, testify to their artistic organicity.

Conclusion. The formation of artistic vision is a complex problem that requires the integration of various approaches based on modern pedagogical models of holistic personality development.

KEYWORDS

C. Graves’ theory of spiral dynamics, N.A. Bernstein’s theory of the physiology of movements and activity, desired future image, art education, pedagogical model, supplementary education

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INTRODUCTION

Education is a key process of character-building and training that ensures the development of human communities. Access to education is a significant component in the system of actions towards the development of a governmental policy in any socially oriented country.

This approach is reflected in the 2015 United Nations (UN) document "Transforming our world: the 2030 Agenda for Sustainable Development" [1]. The 2016 document of the 35th session of the UN Human Rights Council (UNHRC) highlights the international community's focus on the need to develop high-quality educational programmes and ensure their accessibility, and their compliance with the cultural traditions of states and territories, as well as their high adaptability to various changes and demands of time [2]. The main idea of this document, conceptually focused on "transformation", is that the sustainable development of society can be achieved by adhering to the concept of fairness in the distribution of material and immaterial resources of the educational space, as well as the provision of high-quality education and inclusiveness.

Fairness in education is the least institutionally developed concept, which implies not only equal distribution of educational environment resources but also the realisation of opportunities inherent in curricula as such.

The content, goals, and methods of the educational process should correspond to the predicted results of "transformation", be future-oriented, and be enriched with well-considered ideas, trained personnel, and organised specialised platforms at all levels of education [3, p. 10]: general, vocational, and supplementary [4].

According to UNESCO's Incheon Declaration on Education 2030, one of the strategies for ensuring knowledge and skills in the process of achieving the sustainable development goals of quality education is the recognition of the key role of culture as well as strengthened awareness of forms of cultural expression and heritage, and their diversity [5].

The concept of fairness in education is based on the understanding that it can be implemented at different levels of the epistemological approach of "unity in diversity", grounded solely on pedagogical models ensuring awareness of the ontological unity of man and the environment.

The problem of access to education is not only a specific problem involving accessibility of educational institutions, textbooks, and a competent professional pedagogical community. First and foremost, it is a problem of accessibility to education based on modern pedagogical models. It is the system of supplementary education, with its diversity of pedagogical models, that is able to implement the concept of fairness in education. Supplementary education should be understood not so much as a way to expand the educational space, but rather as an opportunity to additionally involve various pedagogical models.

The realisation of the concept of fairness in education through the supplementary education system is a subject of continuous governmental control. The Federal Law "On Education in the Russian Federation" regulates the basic provisions for the organisation of supplementary education. The category "supplementary education" means a type of education aimed at comprehensively satisfying a person's educational needs in intellectual, spiritual, moral, physical and/or professional development with no official prescription for advanced level of education [6, p. 4]; at the same time, ensuring governmental guarantees in the realisation of the right to supplementary education is part of state policy [6, p. 12]. In these terms, in 2022, the Concept for the Development of Supplementary Education for Children until 2030 was approved, which noted the problem of the ineffective use of the potential of supplementary education in the formation of learners' functional literacy and competencies related to their emotional, physical, intellectual, and spiritual development [7].

The problem of identifying the characteristics of the interaction between basic and supplementary education systems in the context of promoting schoolchildren's personal self-identification, as manifested by the end of the first quarter of the 21st century, has been clearly formulated [8], primarily in terms of conceptualising the core of the "practice of interaction" concept. In the current classification of education systems in the Russian Federation, basic general education is considered to be a formally required system, while supplementary general education is an informal structure, with the intersection of these types taking place through human interaction.

The authors' position (methodological self-identification) in the sphere of education theory is grounded on the fact that pedagogical modelling is at the forefront of research in the domain of general and professional pedagogy.

The pedagogical community is handling the problem of updating the content and methods of teaching in full compliance with the idea of "transforming the world", expanding both the spectrum of pedagogical ideas and revising the historical and cultural methods of implementing pedagogical principles, refining the structure of existing pedagogical models and paying attention to the development of new pedagogical models (PM).

The developed PM should comply with the principles of the Russian Federation's state policy in the sphere of supplementary education: diversity of supplementary general education programmes that respond to hobbies, interests and needs of children; high quality of educational programmes and their accessibility to different social groups, including children in difficult life situations, regardless of their place of residence; inclusiveness, providing opportunities for children with disabilities and children with limited health capabilities to study under supplementary general education programmes; continuity of supplementary pre-professional programmes in arts and corresponding basic vocational education programmes in the sphere of culture and art [7, p. 12].

It is also necessary to take into account the content of the Order No. 629 of the Ministry of Education of the Russian Federation dated 27 July 2022 "On the Approval of the Procedures for the Organisation and Realisation of Educational Activities under Supplementary General Education Programmes", aimed primarily at regulating the educational activities of students from various nosological groups. It states that any educational activity should be aimed at ensuring spiritual, moral, and patriotic education, the development of creative abilities, satisfaction of individual developmental needs, formation of a culture of healthy and safe lifestyles, adaptation to life in society, professional orientation, etc. [9, p. 2].

In line with the structure of PM, new teaching methods are sequentially designed, with the three groups identified by E.I. Petrovsky, E.Ya. Golant, and D.O. Lordkipanidze being the most interrelated: verbal, visual, and practical teaching methods. In creating this typology of teaching methods, the authors proceeded from the understanding of the scientific sources and teaching materials relied upon by teachers and their students. This typology does not contradict other typologies aimed at other problems and issues of pedagogical modelling.

When developing the structure of PM, it is necessary to consider which areas of science, art, and humanology in general will be fundamental. The theory of spiral dynamics is proposed as a basis for the development of an effective pedagogical model. This is a theory of development of social consciousness, making it possible to focus on the formation of the learner's artistic thinking, creative abilities and holistic personality beyond standardised educational programmes oriented towards a certain level of schooling.

MATERIALS AND METHODS

The research is based on the materials comprising scientific studies on the specified subject, international legal acts in the sphere of education, the Russian regulatory framework governing the organisation of supplementary art education, studies on pedagogy and art education, as well as theoretical works in the field of psychophysiology and spiral dynamics theory.

The methodological basis of the study goes back to the traditions of philosophical comparativism, which makes it possible to comprehend the conceptual component of the proposed pedagogical model through a comparative analysis of different systems. The proposed concept of the pedagogical model is based on the foundations of cultural-historical psychology, according to which human development takes place in an inseparable connection with the cultural and historical environment. Interdisciplinarity, as a key research approach, allows for the development of a holistic and multi-level conceptual foundation of the pedagogical model.

The key research methods are: theoretical analysis, enabling a researcher to refer to the historical and scientific context for justifying the relevance of the research; comparative analysis, aimed at comparing

approaches in art education and various psychological and pedagogical concepts; and the method of pedagogical modelling, aimed at designing the structure and content of the proposed pedagogical model for the organisation of supplementary education based on the principles of spiral dynamics.

RESULTS

The conditions for students' holistic acquisition of artistic culture within the framework of the subject "pictorial art" and in the realisation of the authorial supplementary education programmes for children under key modules – namely, folk and applied decorative art; painting, graphics and sculpture; architecture and design – assume that students identify two aspects within their personality, creative and contemplative, and learn to be attentive observers, keen analysts of visual data, diligent composers and inspired creators.

The ultimate goal of teaching the subject "pictorial art" under such a model shifts from achievements in the practical creation of images to the goal of forming the students' artistic vision and imaginative thinking necessary in any sphere of human activity.

It is evident that such PMs cannot have a linear or hierarchical structure; it is precisely the spiral dynamics of the pedagogical supplementary education model organised in the sphere of artistic creativity that allows the emphasis to be shifted from the goal of teaching painting to the goal of developing artistic compositional thinking and, finally, achieving the learners' creative development. The rationale behind the pedagogical model based on the theory of spiral dynamics and physiology of activity makes it possible to overcome the limitations of linear and hierarchical structures. The proposed concept is recommended for the realisation in the sphere of artistic creativity within the framework of the supplementary education system. The fundamentally new approach to art education allows shifting the focus from the step-by-step formation of practical skills to the development of artistic vision and compositional thinking as universal human abilities at any stage of students' entry into the process of artistic activity.

From this perspective, it seems, at first glance, in the process of reformatting the PM structure, that one should start "from the bottom", with a revision of pedagogical methods, and add reflection as a teaching method, thereby introducing an anthropic principle into the structure, that helps to consolidate cultural and historical dynamics at any turn of the spiral at any stage of learning.

It is necessary to define the semantic framework of the concept of "spiral dynamics". Spiral dynamics is understood as a psychological model of human development through which individuals, organisations, and societies pass within the framework of dynamic and non-linear processes [10]. This term originates from the 1995 study by Don Edward Beck and Christopher C. Cowan, which introduced the concept of spiral dynamics to understand the dynamic forces of human interaction – not only in business but also in personal life, education, and even geopolitics. According to their theory, a person's value system and spiral dynamics are determined by different levels of cultural development [11]. Since the concept was introduced, a number of studies based on the spiral dynamics model have appeared [12]. Most often, researchers refer to this concept in the context of studying the development of business systems, where spiral dynamics is viewed as a human development theory that addresses the issues of the formation of human values in different periods [13]. There exists as well a point of view treating spiral dynamics as a theory illustrating the unfolding history of human evolution and exploring the complex interaction between culture and society [14].

Nevertheless, the approach to spiral dynamics as a pedagogical tool for determining students' value orientations can be very successful, as confirmed by research conducted by foreign colleagues. The educational environment has a complex organisation; therefore, the use of spiral dynamics as a theory of group development can help educators identify latent factors, since this approach is based on the relationship between personal value orientations/attitudes and external living conditions perceived by individuals [15, p. 66].

Spiral dynamics can also be perceived as a theoretical structure of the biopsychosocial system, according to which the essence of learning lies in promoting the development of skills throughout one's life [16]. T.M. Nazarenko-Matveeva notes that the key advantage of spiral dynamics is its wide applicability, from the individual to the group [17, p. 26].

The methodological significance of spiral dynamics is implicitly demonstrated by drawings with semantics going back to the ideas about a cosmogonically conditioned proportional canon and about the connection between humans and the environment. "Square figures" is a special topic in scientific illustrations (see Figs. 1–4). As knowledge about Cosmos, the Earth, and humans developed, drawings with dynamic figures representing connective mechanisms became less and less "quadratic".

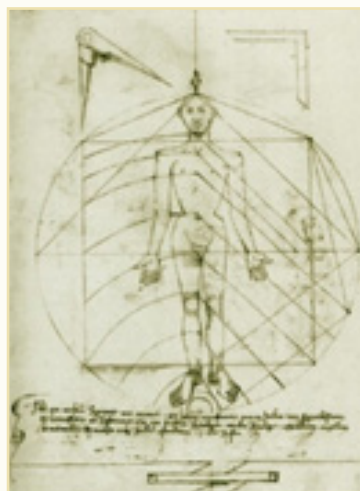


Figure 1 Tacolla. Vitruvian Man. 1440s.

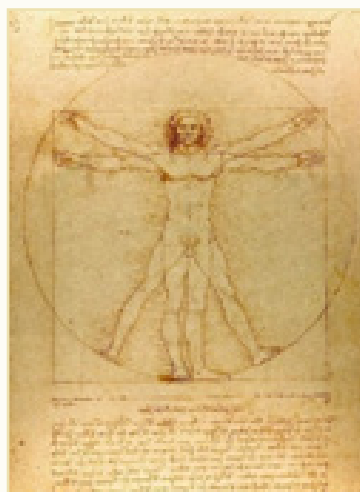


Figure 2 Leonardo da Vinci. Vitruvian Man. 1492.



Figure 3 Illustration on the cover of N.A. Bernstein's book "On Dexterity and Its Development" as an illustration of the ideas of the 1940s.

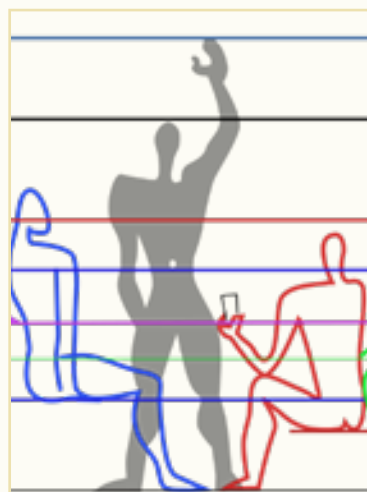


Figure 4 Le Corbusier. Modulor. 1948.

The personality formation concept, according to Russian natural science philosophy, is based on the theory of sensations and is linked to the physiology of activity [18], where activity is understood in accordance with N.A. Bernstein's cybernetic biology.

It is generally accepted that the "modern" theory of perception is associated with J. Gibson's "ecological optics" formulated in the 1960s. Talking of the integral theory, which is traditionally considered fundamental, J. Gibson believed that perception is not based on sensations, this being the key to personal freedom; this way, the natural-science basis of the liberal wing of philosophy was formed.

With this formulation of the problem, all perceptual structures and the results of their cognitive processing, as well as all fundamental operations of attention, thinking, and memory, become entangled in Gestalt loops. The Russian natural science school adheres to a theory dominated by the idea of a servomechanism underlying the bondage of humans and the environment.

The great Russian physiologist N.A. Bernstein, drawing on the ideas of I.M. Sechenov in the late 1850s and his dissertation "Reflexes of the Brain" (1863), was able to raise the issue of connection between humans and the environment to a principally new level in his works "On Dexterity and Its Development" (late 1940s, published by Professor I.M. Feigenberg in 1991) [19], "On the Construction of Movements" (1947), and "Essays on the Physiology of Movements and Activity" (1966, published in 1990) [20], where sensations and their processing by consciousness, in one's "vision", in particular, are given priority.

N.A. Bernstein's works are little known to the general Russian public due to the fate of his theories, but it should be remembered that in 1948, the scientist was awarded the Stalin Prize (second class) in biology for his 1947 work "On the Construction of Movements". What was the physiologist awarded the Stalin Prize for? – For the methodological and ontological revolution: the organism came to be viewed not as a reactive but as an active environment.

Historians of neuroscience confirm the fundamental nature of this change and its epistemic significance, recognising that this particular fact led to the creation of such a disciplinary field as cybernetic physiology [21].

The psychological theory of activity, in which learning and cognition are given due attention, has been developed on this basis. N.A. Bernstein's activity physiology concept treats the organism not as a passive object reacting to stimuli (as in the classical stimulus-response reflex theory), but as an active, goal-oriented system that constructs its behaviour to achieve certain goals.

Based on the activity physiology concept, it has become possible to design progressive pedagogical models that are focused on the development of the student's holistic personality, critical thinking, creative abilities, and social skills. The activity physiology concept broadens the

understanding of sensory correction logic and makes it possible to interpret perceptual phenomena as creative in the domain of art education.

Does the activity physiology concept let a researcher understand the nature of constructing "images of the desired future" as a work of a servo mechanism? Spiral dynamics as a pedagogical model can be applied in supplementary education, since it takes into account different types of learners and their needs. Using the principles of spiral dynamics, the learning process can be adapted to the needs and characteristics of its participants, which contributes to more effective learning and development.

The relevance of the raised subject can be illustrated by problems in foreign practice, including the issue of training specialists in the sphere of arts within the system of supplementary and pre-school education [22]. Another problem is the attitude towards aesthetic-profile subjects as secondary, which entails their low priority in high school curricula, resulting in a reduction in both the number of hours of training in artistic creativity and the quality of programmes [23]. Most often, foreign practice highlights art education problems showing that teachers are utterly focused on the product rather than the process of creating a work of art. The third problem is that art classes are not considered a full-fledged discipline to be included in the education process [24]. Despite the steady development of the supplementary education system, the problem of specialists' professional growth is also very common in the Russian educational space [25].

It is obvious that in philosophy, like in art and literature, no completely new problems are being conceived today. One can observe just new aspects on these problems, new approaches and new solutions. And, as it turns out at the stage of realised digitalisation, the theories of the mid-20th century concerning biocybernetics, psychosomatics and psychology of corporeality are becoming methodologically indisputable. The basics of the psychophysiological area of research involving the problems of neuropsychology, as well as cognitive-behavioural research, were also considered in A.N. Bernstein's fundamental works [26].

Education in Russia at all levels is built on strong interdisciplinary interaction. The interdisciplinary approach as an educational concept is implemented not so much through the interdisciplinarity as through the combination of individual development (freedom of action) and interpersonal engagement [27]. The methods of implementing this approach depend on how the teaching community interprets the regulatory ideas in pedagogy and in psychological/pedagogical education in general. In global learner supporting practice, the interest in the formation of regulatory ideas arose in the mid-1990s [28], whereas in Russian science, this subject became actively explored in the early 2000s [29].

The educational ideal in modern Russia, which opposes the value relativism of post-modernity, is based on epistemological universals as a regulatory idea. Regulatory ideas are born from a number of fundamental concepts adhering to educational theories and practices, and the personality theory.

Regulating ideas are based on a number of educational and cognitive competencies related to the assimilation of ideas about the connection of man and the environment, whereby the environment, as shown above, is permanently perceived through sensory experience enabling one to consistently create images of the desired future.

Universalism as a theoretical objective makes it possible to identify a number of significant invariants – acts of real creative practice. These invariants can "bloom and flourish" at any point of a dynamic spiral. Human activity itself is represented by invariants through various types of pictorial art, decorative arts, sculpture, architecture, and design. This represents the missing component of the assembly point of the world art culture (WAC as a teaching subject) methodology, a component referred to as "teaching through art". It is impossible to "teach through art" without having due artistic experience. This turns out to be a point of downfall caused by the personal struggles of cultural scholars, subject specialists, and artists.

Pedagogical models of art as learning and as a need cannot be constructed in the form of a structured history of art or culture. The methodological ineffectiveness of WAC as a comprehensive subject manifests itself in the fact that certain types of art have been "assembled", but the human history presented as creative practice has not been integrated into this collection.

Spiral dynamics as a pedagogical model for organising supplementary education in the sphere of artistic creativity is ontologically flawless, as it is based on the philosophical unity of ontology as such (the philosophy of being) and anthropology (the philosophy of man).

The approaches to building a pedagogical model of this type are driven by the need to consolidate the views of philosophical, biological, ecological, sociological, anthropological, and labour theories, as well as art theory, and personality theory. Such a model, cumulatively based on a single foundation with the framework having the properties of a pedagogical platform in the cultural space, involuntarily provides pedagogical integration and a programme of pedagogical prognostics and general humanitarian knowledge at any level of education.

Taken jointly, all subjects of basic and supplementary education related to human activities form a humanistic core and shape a principally unified area – humanistics, which explores people and their activities.

Humanistics can also be viewed as a disciplinary field of higher education, where humanity is explored as a system with the potential to transition from one level to another, where the “mater map” of transitions is handled by art-vision specialists dealing in the construction of images as material structures.

Today, it is becoming clear that the notion of “humanism” needs to be reconceptualised. It can no longer be used in its former meaning, as a signboard of “image and likeness,” hence, a declaration of free will similar to God’s prescriptions.

“New humanism”, as a search for the ideological basis of society in the context of global threats [30], raises a question of personal awareness [31], personal will, and personal designing of operational acts, which today is a subject of focused scientific discourse at the level of the Academy of Sciences [32].

Sensuality and reason are conjoined in artistic cognition. Artistic cognition is a reflection of existing reality through signs, symbols, and artistic images.

The artistry formation treatment in terms of natural science is clearly visible when analysing such a phenomenon as “formal composition”. “Formal composition” is viewed as a leading component of artistic propaedeutics, which attained its perfection in art pedagogy in the Avantgarde epoch in the Bauhaus and Vkhutemas educational systems (1919, 1920) in the form of an integrated artistic doctrine that replaced the totalitarian doctrine of the order-based system.

However, the methodological significance of formal composition lies not in the realm of designing, which is the highest point of architectural and artistic creativity, but at the basic level of artistic discovery of the world – the level of formation of figurative thinking as an ontological ability to ascertain the unity of man and the environment, given that man is a natural and integral part of this environment. This idea is often based on the thesis “we are all made of the same star”, declaring that all people and everything around them are made of the same stellar substance.

The ontological and anthropological nature of this unity is clearly traced in the history of formal composition itself, where the antithesis of tradition and modernity is overcome through the renewal of the methodological apparatus. It is methodologically incorrect to think that formal composition represents abstracting based on the contemplation of a second-nature world, even if it is imaginary.

Formal composition genetically links us to ancient people, whose consciousness developed sensory reflection paths, established feedback with the first-nature world, and compositionally conceptualised bonds with reality.

“Macaroni” are the first examples of imagery that can be attributed to formal composition, representing compositional thinking models with results clearly showing how the image of the desired future is engendered, as well as subsequent movements or readiness for them.

In the 21st century, paleoanthropologists explored the images on the walls of the Rouffignac cave made 13,000 years ago, and proved that it was children who created those graphic works, including tectiforms – figures resembling huts (see Fig. 5). The very fact that it was children who created symbolic figures, with their developing consciousness and creativity that gave birth to art, engendered humanity at large.



Figure 5 "Playpen". Children's rock art. Magdaleine culture. 12–11 thousand BC. Rouffignac cave.

Modern toddlers, with developed motor skills, vertical standing and walking ability, often show an irrepressible need to cover surfaces with strokes. Involving children in art-related activities from an early age yields a number of positive neurocognitive effects, including improved academic skills in the future and due social-emotional development [33] (see Fig. 6).



Figure 6 Sasha Bogdanova, 1.5 years old. Doodling. 2025.



Figure 7 Fan Kuan. Travellers among mountains and streams. Fragment. Worked in 990–1026. Gugong, Taipei.



Figure 8 Qi Baishi. Autumn cicada on lapina flowers. 1957.

Chinese Shuimohua artists in ancient times and in our era have been choosing movement, space and time as concepts, as objects conceivable through the power of a brushstroke (see Figures 7 and 8). These are objects of consciousness, given that no one has seen or will ever see consciousness patterns; in reality, we see only traces of these objects; artists have captured not the appearance of reality, but their emotions. The purpose is getting closer to nature as much as possible, as if bypassing objects, with consciousness being hidden, concealed.



Figure 9 W.W. Kandinsky. Sketch for Composition V. 1911. <https://collections.hermitage.ru/entity/OBJECT/35861?avtor=1588&index=2>

W.W. Kandinsky, whose works are attributed to so-called abstractionism, as illustrated in his book "Point and Line to Plane" (1926), undertook an analysis of objectlessness, leading him to the understanding that lines, points and planes do not exist in nature in isolation from human consciousness, and that only humans can use their intellect to draw a boundary between forms as a spatial object that can be traceable in time (see Fig. 9).

The intensity of the search for ways to develop creativity in art education depends on the competence of teachers [34]. Art teachers find themselves at the forefront of the "new humanism era" in the current situation of personality-oriented education and, at the same time, increased visual pressure, digital overload, multiple requirements for the person's social image, the need to understand other people's mentality, as well as linguistic diversity, and changes in the lexical and phraseological system.

The conditions in which art teachers work with children of different ages require them to be polymaths and polyesters, erudites, and thoroughly educated people.

In Western Europe, the first work to use the concept of polymathy was Johann von Wovern's book "De Polymathia tractatio: integri operis de studiis veterum" published in 1603, where polymathy was defined as extensively conceptualised knowledge of a variety of things of every kind from all scholarly spheres.

To summarise the above, it is possible to state the essence of the proposed concept, namely, that that the given PM overcomes the limitations of the hierarchical approach introduced by C. Graves (1914–1989), the developer of the spiral dynamics theory based on the assumption of the person's level-wise gradual transition: from the level of childish "unconscious creativity" to the stage of creating works of art, i.e., high-consciousness level.

The proposed PM allows for equal participation, enabling anyone to engage in creative problem solving regardless of their level of professional artistic training, ethnic or religious beliefs, age, or mindset.

Such an equitable PM in supplementary education is implementable in an educational environment with regard to any person's physiological activity.

N.A. Bernstein's (1896–1966) theory of physiology of movement and activity eliminates the problem of isolation of individual biopsychosocial systems and assumes that a person is capable of creating art objects and engage in artistic activity at any stage (level) of personal awareness, since these acts themselves represent a reaction to the external environment exposure with regard to the timeframes of the past, present, and future.

DISCUSSION

Although the foreign practice of recent years does not present any tangible proposals for designing a conceptual approach to the system of supplementary art education, the authors of this article agree with the opinion of foreign colleagues on handling some specific problems of art education. For instance, they highlight the importance of art education in the development of emotional, cognitive, and metacognitive areas [35], as well as creativity, critical thinking skills, and improvement of overall academic performance [36]. The development of these skills, in turn, can act as a counterbalance to globalisation, mass consumption culture, and screen-style communication in everyday life [37].

One can agree with V.A. Berezina's opinion that the principal goal of supplementary education is the creation of due pedagogical conditions for the individual's self-education, self-improvement and self-realisation, which makes it a unique environment that plays a key role in the creative development of the child [4]. However, supplementary art education as a topic has not been sufficiently explored in the context of building holistic pedagogical models, which confirms the relevance of the present study. The PM proposed in the given study, based on the principles of spiral dynamics, makes it possible to systematise and conceptually substantiate the potential of supplementary art education.

Aesthetic-profile subjects, such as visual arts, primarily involve the process of active learning, which combines cognitive, emotional, and physical aspects of development. The developed model creates the conditions for the formation not only of practical skills but also artistic thinking as a universal competence necessary for the formation of a comprehensively developed personality.

In the context of the outlined subject, the prospects for further research are also worth noting, which involves the need to develop specific criteria for evaluating the effectiveness of the proposed approach and the mechanisms for adapting the model to different age groups.

CONCLUSIONS

The following conclusions can be drawn based on the results of the theoretical research:

Art education is an educational system aimed at the formation of artistic vision in students of all levels.

Artistic vision is a phenomenon of human consciousness. Artistic vision is interpreted as an ontologically innate people's ability to visually transform sensory data coming from surrounding reality into images of this reality and to design their activities on the basis of these derived images.

Images of reality – colour, lines and dots, spatial and temporal qualities of the environment, type of surface, shape of boundaries between environments – do not exist outside of man, without his readiness for motor response as an activity programme based on the identified connection between humans and the environment. These images of reality, as independent categories of consciousness, serve as a basis for the diversity of artistic creativity forms – creation of works and objects that are unique in content and original in form, reflecting the mental domain of human existence and the individual's understanding of the past, present, and future. Works based on images of reality have their own structure – the composition understood on the basis of the methodology of Russian natural-science philosophical thought and treated as a connection between humans and the environment. Expressive means of art composition in a particular type of art, used in the creation of artworks, require conscious selection and structured compositional thinking. Therefore, according to V.A. Favorsky, composition is always active in terms of world outlook.

The ability to create images of reality is formed within the first two years of a person's life and becomes a basis for the subsequent development of sensitivity of any modality and range; in these terms, it becomes a psychological basis for the formation of an individual's artistic and creative needs nurtured in the course of the development of professionalism in various spheres of human activity. The well-developed ability and skills to form images of the desired future within oneself and to fix them in pictorial images are the substantive basis of art education. Pedagogical models underlying artistic and creative education should possess all the properties of universals.

Contemporary developments in pedagogical modelling are aimed at constructing the models in the domain of art education and creative development that meet the demand of universality and the key criterion for creating complex models of "profound unity". The problem of formation and development of artistic vision in students is resolved simultaneously as an art-education issue and a pedagogical challenge.

Visual perception, or sight, is the natural basis for the formation and development of artistic vision. In the generally accepted scientific interpretation, vision is understood as man's ability to perceive information through the transformation of electromagnetic emission of the light spectrum by the visual system.

Overcoming the difficulties of cohesion of physical, chemical, and psychic aspects of processes inherent in creating artistic images by consciousness, being designated by the philosophical concept of "supervenience" denoting the determination ratio – the state of some system being determined by the state of another system, – finds its operational solution in bringing theoretical knowledge to empirical procedures based on "spiral dynamics" as a model of man's evolutionary development at all stages of his personal history and the history of society.

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