

Artistic Pedagogy in the Context of Digitalization of Education

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ABSTRACT

The article provides a brief excursion into the history of the formation of artistic pedagogy; strategic and applied areas of research in the field of traditional folk culture are analyzed in their correlation with the problems of artistic pedagogy; The essence of the principles of artistic pedagogy is revealed in relation to the features of traditional art crafts.

One of the urgent problems of modern artistic pedagogy is the problem of understanding the theory and practice of the use of information and communication technologies in teaching folk art crafts. Ways to solve this problem are given by the example of the activities of the Higher School of Folk Arts (Academy) as an active participant in the network educational community. The importance of electronic educational resources is revealed in the context of teaching artistic-creative and artistic-pedagogical specialties. On the examples of some types of traditional art crafts and taking into account the principles of artistic pedagogy, options for the use of information and interactive technologies in the educational process are indicated. The significance of the network form of training is revealed in the conditions of interaction between the branches of the academy located in distant from each other territories of origin and existence of unique art crafts. The role of the network periodical scientific publication of the Academy in the coordination and coverage of the results of scientific research and experimental work on the development of professional education in the field of folk arts and crafts is analyzed.

Keywords: *artistic pedagogy, digitalization of education, traditional arts and crafts, online teaching*

1. INTRODUCTION

Art pedagogy is traditionally regarded as a special area of pedagogy, based on the rich heritage of mankind in the field of culture and art. The means of artistic pedagogy include traditional art crafts. Their educational and developmental potential is extremely high, especially in modern conditions of the need to preserve the traditions and cultural heritage of the people, as a guarantee of successful spiritual and moral education of the personality of a citizen and patriot.

The understanding of artistic pedagogy in science and the practice of education falls on the last quarter of the twentieth century. During this period, author's schools actively developed in pedagogy: M.I. Makhmutov (problem training), Sh.A. Amonashvili (humane-personal training), V.V. Davydov, L.V. Zankov, D.B. Elkonin (developing education), V.F. Shatalov (training using reference signals) and others. The ideas of innovative teachers were actively introduced into the everyday practice of subject teachers and educators, including the field of art. However, for the formation of artistic

pedagogy in this historical period, first of all, it is important to rethink the role of art lessons in the formation of the spiritual world of a growing personality. The fundamental foundations of a new understanding of art in the educational process were laid in the writings and ascetic activities of prominent representatives of Russian pedagogy - DB Kabalevsky [7], L. M. Predtechenskaya [15], B.M. Nemensky [14]. By analogy with the “three whales” (song, dance and march) as the “primary cells of music”, they developed the conceptual foundations of the “three whales” of artistic pedagogy - musical art (DB Kabalevsky), fine art (B. M. Nemensky) and world art culture (L.M. Predtechenskaya). They and their followers created a complete scientific, methodological and educational-didactic support for the implementation of these concepts in the educational process of a comprehensive school.

Since then, the trinity of concepts of artistic pedagogy has proved its relevance and competitiveness with practice, time and work of teachers. However, in the modern period of the development of society and the domestic educational system, characterized by the processes of computerization and digitalization, there was an urgent need to update approaches to the teaching of art, and,

accordingly, to the professional training of teachers in this area. In particular, this is due to the need to use IT-technologies, which are being actively introduced today at all levels of the education system. In artistic pedagogy, the conditions for their application are of particular interest. This is due to several factors. Firstly, the specifics of teaching art, including artistic craft, which is based on an individual approach, which involves direct interaction with the teacher. Secondly, the ambiguous consequences of the use of gadgets, Internet resources, etc. in the context of the distribution of works of low artistic and cultural level.

In this regard, professional comprehension of the methods and forms of introducing digitalization in artistic pedagogy and education, and the development of competent scientific, methodological and artistic and didactic support for this process are necessary. The foregoing leads to the statement of the problem in the following formulation.

2. STATEMENT OF THE PROBLEM

The study of the theory and practice of applying information and communication technologies in teaching folk art crafts from the perspective of artistic pedagogy.

3. RESEARCH QUESTIONS

The solution of the problem actualizes a number of discussion issues.

- What reserves does artistic pedagogy have to resist the spread of products of a low artistic and cultural level, distributed through information and communication technologies?
- Is the phenomenon of clip culture a positive factor for art pedagogy and professional art teacher education?
- What are the advantages of currently widely used technical devices (gadgets) that create the effect of "augmented reality" in the study of cultural masterpieces?
- Is it possible to improve professional education in the field of traditional art crafts based on the principles of artistic pedagogy?
- What areas of informatization and digitalization are the most promising for professional education in the field of folk art crafts?

4. RESEARCH METHODS

To achieve this goal, a set of research methods was used:

- theoretical (theoretical analysis and synthesis of literature on the topic of research);
- empirical (analysis of regulatory documents governing the field of national education, as well as the educational process of the Higher School of Folk Arts; analysis of material resources; analysis of Internet resources).

5. RESEARCH RESULTS

The search for answers to the questions posed in the study led to the following scientific reflections and conclusions.

5.1. The results of a theoretical study

At the theoretical stage of the study, numerous sources were analyzed on the problems of the development of education in the digitalization era (N.Yu. Ignatova [6], O.S. Kryukova [8], N.E. Laryushkina, E.E. Kuznetsova [9], C.Ya. Yusupova, Pozdeeva S.N. [17] Yaroslavtseva E.I. [18]) as well as the use of artistic pedagogy resources (N.M. Alexandrova [3], L.M. Vanyushkina [4], V.F. Maksimovich [10], V.V. Medushevsky [11], S.A. Tikhomirov [4], and others). The results of the theoretical stage of the study allowed us to formulate the following scientific thoughts and conclusions.

The "mass culture" format of familiarizing with art. The widespread use of communication and information technologies has globally changed the infrastructure of society. Firstly, on the one hand, these technologies have contributed to the diffusion processes between the social layers, and made "subscribers" previously distant from each other, and on the other hand, they created their own local and often closed communities. Secondly, these technologies have opened "gateways" for the unlimited distribution of mass cultural products of a wide variety of "types". This "mass culture" is growing in social networks with such a "flurry" volume that it does not lend itself to any control and, especially, criticism: whoever knows is the one who watched. Therefore, a great concern is the devaluation of the spiritual values of high art, which does not withstand the avalanche pressure of mass culture. Naturally, no forbidden measures now, in the conditions of network communication, will not be able to act. A counteraction to this is seen in the fact that artistic pedagogy does not leave without attention and does not miss the time to educate a person with a high spiritual potential, and uses all the opportunities for developing the ability to distinguish artistic from low-grade.

The benefits and harms of "clip culture" for artistic pedagogy. The phenomenon of clip culture is generated by the rapid development of information, communication and network technologies [5]. The world is developing according to the "accelerated" scenario. The amount of information increases exponentially, and a person, in order to track changes in the world, must have time to "grab" the very essence for instant switching to other information. The effectiveness of this process directly depends on the form of presentation of information. Therefore, textual information is in many ways inferior to visual, especially multimedia, which is perceived simultaneously by several senses, most often these are the organs of vision and hearing. The imagery of multimedia information adds concise ambiguity to it, and allows you to "read" (and, importantly, reflexively) not only its main volume, but also its meanings, subtexts, contexts. Often the phenomenon of clip culture is characterized through

mosaicism, fragmentation, short duration, illogicality, etc. As a rule, these characteristics in relation to the perception, thinking and consciousness of a person acquire a negative connotation. Another thing is if these characteristics are united by artistic imagery, which gives integrity to mosaicity and fragmentation, and artistic and dramatic design to short-duration and illogicality. It seems that in artistic pedagogy the potential of the ambiguous phenomenon of clip culture has not yet been fully revealed.

Artistic pedagogy in the conditions of “basic” and “augmented” realities. The term “augmented” reality was introduced into scientific circulation in connection with the development of IT-technologies. It means combining in a person’s perception of objects of surrounding reality with virtual ones, which are the product of computer programs, special electronic devices, software, etc. The simplest and most common example of “augmented reality” is to obtain additional information about the observed object by touching the touch panel of an electronic device (gadget). This technology is already widely used in the implementation of national and federal projects to digitalize the sphere of culture and education. For example, the creation of multimedia guides (mobile applications) for visitors to state and municipal museums created on the basis of the Artefact digital platform is based on this technology [13].

In artistic pedagogy, the “main” and “augmented” reality have their own specifics. The “main” reality is work with the material (sound, color, line, paints, texture, etc.); communication between the student and the master; collective discussions of works of art; attending public cultural events (concerts, performances, exhibitions, etc.). The “augmented” reality can be considered the internal psychological processes that accompany the communication of the individual with art. That is, intrapersonal psychological mechanisms that complement and enrich the perceived artistic image - associations, knowledge, empathy, comparison, analogy, generalization, etc. The “launch” of these mechanisms is carried out from the “touch” to the human sensory system, i.e. the totality of all structures of the nervous system that perceive signals from the environment or from intrapersonal processes. Thus, the sensory phenomenon is the general “platform” on which they are built: firstly, IT technology of “augmented” reality and, secondly, a whole range of intrapersonal mechanisms that are the foundation for artistic pedagogy. An example of “augmented” reality can also be considered such a perception of a work of art when a person is alternately in different positions: viewer, author, heroes, etc. In this case, when the position is changed, the sensory system of the personality is “reconfigured”, and the “basic” reality is supplemented by new interpretations, feelings, experiences, associations, meanings. It is important to remember that in artistic pedagogy it is necessary to maintain the priority of the skills of real (rather than virtual, “supplemented”) interpersonal communication.

5.2. The results of the empirical phase of the study

The degree of representation of folk art crafts in artistic pedagogy. As noted above, artistic pedagogy as a science of personality education is based on the laws of art. Its purpose is to introduce new generations to the spiritual experience of mankind, to multiply and pass on this experience from generation to generation. A huge potential for introducing students to the spiritual and material cultural heritage of mankind has folk art crafts. A special mission in the revival of this huge layer of Russian culture is carried out by the Federal State Budgetary Educational Institution of Higher Education “Higher School of Folk Arts” (Academy) - the only educational institution in Russia that provides multilevel professional training for artists of traditional applied arts (secondary vocational education, higher education, graduate school) and leading scientific research in this area. First of all, strategic issues are on the agenda and are being addressed:

- historical aspects of the development of Russian art industry of [10];
- scientific and innovative development of the system of continuing professional education in traditional applied art [12];

- Actual problems of creating an innovative system of multilevel continuing professional education in the field of traditional applied art [1] and others.

Considerable attention is also paid to the development of technologies of folk art crafts, for example:

- materials science and technology of art painting on metal and papier-mâché;
- training in composition and two-color fly-painting;
- papier-mâché manufacturing technology;
- creation of the iconostasis of the house church;
- technique of tempera painting and technology of pictorial materials;
- technology of lace art;
- design of painted products;
- technology for the implementation of the technology “hot batik”, etc.

Today, one of the relevant areas of artistic pedagogy is the identification and scientific justification of the possibilities of an expanding digital educational space to improve the quality of professional education in the field of folk art crafts [2, 3].

As already noted, the development of artistic pedagogy has enriched domestic pedagogical science and the practice of education with new principles, following which leads to the formation of the spiritual culture of students as a source of personal and professional development. These principles are: integrity, imagery, associativity, improvisation, intonation, artistry, dialogism [16]. The listed principles, of course, are directly related to vocational training in traditional crafts, representing a unique layer of traditional applied art.

For example, reliance on the principle of integrity is carried out throughout the entire process of vocational education: in the perception of folk art crafts, the design

of individual elements or the whole product, educational and research work, the choice of angle for a demonstration exhibition, etc. All stages of the study and manufacture of products of folk art crafts are carried out in motion from a holistic perception - through the refinement of individual proportions, elements and parts - and again to the artistic integrity of the product.

The principle of imagery reflects the nature of art as a form of artistic reflection of the world. Reliance on this principle allows us to see the national and regional features of artistic crafts, comprehend the specifics of the mentality of the people who created them, and also compare them with the images of artistic crafts of other nations, and all this together leads to even deeper penetration into the traditional artistic culture of the peoples of Russia.

Without relying on the principle of associativity, professional training in art, including folk art, is impossible. The artistic associations of ideas, images of world art culture, classical and folk art create that artistic and creative environment, without which the birth of design, images, meanings, etc. is impossible.

The principle of improvisation is one of the most important in folk art. In support of this principle, in particular, work is underway to create variants of folk ornament (in rhythm, color, motifs, etc.). This principle contributes to the development of individual artistic and creative abilities of students, to the improvement of professional competencies; gives freedom when experimenting with art materials and production tools, etc. Reliance on the principle of intonation should be carried out when teaching all types of art, including decorative and applied art and types of folk art crafts. V.V. Medushevsky describes intonation as a fundamental phenomenon of culture, and on the basis of the essential intonation of all arts introduces the concept of "general artistic intonation"; gives examples of the same characteristics of intonation in different types of art, and in the long term, he considers important analysis of the whole wealth of intonation observations of masters of different arts [11].

The principle of artistry does not require special explanations, because the article is about folk art crafts.

The implementation of the principles of artistic pedagogy is facilitated by electronic resources widely used in modern educational practice. In particular, in vocational training in folk arts and crafts, electronic resources that have printed counterparts are used. It should be noted right away that in the conditions of training in artistic, creative and artistic and pedagogical specialties, one should be guided by the rule of expediency in determining the degree of use of electronic resources and information and communication technologies. In each educational institution, this issue is resolved taking into account the specifics and traditions of training.

A necessary element of the digital educational space of each educational institution is currently an electronic database of publications. The Higher School of Folk Arts contains digitized texts of rare editions dating back to

1872. Therefore, teachers and students can work with professional publications remotely.

For visually impaired students, the Academy has an expert opinion on a special version of the IPRbooks electronic library system site. An important factor in the formation of a professional educational space is the work on digitizing masterpieces in the field of traditional art crafts and creating on this basis an electronic anthology of the cultural heritage of the peoples of Russia.

The creation of electronic educational resources in accordance with the principles of artistic pedagogy and, at the same time, the specificity of the species diversity of folk art crafts is a matter for scientific and pedagogical discussions and an occasion for serious scientific and methodological developments. For each type of folk art crafts, the Academy conducts research. Therefore, the tasks of digitalization of vocational education in the field of folk crafts can be set when students learn certain skills using various types of electronic resources and computer programs. For instance:

- the implementation using information and interactive technologies of a technical drawing or additional elements when learning the technology of lace art;
- Creation of color for art painting of fabrics;
- creating a composition of artistic embroidery;
- design of art forms in stone-cutting or bone-carving art, etc.

This activity relies not on one principle of artistic pedagogy, but on their complex. The use of information and communication technologies in this case should be considered as a way to accelerate the search process and select a professionally competent solution that is set, corrected and adopted in accordance with the laws and spiritual values of art, professional requirements and the creative intuition of the student's personality.

An example of informatization and digitalization of the educational space is the network form of education, which has been successfully implemented at the Higher School of Folk Arts for several years. Network education is a fundamentally new look at the way of implementing educational activities, in which an educational space is created on the basis of information and communication technologies and its participants interact. Network education is based on the principles of cooperation, partnership and interaction of participants in this process, the availability of educational resources. Network education is a factor in the reproduction and maintenance of the educational environment by the efforts of all its participants. The availability of online training (in time and space) contributes to the actualization of the needs of its participants in self-education, professional and personal self-improvement and successful self-realization. The online form of education at the Higher School of Folk Arts contributes, firstly, to the implementation of the "continuity of technical, technological and regional historical art traditions when students work in the branches of the university, created in the historical centers of the emergence, development and existence of traditional applied art (Sergiev Posad, Mstera, Kholuy, Fedoskino, Bogorodskoye, Ryazan, Omsk, etc.).

Secondly, it ensures the availability of specialized education (secondary vocational and higher) directly in the regions "[4, p. 63-64]. And this is very important, because the branches of the Academy are geographically distant from each other and are located in different parts of Russia - at the places of origin and existence of unique art crafts.

Another area of the Academy's work in informatization of educational space is the network periodical scientific publication "Traditional Applied Arts and Education", which does not have a print equivalent, and has been published since 2011 by the decision of the Academic Council of the Higher School of Folk Arts (Academy). The journal is indexed in the system of the Russian Science Citation Index (RSCI) and since 08.07.2019 is included in the list of peer-reviewed Higher Attestation Commission of Scientific publications in which the scientific results of dissertations for the degree of candidate of sciences, for the degree of doctor of sciences in the specialty 13.00.08 - Theory and Methodology of Professional Education (Pedagogical Sciences) should be published (ISSN 2619-1504). The publication highlights current issues of vocational education in the field of traditional applied art:

- historical aspects of the origin, formation and development of various types of traditional art crafts;
- research methodology, theory and methodology, traditions and innovations;
- the results of dissertation research, concepts and models for improving vocational education in the field of traditional applied art;
- technologies and techniques of training and education;
- issues of professional retraining and the development of the skill of the artist and teacher;
- recommendations on issues of economics and law for specialists in the field of traditional applied art, etc.

6. CONCLUSION

Conducted theoretical and empirical research allowed:

- to formulate debatable issues of professional education in the field of traditional art crafts of the peoples of Russia on the basis of the provisions and principles of artistic pedagogy and in the development of digital educational space;
 - summarize the experience of digitalization and informatization of the educational process in the Higher School of Folk Arts (Academy).
- Traditional arts and crafts represent centuries of experience in the cultural heritage of Russia, which gives reason to consider professional education in this area from the perspective of artistic pedagogy. Taking into account the principles of artistic pedagogy contributes to:
- construction of the educational process based on the high spiritual potential of the masterpieces of folk art culture;
 - imparting artistic integrity and imagery to the results of students' intellectual and man-made activities;

- opens up new reserves of the sensory phenomenon both in traditional artistic and practical activities, and in the conditions of informatization of education.

The implementation of information and communication technologies in the educational activities of the Higher School of Folk Arts (Academy) is carried out in accordance with the requirements of regulatory documents, as well as taking into account the specifics of teaching traditional art crafts. The Higher School of Folk Arts is an active member of the online educational community. Successfully implements a networked form of education; publishes a network periodical scientific publication "Traditional Applied Art and Education"; actively uses electronic educational resources (including for the visually impaired). An electronic database of rare editions and works of the faculty and student groups of the Academy was created here. The above suggests the need for further study of the indicated discussion questions and the dissemination of the Academy's successful experience.

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