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ART EDUCATION IN ARMENIA: BUILDING CREATIVE CAPACITIES FOR XXI CENTURY



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**ART EDUCATION IN ARMENIA:
BUILDING CREATIVE CAPACITIES
FOR XXI CENTURY**

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Team Leader

Gevorg Poghosyan, Director of the Institute of Philosophy, Sociology and Law of Armenian National Academy of Sciences, corresponding member, professor, Ph.D. in Sociology.

Authors

Ararat Aghasyan, Director of the Institute of Arts of Armenian National Academy of Sciences, Ph.D. in Arts.

Lilia Nikolyan, Chief Specialist of Department of Contemporary Arts of the Ministry of Culture of RA.

Mariam Petrosyan, Publishing Department of National Institute of Education of Ministry of Education and Sciences of RA.

Hravard Hakobyan, Professor at the Chair of History of Art, Theory and Arts Studies at Yerevan State Pedagogic University after Kh. Abovyan.

Svetlana Sahakyan, Head of Department of International Affairs of the Ministry of Culture of RA, Candidate Ph.D. in History.

Armen Harutyunyan, Docent at the Chair of Pedagogy and Methodology of Languages at the Yerevan State Linguistic University after V. Brusov, candidate Ph.D. in Pedagogy.

Translated into English by Sergey Sarkisyan

Design by Mariam Petrosyan

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“ART EDUCATION IN ARMENIA: BUILDING CREATIVE CAPACITIES FOR XXI CENTURY”

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INTRODUCTION

The need of a society in a human capable to efficiently adapt to the permanently changing modern world, to proactively establish new parameters of his own existence nowadays is becoming more and more relevant, since the quality of human resource in this regard is viewed as key condition for sustainable development of the modern world.

Analytical document “Art Education in Armenia: Building Creative Capacities for XXI Century” has been developed within the framework of project “Art Education in CIS Countries: Building Creative Capacities for 21-st Century”. Within the framework of the project implemented with the financial support of UNESCO Moscow office and Intergovernmental Foundation for Educational, Scientific and Cultural Cooperation (IFESCO), main focus is placed on presentation of issues of art education with consideration of UNESCO’s additional program of “Sustainable Development of Art Education for Stimulation of Diversity of Forms of Cultural Self-Expression”, outcomes of the 2-nd World Conference on Art Education (Seoul, 25-28 May, 2010), as well as “Roadmap for Art Education” which was adopted in March 2006 in Lisbon at the World Conference on Art Education. In coordination with mentioned latter document, art activity is regarded as one of methods for human satisfaction in creativity. Art education is not an isolated process but a complete part of education in general at all levels of education system.

Potential of art education in the formation of creative individuals is really unique, since its influence on development of imagination, fantasy, intuition has no limits, hence it may act as effective means of perfecting human resource. And availability of a single consistent art educational line acts as the guarantee of the right of education in given area which, in turn, is clearly indicated in “Roadmap for Arts Education”.

Art education must act and does act as a mechanism of cultural identification and must be based on national culture and traditions. It must also act as effective

means of establishing intercultural dialogue and upbringing of individuals in the spirit of tolerance.

As mentioned in concluding document of the Second World Conference on Art Education of UNESCO, “art education has an important role to play in the constructive transformation of educational systems that are struggling to meet the needs of learners in a rapidly changing world characterized by remarkable advances in technology on the one hand and intractable social and cultural injustices on the other.”

Special attention should be paid to the issues of raising the quality of art education, which, first of all, must be viewed through prism of educational institutions. Existence of cluster network of educational institutions and organizations whose activities aim at solving mentioned issues, contributes to implementation of the right of equal access to education. Simultaneously, existence of diverse (both traditional and innovative) educational institutions generates prerequisites for sustainable development of national artistic-educational system.

Raising the quality of art education, in turn, leads to not only the need of revising the understanding of essence of separate subjects of study and disciplines but also the need of permanent raise of qualifications, preparations, and trainings for staff.

Entireness of methods of art education presented in “Roadmap to Art Education”, as well as implementation of main approaches (“teaching art” or “teaching through art”), indicated in UNESCO documents, allow to secure constant reproduction of the areas of art education, strengthen representation of art in educational system in general, as well as reveal the potential of national educational system.

Today, the tendency of new understanding of culture, art education as the basis of statehood, resource of social stability, economic growth and national security becomes more and more clear.

The connection of art education with social and economic processes, through interaction with all sides of human activity and acquiring new qualities, ensures continuous progress. Modern understanding of the role and place of culture, art education in development of a state and society determine the key goals of cultural policy, specifically the following; provision of citizens’ right to participate in

cultural life and freedom of creative self-expression, creation of optimal conditions for broadening access to cultural values and raise of the quality of cultural services.

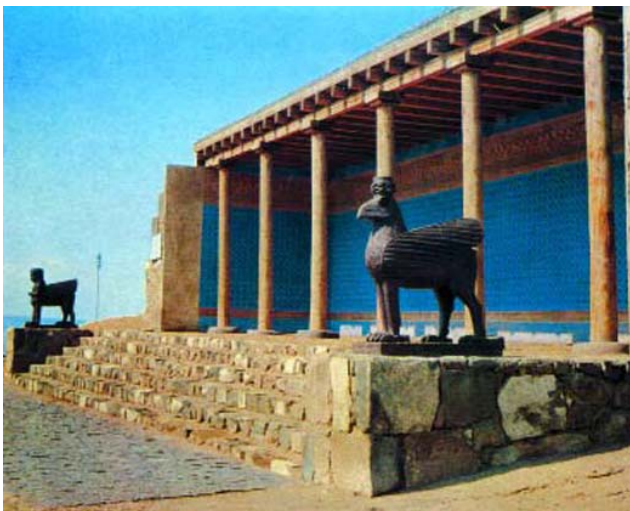


LEGACY AND TRADITIONS. BRIEF REVIEW OF ARMENIAN ART CULTURE HISTORY

back to the Neolithic age. Megalithic ensemble of *Karahunj* was, according to certain scholars, the oldest observatory complex in the Shengavit area (IV-III millennia BC). Metsamor (III-I millennia BC), being one of the metal-melting centers, stands out for its cult constructions.

Monuments of prehistoric life (cave drawings, rock images) preserved in Armenia were created in deeply ancient times. Applied arts of early bronze age (IV–III millennia BC) was mainly represented by polychrome ceramics with geometric flora decorations. Significant development of art was reached in late bronze age (XIV–IX centuries BC): anthropomorphic idols and fishlike dragons – Vishaps – were discovered in Metsamor and Dvin.

In IX century BC, a mighty kingdom of Ararat (Urartu) was formed on the Armenian Highland. The cities inside the Republic of Armenia - Erebuni, Teishebaini, Argishtikhinili - bear witness to the urban and architectural achievements of Urartu. Life in Erebuni, founded in 782 BC according to the encrypted plate of erection, has continued on even after the fall of Urartu. Erebuni has been succeeded by modern Yerevan.



In II century BC, Armenia was involved into the realm of the Hellenistic culture. Artashat, which was the capital of Armenia for five centuries, stands out for constructions erected according to single, predesigned plan. The architecture of the worship constructions can be judged by the pagan temple of Garni, built in 77 BC by Armenian king Tiridat I.

It was in the Hellenistic period that coins with impressions of Armenian kings Tiridat the

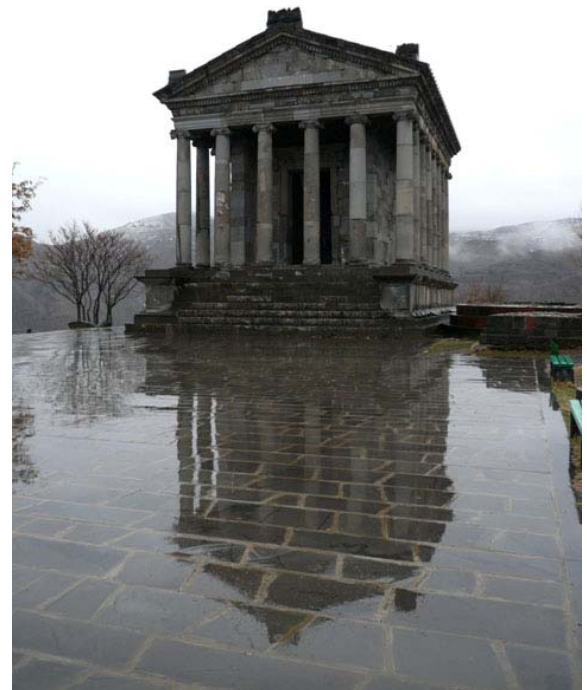
Great, Artavazd II were created, artistic artifacts of metal, glass, ceramics, jewelry and high quality mosaic were created.

In IV–III BC, unique monodic nature of Armenian music was defined. In II century BC under Artashesid dynasty, ritual and military songs were on the rise. Musical art of Hellenistic Armenia were represented by Vipsians (singer-narrators), gusans and Vardzaks (musician-poets and actor-clowns). A great number of dancing songs and dances has been preserved accompanied by musical instruments. Dances formed a part of wedding and funeral ceremonies.

Unique image of the Armenian national architecture was crystallized in early middle ages, as Armenia became the first country to adopt Christianity as state religion. Armenian architects developed a number of new ecclesiastical buildings, which, in their artistic value, made a significant contribution to the Christian culture. The oldest domed church that has reached our days is the Echmiadzin Cathedral, built in 303.

Since IV century Armenian churches are decorated with frescos, sculptures on religious themes. In VI–VII centuries Armenian architects created one more type of dome church – «dome hall». In VII century the composition of dome basilica was remade into cross-style. Characteristic and best sample is believed monastery in Aruch (662–666). Masterpieces of Armenian medieval architecture are cross-dome church of Ripsime (618) and Zvartnots temple (643–652) with triple-arch central-dome composition. Classic period of Armenian architecture accomplished in VII.

But as early as in IX century, Armenian statehood was recovered and new phase in the development of Armenian architecture commenced. This period is characteristic for rampant development of urban constructions and civil architecture. Brilliant illustration of the urban construction art is Ani – capital of Armenia under the Bagratid dynasty. Feudal fragmentation in Armenia in IX–XI centuries spurred appearance of separate architectural schools; schools of Ani, Syunik, Lori, Vaspurakan. The achievements of the Ani school are connected with



the name of Tiridat – greatest architect of the medieval Armenia. he built the Cathedral monastery in the capital of the country (989–1001), churches of St. Gregory (1001–1010) and the Savior (1036). The church of Surb Khach (Holly Cross) is known for its synthesis of arts on the isl of Akhtamar (915–

921architected by Manuel) which is a masterpiece of the Vaspurakan architectural school. In IX–XIV centuries and importance place in the Armenian architecture is taken by Monastery complexes. Among best architectural ensembles are geghard, Hovhanavank, Kecharis, Goshavank, Haghartsin, Gandzasar. In XIII–XIV centuries, famous Armenian architect Momik was in his creative days in Noravank. Since the middles of

XIV century construction was almost fully frozen in Armenia due to political and economic complications. This is when Armenian architecture was thriving in the Armenian communities abroad.

Many medieval Armenian manuscripts were illuminated. Four ancient miniatures that have reached our days (VI–VII) are attached to the “Echmiadzin Gospel”(989). Fully illuminated books have remained since IX–XI centuries: “Mlke Queen’s Gospel”, “Kars Gospel”, “Trapizon Gospel”, “Mughni Gospel”, etc. In XII century, the Cilician school of miniature achieved high artistic level where outstanding masters like Toros Roslin and Sargis Pitsak operated. A great deal of book binders made of gems have survived. An excellent example is the binder of the “Echmiadzin Gospel” of ivory. In the Armenian mainland, miniature reached its blossom in XIII–XV centuries.

In IX century, a new type of memorial monument was formed – Khachkar (stone-cross), which became a unique phenomenon in the medieval art culture.

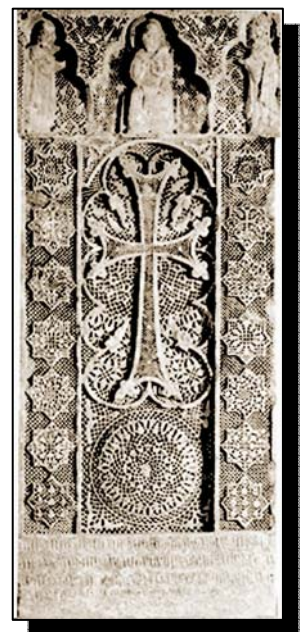
A good example of highly developed medieval culture is the statue of Armenian king Gagik of Bagratids found in Ani. Armenian carpets were highly popular back then in Europe. Most ancient type of them was Vishapagorg (carpet with dragon-style images). .



After the invention of the Armenian alphabet (405-406) Mesrop Mashtots and Sahak Partev translated the Bible and Liturgies, organized the musical side of the Armenian rituals and traditions, becoming patriarchs of the Armenian spiritual singing which originated with the adoption of Christianity and was later driven to perfection. Later the system of ‘Khaz’ signs of notation appeared and the genre of “taghs” reached its blossom in X–XIV centuries. At the same time the monumental-decorative style began to develop, brilliantly represented by Grogor Narekatsi. In XV century, the one thousand-year path of development of *sharakans* (Armenian original spiritual songs). In XVI–XVII centuries Sayat-Nova promoted the *ashugh* art. Attempts were made to create another khaz noting system of fixating music.

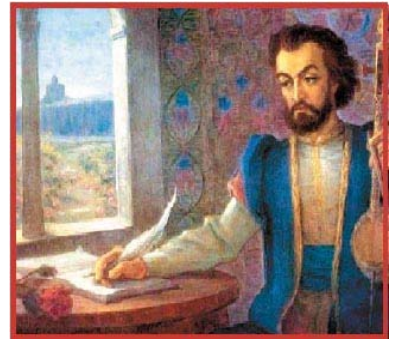


As Eastern Armenia acceded to Russia (1828), the development of art culture underwent fundamental changes. Preconditions for new national fine arts were created. The St. Petersburg Art Academy and Moscow painting school educated many Armenian artists like V. Surennyants, E. Tadevosyan, M. Saryan among others. Famous marine painter I. Ayvazovski of Armenian origins worked in the Crimea. Based beyond the borders of motherland, Armenian artists turned to the historical past of their nation, reflecting its life and routine, praising homeland nature. The Union of Armenian Artists was founded in Tiflis in 1916. After establishing the Soviet rule in the country (1920), many fine arts masters returned home including M. Saryan whose art played a great role in the formation of new national art school. National recognition was achieved by the author of monument “David of Sasun” opened in Yerevan in 1959 Yervand Kochar. New tendencies came forward in the Armenian art in 1960s which found most reflection in the art of Minas Avetisyan.



Armenian composition school was formed in XIX century and affirmed the tradition of the *ashugh* art. In 1868 T. Chukhajyan wrote the first Armenian opera (“Arshak II”). In 1880s Kh. Kara-Murza, M. Yekmalyan and Komitas (S. Sghomonyan) took to applying polyphony to the Armenian

monadic songs. The creations of Komitas constitute a peak of the Armenian music; the founder of the national compositional school took the art of polyphonic multivoice singing to perfection of all, becoming the originator and unmatched representative of the musical ethnography.



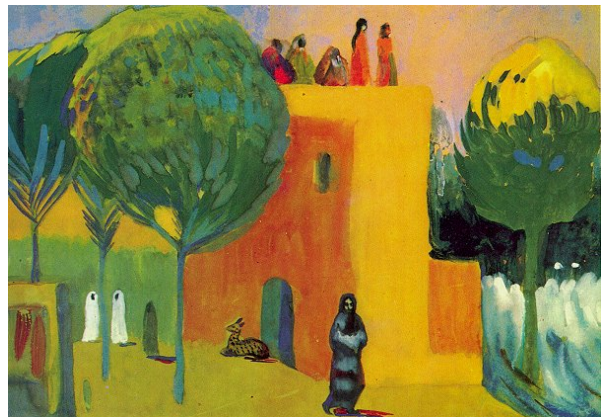
On the borderline of XIX-XX centuries N. Tigranyan,

founder of romantic genre R. Melikyan, author of the first East Armenian national opera “Anush” (1912 г.) A. Tigranyan, founder of symphonic school A. Spendyaryan.

After the establishment of the Soviet Rule, Conservatory was founded (1923), as well as Symphonic Orchestra (1924), String Quartet after Komitas (1925), Ensemble of National Instruments, (1926), Theater of Opera and Ballet (1933), Philharmonic (1934), State Choir Capella (1935), Ensemble of Folk Songs and Dances (1938), Stage Orchestra (1938), Theater of Musical Comedy (1942). A new generation of talented composers emerged. The art of Aram Khachaturyan became a major phenomenon in the

world of music. He created the first national ballet (“Happiness”, 1939. Later it became famous under the name of “Gayane”), wrote symphonies, instrumental concerts, etc. Interesting works of opera, symphonic, vocal-symphonic, choir, chamber, chamber-instrumental genres were delivered by A. Babajanyan, A. Harutyunyan, E. Mirzoyan E. Hovhannisyanyan, L. Saryan, A. Khudoyan, A. Terteryan, etc.

Remarkable events in the musical life were the performances by the State Academic capella under the guidance of O. Chekidjyan, staged by T. Levonyan of the following operas: “Arshak II” by T. Chukhajyan, (1992), “Polyestus” by G. Donitsetti (1993), “Otello” by G. Verdi (1996) and “Payatsi” by R. Leoncavallo (1996) on the stage of National Academic Theater of Opera and Ballet after Alexander



Spendiaryan in Yerevan. In the symphonic, vocal-instrumental and other musical genres, new compositions were featured by T. Mansuryan, E. Hayrapetyan. R. Amirkhanyan, L. CHaushyan, R. Sargsyan, V. Babayan, V. Sharafyan, E. Yerkanyan, A. Zohrabyan, S. Zakaryan, etc.

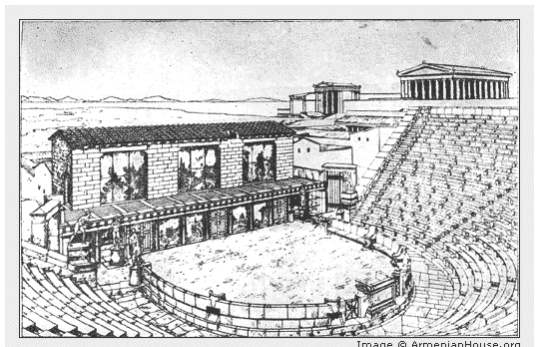
Professional ballet art came to be developed in Armenia. In 1933, the Yerevan formed a ballet group which performed the same year in “Almast” opera by A. SPendiaryan. The ballet was staffed with the best performers, many of whome were educated in Moscow and Leningrad.

In 1990s, the art of ballet, as well as other visual arts were caught in crisis and only recently it has begun to come to life again. Among interesting performances of these years have been “Don Kikhot” by L. Minkus and “Gayane” by A. Khachaturyan staged by V. Galstyan (1999 and 2004),

“Spartak” by A> Khachaturyan staged by Y. Grigorovich (2009), ”Gizel” by A. Adan staged by R. Kharatyan (2010). R. Muradyan, Zh. Sarkhoshyan, N. Martirosyan, M. Davidyan, etc.

Theatrical art in Armenia, as we know, has developed since the ancient times. The Greek historian Plutarch a theatre building was built in 69 BC in the capital of Armenia Tigranakert, and in 53 in the Northern capital of Artashat the “Vakhankas” of Evridipt were staged. However with the adoption of Christianity the theater was banned. In middle ages it existed in the form of a circus, folk games and spiritual drama. As a social institution, theater was formed in the Armenian reality in mthe middle of XIX century. In this period the Armenian stage seeded artists, experienced in modern and national repertoire. In 1880s Russian stages were abundant in Armenian names like P. Adamyan (“Hamlet”) , later – Siranush (as a romantic actress) and Abelyan (as a bearer of psychological realism of the end of XIX century).

In 1922, the State Theatre of Yerevan was founded and followed by theatres in Leninakan, Kirovakan and other towns.. Currently there are



over 20 state theatres in the country. Classic traditions were continued, new performances staged by Russian and Armenian authors. V. Papazyan became famous as an exclusive master of the Shakespearian repertoire (“Otello”, “Romeo and Juliette”, “Hamlet”).



Circus was one of the widest spread types of theatrical art in the medieval Armenia and was called “teatr” or “teatron”. Circus, founded in Constantinople in 1846, was called “Armenian Theatre” and was the first professional circus in the near East. The best and more viable traditions of the national circus art in the first part of XX century were supported and developed by the Armenian artists acting beyond Armenian borders. In 1956, a professional group of the Armenian circus was formed.

In the multi-century history of the Armenian art, the XX century takes a special place, when it underwent robust development. According to the project of the founder of the modern Armenian architecture, author of the genius design and principles of construction of Yerevan (1924) Alexander tamanyan, the Government house (1926-1941 г.) and the opera theatre (1926-1953) were constructed in the capital of Armenia which became masterpieces of the Armenian architecture. In the second half of XX century, mass construction of apartment buildings began. New public constructions and buildings became achievement of modern Armenian architecture.

Since the beginning of 1990s the efforts of the Armenian architects were directed at the recovery from the devastating earthquake in Spitak (1988). The



opening of private galleries contributed to the art life of the country. These were initially aimed at adaptation of international experience and accession to the zone of the Western art market. This was largely spurred by the establishment in 1995 of the Center for innovative experimental art organized tens of exhibitions both in Armenia and beyond. Painting has remained the predominant form of art in modern Armenia. Original sculpturing continues in the forms of machine-aided and petty modeling.

Monuments have mainly been erected in Yerevan.

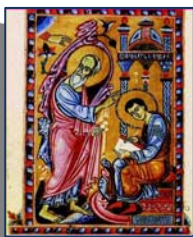
In 2007, the construction of the Northern Avenue was accomplished in the capital. That is when the Yerevan municipality building was put into exploitation. The key cultconstruction remained the church of St. Gregory the Illuminator in Yerevan(2001).

Armenian cinema art originates with the documentary “Soviet Armenia” (1924) and the fictional movie “Namus” (1925). The first Armenian sound movie was “Pepo” (1935) directed by A. Beknazaryan. Modern phase of the Armenian cinema art begins amid 1950’s; the movie “What the river keeps silence about” (1958), “Hi, this is me!” (1965, directed by F. Dovlatyan) were highly



acclaimed, as well as movies by G. Malyan “Triangle” (1967), “Us and our mountains” (1969), “Saroyan Brothers” (1968, directed by Kh. Abrahamyan, A Hayrapetyan), “Color of Pomegranate” (1969, directed by S. Parajanov) among others. Documentary genre begins to develop; “Life” (1994) and “End” (1994) by A. Peleshyan, etc. The first steps in the Armenian cartoons direction were made in 1937 (“Dog and Cat”) and after a twenty-year break it resumes in “Drop of Honey” (1968), as well as the works of famous Armenian animation maker R. Sahakyants “Fox’s Book” (1975), “Gathering of Mice” (1978), “Button” (1989), “Elections” (1997), etc.





HISTORY OF ART EDUCATION IN ARMENIA

Since the creation of the Armenian alphabet in V century AD, schools with calligraphy and book design syllabi were established. And since X century, higher type of educational institutions – universities – began to emerge. The earliest universities were established in Tatev, Sanahin, in XI century – in Ani city, the

famous university of Gladzor was operational through 1291-1340. Approximately at the same time, major European universities were founded; the Law School of Bologna operated in 1158, the university of Paris - 1209, Naples – 1224, etc.

In X-XI centuries, greatest pedagogue teaching basics of Ethics was Grigor Pahlavuni Magister (985-1058) – a vivid representative of the Armenian renaissance¹. He was a true illuminator, founding a university in the capital of the Bagratid capital of Ani. Grigor Pahlavuni was the first representative of the Armenian secular literary culture – philosopher, grammarian, moralist, pedagogue.

The foundation of the academic curriculum included the “Seven free arts” developed by the Greek educational system which included traditional art of calligraphy and miniature painting.

In X-XI centuries Armenia, lessons of drawing were taught at universities and large academic institutions. Issues of the painting art were always in the focus of major Armenian medieval thinker Grigor Tatevatsi (Grigor of Tatev, 1346-1410).



¹ M. Abegyan, Works, Vol. IV, Yerevan, 1970, p. 37 (Arm. lang.).



Gladzor university (1280-1335) takes a special role in the history of art education in medieval Armenia. Three auditoriums (faculties) existed here in one of which the art of scripts and miniature was taught.

XVII-XVIII centuries were a period of formation of new Armenian art. New schools with new systems of education are set up. Higher schools in Bagesh, Yerevan, Hovanavank, Echmiadzin (university-school) acquire special significance, as well as school of New Jugha among others. For the Armenian reality, it was a period of visible changes in art education and methods of teaching. The influence of the European art gains major influence by that time.

Issues of fine arts, their theoretic and practical meaning were reflected in the works of outstanding philosopher, theologist and artist Iovannes Jughaetsi who lived at the end of XVII century (1643-1715). He was a student at local school and simultaneously painted on the new churches of New Jugha.

Christian monasteries maintained the guiding role in national enlightenment till mid IX century. In addition, development of culture was largely supported by



creation of Armenian schools in the Ottoman Empire by the Armenian catholic monks from the Mkhitarian Order. The Order had been originally established in early XVIII century in Constantinople by Mkhitar Sebastatsi. The Armenian church and enlightened Armenians that received education at European universities helped establish Armenian schools in Armenian-populated areas. The cultural life of Armenians in the Russian Empire was greatly influenced by the Armenian schools founded through 1820's – 1830's in Yerevan, Echmiadzin, Alexandrapole (Gyumri), Moscow, Saint Petersburg and Tiflis. In 1815, I. Lazaryan founded in Moscow Armenian vocational school which reformed in 1827 into Lazarev Institute of Eastern Languages. This institution produced famous Armenian poets, writers, statesmen. Famous seascape painter I. K. Ayvazovski was educated at the Petersburg Arts Academy.

In the Soviet period, the system of education in Armenia was based on the Russian example. However, starting with 1998 it was reformed. School curricula are reviewed and new manuals are published. Currently in Armenia there are partial general schools, full general schools, gymnasiums, lycea and higher education institutions (colleges, universities and institutes), including 18 state universities and 7 colleges which educate 26 thousand students and 40 private institutions with over 14 thousand students. Up to 70% of students at specialized educational institutions receive education on commercial grounds. Most of universities are based in Yerevan. In 1991, the American University of Armenia was founded in Yerevan. In 1999, the Russian-Armenian (Slavonic) University was established in Yerevan. Within a matter of years French, German and European Universities were opened through 2000-2005 in Yerevan.





STATE POLICY AND LEGISLATION IN ART EDUCATION AREA

Government policy of the Republic of Armenia in the area of art education is based on legislation most of which is composed of international legal documents («Universal Human Rights Declaration» /1948/, «Convention on Children's Rights» /1989/), as well as the Constitution of the Republic of Armenia.

Based on the RA Constitution, other fundamental laws and normative documents were adopted, specifically;

➤ ***RA Law «On Education» /14 April, 1999/***

The law «On Education» along with provision and protection of constitutionally stipulated right of citizens for education should also have created legal guarantees and mechanisms for functionality and development of education systems. The organizational basis of the government policy in the area of education is the Government Program for Development of Education, which is ratified by the National Assembly of Armenia via proposition of the Government of Armenia.

According to the law, the education process is organized and regulated through academic plans, subject curricula, academic graphic and class schedules. The government ensures security and development of education by means of targeted budget financing which is defined according to the Government Program on Education Development.

➤ ***«Conceptual Grounds for Preservation, Spread and Development of RA Culture/28 October, 2000/;***

RA Government decision «On Conceptual Grounds for Preservation, Spread and Development of Culture of the Republic of Armenian» point out principles and objectives, as well as major directions of government policy in culture, including art education (art. 5.1, 5.4).

➤ ***RA Law on «Basics of Cultural Legislation» /20 November, 2002/***

In 2002, the National Assembly of Armenia ratified the law «On Grounds of Cultural Legislation», which not only defined the goals and objectives of the government policy in the area of culture, but also affirmed citizens'

right to receive education in humanities and arts (art. 7, 12), preparation and training of staff involved in the area (art. 22) as well as development of methodological guidebooks, curricula and standards in the area of art education. The law defined also the rights and responsibilities of government bodies and local governance bodies in the given area (21-24).

➤ *«Concept of Art Education» /RA Government decision of 18 November, 2004/.*

The concept clearly stipulates that art education is expected to ensure resolution of the following objectives;

- Formation and development of aesthetic needs and tastes of all social and age groups of the population,
- Creation of aesthetically developed and interested audience of listeners and spectators, stimulating the art life of the society,
- Preparation of creative specialists for professional activities in the area of arts and culture, as well as pedagogic staff for the system of art education,
- Discovering children and youth gifted in arts, provision of respective conditions for their education and creative development,
- Involvement of all groups of the society into creative activities, implying adaptation of basic practical art skills,
- Wide introduction of art education as a factor of intellectual perfection, contributing to revelation of creative capacity among children,
- Involvement of resources of art education for social-cultural adaptation of children and adolescents for prevention and correction of non-social behavior,
- Introduction to values of native and foreign arts culture, folk culture, classic and modern arts.

For successful implementation of the Concept, the Ministry of Culture of Armenia developed «Complex Program on Preparation, Training and Retraining of Staff in Area of Culture», which was ratified by the Government of RA decision of 14 January, 2010 which aimed at improvement of preparation of teaching staff at cultural and art education institutions for all levels of art education.

Implementation of the given concept within the big picture of the RA legal acts envisages raising overall level of significance of culture and arts in general

education, preservation and development of system of art education institutions in the areas of culture and art.

➤ *RA Law “On Non-Material Cultural Legacy» /07 December, 2009/;*

The law regulate processes and objectives related to protection and maintenance of non-material cultural legacy including means of studying identification of implementation etc. (art. 3, 5, 8).

Above-mentioned documents, especially the Concept of Art Education, define strategic directions of the state policy of Armenia in this area, point out perspectives of development in art education in unification of goals, objective and ways for achieving, reflect the will of the state in enforcement of constitutional rights and liberties in the area of culture and arts, specifically;

- the right to participate in cultural life and make use of cultural institutions, access to cultural values,
- freedom of literary and art creativity, teaching, protection of intellectual property,
- responsibility to care about preservation of historic and cultural legacy, historic monuments and culture.

Changes that have taken place in Armenia since 1991 in administration, education and economy have brought about the need to review the approaches, goals and objectives in culture which were also conditioned by decentralization policy. This refers to the law on «Local Self-Governance» of Armenia which was adopted in 1996 and moved institutions of primary art education under the supervision of local administrations. This includes over 200 musical schools, art and choreographic schools, as well as schools of arts which used to be subject to the Ministry of Culture of Armenia.

The absence of need for legal grounds and common standards of administration, existing social-economic conditions and economic potential of local governance bodies led to the need for solving several issues, main part of which remains specific distribution and division of duties between government entities and local governance bodies. Pursuant to this goal, a number of laws and legal acts were adopted through 1999-2004, regulating the area of education in general and art education in particular.

One of the key directions of the state strategy is a single cultural-educational policy. This is not only education in the cultural area, but also, no less importantly,

culture in the education area. The government policy in the area of art education in Armenia is implemented by two ministries; Ministry of Education and Science of Armenia and Ministry of Culture of the Republic of Armenia through local governance bodies.

Competent state bodies implement policy according to which along with perfecting the legislative basis in the area, it is necessary to also create conditions for detecting and creative growth of talented and gifted children and adolescents.

The system of art education includes aesthetic upbringing, general art education and professional art education. Implementation of programs on art education is realized at all types and sorts of educational institutions; kindergartens, general education schools, institutions of middle professional, higher and post-university professional education, all institutions of complementary education including musical, painting, choreographic schools and arts schools.

The system of art education in Armenia implies three-level education; primary, middle-special and higher. Primary art education is implemented at musical, painting, choreographic schools and arts schools, middle-special – in colleges, and higher – at creative universities.

Each of the three levels of art education has certain dominant sides and others, as supplementary and accompanying ones. Importantly, age categories play a significant role in this.

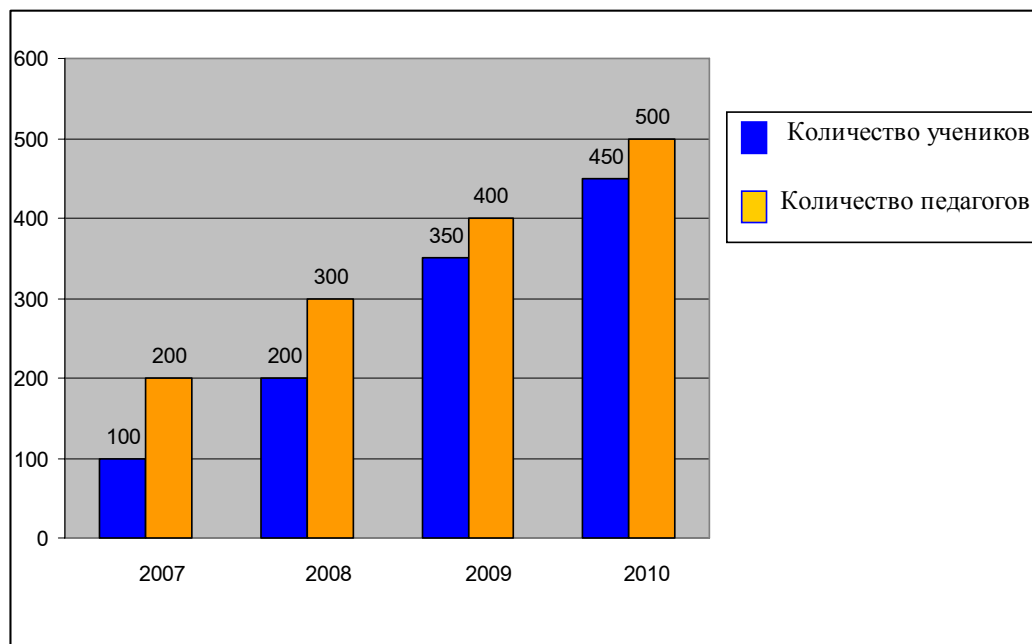
Government policy in the area of art education envisages not only development and formation of normative-legal grounds in the given area, defining forms and steps of art education, but also a number of measures aimed at implementation of staff policy, development of methodological guidebooks, academic curricula and events, financial-economic and material-technical basis in the given area.

It was mid-vocational, university and post-university institutions, scientific and creative organizations that were implementing qualification improvement and trainings for staff in the area of culture and arts. Preparation, improvement of qualification and training of staff in art education is implemented in two directions; preparation of specialists in Armenia and preparation of specialists abroad. Special focus is made on preparation of specialists in the areas that have scarce qualified staff in the country or where trainings inside Armenia are not available.

In 2008, Ministry of Culture of Armenia established the Fund for Support of Art Education, whose activities are aimed at organizing and holding educational-methodic and practical programs for teachers and students of musical and painting schools, as well as art schools in all regions of the country. Specifically, in all of the regions of Armenia, Fund branches have been set up to ensure direct activities in the field.

Thirty-three basic schools were established (three in each region) to increase access to art education and improve the quality of education in the area. Through 2008-2009, ten-day trainings and qualification improvement courses were organized for 360 teachers at the basic schools involving a total of 130 leading specialists. In addition, master classes for 500 pedagogues and 450 gifted students were organized. (See diagram below)

Diagram of master classes



It is noteworthy that in 2008 **database of gifted Armenian children was established** which has since been continuously updated to include new names. Ministry of Culture of Armenia constantly works on the children database involving them into various projects and thus stimulating their creativity growth, funding their participation in international contests, festivals and exhibitions.

Ministry of Culture of Armenia is planning to do a step-by-step full training of specialists in the area in the next five years.

“School Philharmonic” which resumed its operations in 2007 plays a special role in art education and informative events organization aimed at stimulation of

children towards the beautiful and aesthetic upbringing. Through 2007-2009, it conducted over 160 educational concerts and lectures, annually involving in this process not only the younger generation of the capital but also that of the regions. “School Philharmonic” has its regional chapters in Gyumri, Kapan and Yeghegnadzor.



Within the framework of foreign projects (Russia, Italy, France, Poland, USA) and international organizations (ICOM, UNESCO, EU), over 100 Armenian citizens had a chance to undergo preparation, qualification improvement and training in the area of culture and arts for the past four years. Through 2006-2009 45 individuals were prepared and 55 were trained at foreign

creative universities.

Change of profile and qualification of staff will enable cultural agencies to maintain professional staff and use their skills and experience under new working conditions. It brought about the need for development of new curricula and manuals corresponding to the new demands. Since 2008, the Ministry of Culture in association with the Fund for Support of Art Education prepared unified academic curricula and plans for musical, choreographic, and painting schools, as well as art schools for all art specialties. New methodic manuals have been developed. Through 2008-2009, about 70 pieces of work of Armenian composers, academic and scientific-methodic literature, which was handed over to musical schools and art schools of the country, as well as cultural centers of the Armenian Diaspora *pro bono*. The pending issue remains introduction of mechanisms for regulating of operations of public and private organizations dealing with issues of culture and art education.

Implementation of state policy on art education implies pertinent financial-economic and material-technical provisions. Currently, art education institutions are subordinated to various government agencies (state agencies, regional agencies and local governance agencies). Due to social-economic conditions, majority of local government agencies do not ensure stable operation of cultural institutions. Many regional and municipal educational institutions require improvement of

facilities or fundamental renovation, and there's lack of musical instruments and other educational accessories. Another issue that stands out is remuneration of pedagogues in art education.

The issue of payment for education also needs resolution which is assigned by local government bodies and varies through regions (largest payment for education is established in Yerevan). This resulted in the decline of students, especially in specialties of folk, pipe and string instruments. Realizing the need of taking drastic steps in this area, the Ministry of Culture of the Republic of Armenia developed in 2008 the "Program of Education of National Instruments in Art and Musical Schools of Armenia" which enabled 2062 students to study free of charge in 139 schools around the country. In 2009, the program was expanded to include pipe and string instruments which raised the number of free-of-charge students to 2443.

Number of subsidized students at Armenian musical schools

<i>Academic year</i>	<i>Folk instruments</i>	<i>String instruments</i>	<i>Pipe instruments</i>	<i>Overall number of students</i>
2007-2008	2009	0	0	2009
2008-2009	2062	0	0	2062
2009-2010	2082	100	261	2443
2010-2011	2082	100	261	2443



Continuing the program of support to folk creativity and teaching of national instruments since 2009, the ministry of Culture has been implementing **“Project on transfer of skills on preparation, teaching and performance of Armenian folk instruments”**. Within this program young talents

get a chance to learn preparing national instruments. Over 11 students of musical schools have undergone training on preparation such instruments (duduk, zurna, shvi, tar). The program is aimed at succession and transfer of experience to the younger generation.

Since 2009, the Ministry of Culture has implemented musical instruments inventory in musical schools and art schools of the country which resulted in discovering the need to establish a special fund for ensuing provision of relevant musical instruments to the gifted children. Certain steps have been made in this direction; bank of gifted children has been created and four of them have already been provided with instruments.

Within the framework of state policy on art education, the program of “Education for Special Group Children” is implemented by **special creative center** since 1991. It implements the program of art education and aesthetic upbringing at orphanages and boarding schools for 470 disadvantaged children, orphans and children from socially disadvantaged families.

In addition, the Ministry of Culture created (2007) **“Special Creative Center for Under-Age Convicts”** which provides art education to 300 children.

Ministry of Culture of Armenia pay special attention to art education of children **with limited abilities**. Implementation of various creative projects in this



area by the ministry is based on the International “Convention on Children Rights” adopted by UN General Assembly in 1989 (article 29) and aims at revealing creative potential of children with limited abilities and their adaptation of the society as equal part of the cultural process. **Database of children**

with limited abilities has been created. *Their participation in various festivals and contests is funded, as well as exhibitions* (specifically the festivals of “Open World”, “Step forward”, “White Stick”).

Various competitions, festivals, creative camps, master-classes, lectures initiated and held by the Ministry of Culture aim at creating new conditions for development of art education in all areas;



- **International contest-festival of musical performers “Renaissance” national contests of young piano players after A. Babajanyan, young violin players after A. Gabrielyan and S. Aslamazyan, young piano players after G. Sarajyan, young composers after A. Khachaturyan, contest-festivals after Al. SPendiaryan.**

The goal of the mentioned contests is involvement of public attention to the issues of children’s musical education and upbringing. Identification of young talents in music may help develop Armenian musical school in XXI century. Provision of various opportunities for young talents to realize their creative potential. Admission to best musical institutions, collaboration with major musical groups and orchestra conductors, participation in concerts, international festivals and master classes. Exchange of pedagogic experience.

National contest of young young piano players after A. Babajanyan, is held by the Ministry of Culture in association with the International Memorial Fund for Arno Babajanyan and the Union of Composers and Musical Scholars of Armenia. The contest, as well as contests of young violinists after A. Gabrielyan and S. Aslamazyan, has existed since 1986 and is held once in three years.



■ International festival of child-adolescent films

The goal of the festival is identification and support of creativity in visual art forms among children, adolescents and youth. Involvement of growing generation into active participation in movie creation praising human values. Involvement of NGOs, media to creation of TV programs films for kids, adolescents and youth.

■ National child-adolescent festival of theatrical groups “Pomegranate stone”



The goal of the festival is stimulation and development of child-adolescent theatrical art, contribution to growth and interest of audience towards theatres, strengthening friendly ties, creative contacts and young people from different countries. (*child theatrical groups are also invited to participate*),

■ National contests and exhibitions of young photographers and artists

The goal of the contests and exhibitions is stimulation and development of children’s artistic creativity, identification of talented children in the area. Many works by children presented at exhibitions surprise with their fantasy, compositional solutions and inner perceptions.

■ National contests of folk instruments



The goal of the contests is identification of talented and perspective musical performers at schools and universities. Improvement of professional performance on folk instruments. Popularization of national instruments. Promotion of folk, classic and modern music. Involvement of composers for creation of new original repertoire for folk instruments.

■ National contest of children-adolescents’ choirs “Singing Armenia»

For the purpose of development and proliferation of choir art in Armenia, the Ministry of Culture of RA, the Musical Community of Armenia and the International Association of “Little Singers of Armenia” hold national **contest of children-adolescents’ choirs “Singing Armenia”**. In 2009, the contest involved 107 children-adolescent choirs from Armenia.

■ National festival of pipe instruments

The goal of the festival is identification and promotion of talented creative youth and leaders of pipe instrument orchestra groups. Improvement and activation of performing professionalism, creativity of participants and pipe orchestra conductors. Popularization and promotion of pipe music genres. Exchange of repertoires.



■ Contest-festival of children-adolescents' "Arevner"

Annual singing **contest-festival of children-adolescents' "Arevner"** aims to spread popularity of children's songs of modern Armenian composers.

■ International festival of puppet theaters– "Tumanyan Fairy Tale Day"

Traditional festival "Tumanyan Fairy Tale Day" annually gathers in the native village of the Armenian great writer H. Tumanyan Dsegh, region of Lori, best puppet theatres from Armenia and abroad. Within the festival framework master classes by elading specialists in the field are conducted.



■ Children-adolescents' creative camp "Artutik"

The Ministry of Culture annually holds children-adolescents' creative camp "Artutik" for especially gifted children. The camp takes place at the House of Composers and Musical Scholars in Dilijan. It involves gifted children from around Armenia. Participants of the camp get the chance to attend master classes, creativity nights and stimulate the growth of talents.

■ Days of children-adolescents' creativity "Us and Our Marz"

Days of children-adolescents' creativity are held annually within the framework of state program "**Us and Our Marz**". The unique festival aims at implementing cultural policy (including the area of art education) in the regions of the nation. Within this event, creative groups from regions of Armenia present their achievements.



Through 2008-2009, the Ministry of Culture sponsored 100 gifted children and adolescents to participate in international contests, festivals, summer creativity schools and master-classes.

In 2009, Armenian creative delegation of nine children (this included three children with limited abilities) took part in the International Children's Art Camp "*Open World*" (Austria). Delegations from nine countries participated in the event. Young talents from Armenia actively participate at the Summer Creativity School for Gifted Children in Suzdal, international painting contests for children held in Czech Republic, Poland, Lebanon, Kyrgyzstan, USA, Kazakhstan, international musical contests in France, Germany, Russia, etc.

Since 2002, Armenia takes active part in **youth Delphic games** of CIS countries. In June 2010, Armenia hosted Delphic games. They involved 560 participants from 9 Commonwealth countries, as well as Estonia, Latvia, Georgia, Bulgaria, France and Turkey.



Below is the data on the number of participants and won medals from Armenia

Year	Location	Number of participants	Golden medal	Silver medal	Bronze medal	Certificate
2002	Bryansk (Russia)	8	2	1	1	-
2004	Kishinev (Moldova)	10	2	4	4	-
2005	Kiev (Ukraine)	14	2	1	2	6
2006	Astana (Kazakhstan)	13	5	2	1	4
2008	Minsk (Belorussia)	13	2	--	4	7
2010	Yerevan (Armenia)	210	15	14	7	43

State policy on art education highly prioritizes work with **national minority children residing in Armenia**. Through government support, various events are organized to stimulate preservation of national language and self-contained culture. Every year musical festivals are held within the framework of which younger generation of national minorities present their national dances and songs, as well as theatrical performances.



It is also NGOs (Union of Composers and Music Specialists of Armenia, Union of Painters of Armenia, **AOKS**, etc) and charities («International Charity Fund of Vladimir Spivakov», «New Names. pan-Armenian foundation «Hayastan» that add significant contributions to the development of art education and aesthetic upbringing by assigning stipends, providing musical instruments, sponsoring participation of young and talented youth at international festivals and contests, organize concerts with their participation both in-country and abroad.

At the same time, outstanding issues remain the introduction of new methods of education and introduction of mechanisms in regulating public and private organizations dealing with the issues of culture and art education.



CHAPTER I.



STRUCTURE AND FORMS OF ART EDUCATION IN ARMENIA

Content and key methodological principles of art education in Armenia must correspond to relevant issues of development of the society, world processes in culture, comprehensive satisfaction of spiritual needs of human.

The main goal and content of art education is the following;

- Formation of cultural-historical knowledge based on study of theory and history of various historic periods and cultures of the world nations.
- Formation of arts-operational knowledge which implies mastery of skills of art expressiveness in various types of art.
- Formation of art taste and criteria of their evaluation based on spiritual-moral and higher aesthetic goals.

Normally, three levels of realization of content of art education are distinguished.

- Formation of attitude to art; fundamental condition for free and comprehensive development of an individual.
- Formation of needs for adaptation of various types of art which correspond to aesthetic norms.
- Formation of self-sustained art activity and its perception as inalienable part of life.

Each stage of art education has its dominant sides; in one case, age specificity makes one side predominant, while the other one complements and accompanies. Study of the environment plays the main role in forming art perception at school age. Basic skills of art activities are shaped at beginning grades, where basic systems of aesthetic knowledge is formed. At secondary school, teenagers adapt peculiarities of various types of arts which enables them to independently perceive works of art. This created preconditions for self-sustained creativity. At secondary vocational and higher education institutions, students transfer to the level of full social-cultural perception, realizing their attachment to a specific cultural layer. It

shows in formation of unique art-aesthetic views and taste which serves as basis for personal choice of a work of art. The main content of art education is realized through the following methodological principles;

- Start of education since early age, consistent and incessant multi-level art education.
- Multi-cultural approach, based on study of national culture which implies introduction of a wide range of art styles and national traditions into curricula of cultural education.
- Systemic approach to education of various art professions based on integration of various types of art.
- Creation of differentiated educational programs in correspondence to capacities and individual capabilities of different age groups of students.
- Introduction of individually-oriented art-educational methods, individual approaches to highly gifted and other students.
- Introduction of art-educational methods for the purpose of provision of in-family art education.
- Creation of differentiated programs for socially vulnerable layers of the society and individuals with limited abilities.

The main goal of education is creation of fundamentals for physical, moral, and intellectual development of students, teaching of behavior rules, familiarization with native environment and ecology, history and elements of national culture, formation of sense of love and dedication to motherland, development of labor and art skills.

In the Republic of Armenia, art-aesthetic education is implemented in unison with two interconnected components. The main component is education, implemented within the framework of general education institutions, where art education is organized in correspondence to the demands of specific subject curricula and standards. The second component is provided on the basis of education, implemented inside organizations and institutions which do not consider art-educational activity as fundamental.

Basic education is divided into four levels – pre-school, general secondary, secondary vocational and higher education. These levels ensure implementation of the principle of uninterrupted education. At the same time, each level is oriented towards solution of specific objectives. In Armenia, art-educational programs are

also implemented at over 400 out-of-school institutions and children-adolescents' creativity centers, musical schools, art schools, secondary schools and vocational institutions, higher professional institutions, as well as cultural centers for all interested individuals regardless of age.

Currently, there are 31 private pre-school institutions in Armenia and 43 gymnasiums. Number of students studying different types of arts at vocational schools has increased from 1137 in 2004 to 2450 in 2008. Out of 90 universities, 7 are specialized in art education. Number of students at art universities has increased from 3142 in 2004 to 4882 in 2008. There are 36 art museums currently functional and 1038 libraries.

There are also 71 out-of-school state institutions in the country which involve 28,000 students. There are also 269 municipal educational institutions which involve 42,120 students. Among these educational institutions, 78 are musical schools, 34 represent creativity centers for youth, as well as 91 sport schools.

Out of 83 colleges functional in the country, 12 are specialized in art education. Out of 11 private schools, 3 are specialized in design and arts.

For the past ten years, number of schools for art education has been increasing in Armenia. Thus, there were some 146 schools for art education back in 2001 and in 2008 the number reached 224, i.e. almost doubled. While in 2001, number of students at these schools for art education was at 26 786, it reached 35 286 in 2008.

It is noteworthy that number of students studying at paid institutions constitutes 21 037, i.e. 60% of all students. It means that parents are ready to pay money to provide the child with additional art education.

Certainly, it must be noted that percentage of females among students reaches 71-75%. This means that almost two thirds of students at musical and art schools are girls. Traditionally, Armenian families considered art education to be an activity for girls. Till recently, playing on piano and other musical instruments, as well as dancing lessons and singing was «brides' job». Apparently, these traditions still maintain power in modern social mentality.



1.1.1 Pre-school Education

In 2005, two laws were adopted to regulate legal-normative basis for pre-school education; law «On Pre-school Education» and law «On State Inspection of Education». Along with this changes and additions were made to the active RA laws «On Education», «On Organization and Conduct of Control», and «On Licensing». Based on the mentioned laws, the Ministry of Education and Science of the Republic of Armenia has developed a number of legal-normative documents, regulating activities of pre-school institutions.



Pre-school education is directed at homogenous, comprehensive, age-adequate development of children. Child's accession to the world of arts culture takes place in early childhood. At pre-school institutions of Armenia, in the system of teaching process, priority is given to art-aesthetic upbringing of children of junior pre-school age.

According to the data of the National Statistical Service of RA, there are currently 637 regional and 8 central kindergartens in the area of pre-school education involving 45,470 children. There are also 16 private kindergartens which include 714 children.

Aesthetic upbringing at pre-school institutions represents a specially organized pedagogic process, focused on shaping perceptions of beauty and harmony of life and arts, aesthetic sentiments of children, development of aesthetic approach towards the environment and its aesthetic appreciation. Aesthetic upbringing includes;

- knowledge of rules for generation of art works;
- development of desire within individual to explore the world of the beautiful;
- development of creative capacities.

Knowledge of aesthetic upbringing is about making individual nobler, shaping positive moral qualities and decorating life.





There are several programs of upbringing, education and development for pre-school age children. These modern programs present recommendations on organization of art activities for children of pre-school age. Joint efforts of staff of the Ministry of Education and Science of RA and National Institute of Education produced integrated program of arts and aesthetic education for pre-school

age. Objectives of aesthetic upbringing in this program include stimulation of children towards desiring to explore the world of beautiful, stimulation of taste in arts, development of aesthetic behavior, as well as development of creativity among children: abilities to sing, draw, form plastic figures, cite poems, etc.

In course of art education, children acquire skills of observing phenomena and objects of the surrounding world. They learn to observe works of fine arts and analyze contents and means of expression, distinguish between genres. Children of pre-school age also need to learn to observe and notice the beauty of the native nature, notice the beauty of its individual phenomena and objects; dark clouds, bright stars, distinguish between and synthesize most characteristic seasonal changes in the nature (colors, smells, sounds), notice how the nature evolves under human labor (tree-planting, flowers). Children must gradually show creative fantasy and independence.

Specific content of aesthetic upbringing may be defined as target-oriented, organized and controlled pedagogic process of forming individual's aesthetic attitude towards reality and aesthetic activity. Aesthetic upbringing, by itself, is implemented in close connection with all other types of upbringing. Modern conditions at Armenian kindergartens put forward the following objectives of aesthetic education;

1. Systematic development of perception of the beautiful, aesthetic sense and understanding among children.
2. Adaptation of children to arts activities, stimulate the need and habit of diligently adding elements of beauty to routine life, nature and social relations.
3. Development of basics of aesthetic taste among children, as well as the ability to independently appreciate works of art and life phenomena.



Development of aesthetic perception, art abilities and art activities relies on development of sensor systems, activities of various analyzers, ensuring necessary precision. Solution of aesthetic upbringing problems is closely related with development of qualities with children like proactiveness, ability to foresee certain

results, aspiration to achieve them, ability to dream.

The act of facing the beautiful provokes aesthetic sentiment with children. This sentiment can never be out-of-subject or content-free. Child makes his first generalizations in the process of aesthetic perception. He acquires comparisons and associations. The desire to learn what a drawing or music is about makes children pay closer attention to lines and colors, listen to the sound of music and poems.

Fine arts, music, fairy tales and poems, as well as natural phenomena, subjects around a child bring about various and interesting expressions, in case it is stimulated by an adult. Children note both expressive means in musical and poetic works, and expressiveness in drawings, sculpture, art toy. They are inclined to taking interest in content of a song, drawing and briefly recite it. They can estimate the quality of song performance, drawing, expressive reading among their peers.

Practical activities of a child – games, lessons, performance of duties – have important meaning for their aesthetic development and a special place in these practical activities belongs to singing, painting, applications, poem writing, story telling, etc. Systematic studies allow to clearly judge about various art capacities among children, about individual abilities, including the area of musical perception, melodic ear, sense of rhythm, musical memory. This enables to channel the musical development of children respectively. A child is inclined to bring improvisation into role performance in a musical game, in group dances, invent movements in dancing, express ideas on musical works and about their performance by other children. Skills of art education allow children to independently decorate their daily life (for example, their child corner), react to beautiful and ugly deeds of people.





1.1.2 General Secondary

Elementary professional (vocational) education in Armenia is implemented in vocational streams of high schools, educational centers of companies, institutions and organizations.

The goal of elementary professional education is preparation of students on the basis of general education for labor activities, requiring professional qualification.

In 2006-2007 academic year, there were 28 elementary vocational state educational institutions in Armenia, out of which 16 taught decorative-applied arts, design/art formatting, photography. The number of students on given specialties constituted 226 people. The education was held on the basis of general secondary education and full secondary. In 2009-2010 academic year, 29 state educational institutions implemented elementary professional (vocational) education curriculum to 775 people.

In 2009, 190 schools were functional in Armenia (compare to 170 in 2004) which included 26,185 students (compare to 24,858 in 2004) and the number of teachers was 3,646 (compare to 4,678 in 2004). As seen from the statistics, the number of schools grew by 11% within five years and the number of students – by 9,4%, while the number of teachers dropped by 12,8%. The decrease in the number of teachers is related to low salaries.

Duration of education at elementary art education institutions constitutes the following:

➤ Musical schools – 5 and 7 years;

➤ Arts schools – 4, 5 and 7 years;

➤ Painting schools - 4 and 7 years;

➤ Choreographic schools – 5 and 7 years.

Education is implemented through state grants, as well as on paid basis. Respective diploma is provided upon completion which allows for continuation of education in general-vocational and higher education institutions.



Art education at general education institutions is called for solving problems related to labor and aesthetic upbringing, development of taste, formation of attitude towards the nature, historical and cultural monuments, as well as development of spiritual and moral qualities among students.

General education in Armenia is currently implemented through a three-step secondary general education school with a total duration period of 12 years in the following sequence:

- elementary school (1–4 grades);
- secondary school (5–9 grades);
- high school (10–12 grades).

Government has developed and introduced state standards, corresponding subject curricula and manuals, where art-aesthetic education receives significant attention.

There are 1365 general schools functioning in Armenia; 9 elementary, 150 secondary (9-year long), and 1206 high schools. There are also 52 special schools for children with special needs. In addition to public schools, there are also 49 private ones in Armenia which involve 5000 students.

National basic academic plan for educational institutions of RA operating on general education programs is developed in correspondence to national component of state standard of general education. It has been approved by decision of Ministry of Education of RA as of 8 April, 2009 № 439-N. The national component of academic plan defines the number of academic hours for teaching subjects of state education standard component. At the same time, annual hour distribution is defined which enables to distribute workload through the academic year, utilize the module approach, structure operational education plan based on differentiation and variability principles. The example of that is accounted (non-normative) volume of academic hours per week.

The National Basic Academic Plan for educational institutions of RA stipulates 456 hours for mandatory study of the integrated course “Art” at the stage of basic general education which is represented by three educational components; “Fine Arts”, “Technology”, and “Musical Art”. Among others, “Fine Arts” receives two academic hours per week in the first grade (total of 60 hours), from fourth to sixth grades – 35 hours, at a calculation of once academic hour per week. (total of 140 hours). And in the seventh grade, there are 17 hours with consideration of integration of



subjects “Fine Arts” and “Musical Art”.

National component contains two standards on fine arts; for elementary general education and secondary general education. Each of the standards includes: goals, mandatory minimum of contained academic curricula, requirements for preparation of graduates.

Since 2003, there are subject curricula and education standards on fine arts from first to seventh grades in general education institutions of Armenia. They focus on art-aesthetic upbringing of students. Mentioned curriculum is composed with consideration of holding theoretic and practical lessons on fine arts. Illustrative curriculum on fine arts is developed with consideration of logic of academic process of secondary general education, inter-subject and in-subject connections, continued development of aesthetic attitude among students towards world based on visual art images, realization of art-creative potential of students on the material of fine arts.

Mandatory minimum of basic educational curricula content represents generalized content of education, which each educational institution has to present to students for ensuring their constitutional right for access to general education. Mandatory minimum is presented in form of set of subject topics (didactic items), mandatorily included into basic educational curricula of elementary school, secondary school, and high school. Mandatory minimum stipulates academic material by steps of general education, provides their succession and enables students to effectively continue education at the next academic steps.

Mandatory minimum on fine arts includes basic values and milestones of national and world arts, fundamental concepts, related to the language of artistic expressiveness of fine arts, defining general philosophical stances of a person and

ensuring conditions for socializing, intellectual and general-cultural development of students, formation of their social and functional literacy in the area of art. Mandatory minimum does not stipulate the order of studying subject topics within the framework of steps of general education and does not define the standards of academic time to be allotted for studying given theme within the academic curriculum. Illustrative curricula of secondary



general education on fine arts are formed by hour calculations pointed out in the master academic plan of educational institutions of general education. Thus, for example, the subject of “Fine Arts” is recommended for study through first to seventh grades in the volume of no less than 264 hours (60 hours in the first grade and 34 hours in grades between two and seven). The program is structured by the principle of concentration revisiting to basics of fine arts, studied in elementary school, their permanent entrenching and wider exploration.

Study of fine arts in secondary and high school is aimed at development of moral values, presentation of true art picture of the world and envisages development and establishment of emotive-image type art mindset, which along with rational-logical type of thinking, prevailing in other subjects of the education curriculum, ensures establishment of wholesome thinking of the students. Leading approaches in subject study are operational and problematic. Development of basics for critical thinking on perception and analysis basis of fine arts works and understanding of the role of art in the life of society acquires special importance.

Study of fine arts enables true integration with cross-cutting subject areas (music, history and sociology, Armenian language and literature). There also appears the chance for building a system of inter-subject and meta-subject connections, integration of general and supplementary education through attention to realization of art-creative potential of students, synthesis of study and upbringing, implemented in projected activity. Creative activity with the use of art materials and technologies may be complemented with creative projects based on computer multi-media technologies, based on museum pedagogy, etc.

The goals of art education in general education school are the following;

- Development of art-creative capacities of students, figurative and associative thinking, fantasy, emotional-aesthetic perception of reality,
- Development of the culture of perception of works of art, decorative-applied art, architecture and design,
- Provision of knowledge on fine arts as means of emotive and practical recognition of the surrounding world,
- Familiarization with figurative language of fine (plastic) based on creative experience,
- Shaping capacities and skills of art activity, various forms of expression on flat foundation and in mass (from posers, by memory through imagination),
- Formation of sustainable interest towards fine arts, capacity to perceive their historical and national peculiarities,

- Capacity to generate graphic, artistic, decorative and formatting, designing compositions with the use of various techniques and artistic means of expression,
- Capacity to set up and decorate exposition of art work, creative work of children and pedagogues,
- Shaping skills of technical means of education.

Basic objectives of the current curriculum of art education are the following:

- - Adaptation of knowledge of elementary basics of realistic drawing by students, formation of skills of drawing from a poser, by memory, through imagination, familiarization of work specifics in the area of decorative-applied and folk arts, plastic figures and application,
- - Development of expressive abilities among children, aesthetic perception, art taste, creative imagination, space thinking, sense of beauty, development of interest and love towards art.

Teaching children fine arts must be directed at achieving complex results. Results of studying fine arts at basic school show in the following ways: development of art-figurative, aesthetic thinking, formation of wholesome perception of the world; development of fantasy, imagination, art intuition, memory of children; development of critical thinking in the capacity to argument of one's viewpoint towards various works of fine art, as well as receiving experience in perception of works of art as basics for formation of communicative skills.

Main substantial lines in studying fine arts are the following: appearance and types of plastic arts; language and genres of fine arts; art image and art-expressive means of painting, graphic, sculpture, decorative-applied art; connection of time in art on the example of evolution of artistic images.

Major types of educational activities of students are the following: perception of plastic arts; practical creative activities in different genres, types, art materials and techniques.



Currently, art education is delivered in grades between 1 and 4 of elementary school and from 5 to 7 of secondary school. The available four types of educational activities in the curriculum: painting from a poser, decorative drawing, thematic painting, debates on art at secondary school have been added by illustration (composition), plastic figure-making, application with elements of design.

In the first grade, children are taught to define and name colors in illustrated objects, and in the second grade the

notions of warm and cold colors are introduced, as well as the color tone. In grades 3-4, the capacity to see harmonic color combinations continues to be developed. Since the fourth grade, the rules of perspective, construction, shadows are delivered. Children develop skills of expressing 3-D objects in frontal and angle perspectives. In grades 5-7 students continue to study the simple rules of perspective, structural formation of object, shades, study of color. They acquire skill of expressing the volume of objects on frontal and angle perspective.

Conversations about fine arts and beauty of the world and history of arts are based on exposition of art works. Conversations develop children's interest to and love for art, deepen the perception of the outer world. Introduction of works of fine arts takes place at the beginning or at the end of a lesson within 8-10 minutes. Special lessons are allotted for grades between 4 and 7. One conversation may expose up to 5 paintings, sculptures, decorative-applied and folk art items.

Main focus at secondary school is set on practical lessons with deep learning of specific directions. Three types of art activities represent the basis of division of visual-space art into the following types: expressive – painting, graphics, sculpture; constructive – architecture, design; various decorative-applied arts. Distinction of the principles of art activity emphasizes shift of attention not only to work of art, but also to human activity, to exploration of its links to art in daily life. Ties of art to human life, role of art in his daily routine, role of art in the life of a society, role of art in development of any child – this is the key semantic pillar of the program. This is why during outlining of types of art activities, it is very important to indicate the role of their social functions.

The program is structured to give a clear idea to students on the system of interrelations between art and life. It envisages wide involvement of children's life experience, examples from surrounding reality. Work based on observation and aesthetic experience of the surrounding reality is an important condition for children's adaptation of the curricular material. The aspiration for expressing one's attitude the reality serves as the source of development of figurative thinking.

Art activities of students at classes finds various forms of expression: paper images and volume plastic figure-making; decorative and constructive work; perception of phenomena of the reality and art works; discussion of other children's works, results of



collective creativity and individual work at classes; study of art legacy; compilation of illustrative materials on studied topics; listening to musical and literary works (folk, classic, modern).

Play-drama on the topic of study is introduced at classes, links to music, literature and history are observed. Collective assignments are introduced for the experience of creative communication. It is very important that collective art creativity of students should find application in preparation of school interiors.



Throughout the course of education, students study outstanding pieces of architecture, sculpture, painting, graphic, decorative-applied art, explore classic and folk art of various countries and ages. Big role is attributed to the exploration of the Armenian national art culture. Thematic integrity and consistency of development of curriculum allows for ensuring strong emotional contacts with art at each

stage of education, not permitting mechanic repetitions.

Ministry of Education of RA and National Institute of Education has ratified the curriculum «History of Art» meant for humanities section of high school with deep study of the subject. General education schools of RA also teach «Aesthetics», «Ethics», «History of Fine Arts», approved by the National Institute of Education as faculty lessons.

Today, within the framework of general education institutions, there are professional groups where teachers supervise courses of various creative disciplines, where in addition to classic painting, creative capacities are revealed based on author methods, development of thinking for successful artists and designers, basics of composition, photography, course on theory of arts, painting lessons, sculpturing, applications (collage), ceramics (plastics of small forms), decorative art, weaving (tapestry), theatrical activity, puppet theater, dances, etc. Individual work is conducted with each student and an objectives-relevant plan is composed. Study of history of art and fashion helps systemize and deepen the knowledge on styles and directions in art and design, modern tendencies.





1.1.3 Secondary-vocational

The goal of secondary-vocational education is preparation of specialists with middle professional qualification, enlargement and deepening of general and professional knowledge. Secondary-vocational education is implemented at secondary professional educational institutions of culture and arts – colleges, which can also carry out general education and crafts education programs.

Provision of secondary-vocational education on culture and art is implemented by 17 state and private educational institutions which involve 2675 students (compare to 2382 in 2006). Within five years, the number of students grew by 11,1%. These institutions prepare specialists on 20 professions.

Graduates of secondary-vocational institutions that pass the final test, receive secondary vocational qualification. The order of continuation of education at respective higher education institutions is stipulated by the Government of RA.

There is also a number of general education institutions in Armenia, where art education is taught through 1-12 grades as basic subject in parallel to basic academic curriculum. Here in the system of general education, it is regarded as discipline accounting for development of aesthetic individuality. Art is regarded as a culture of approach to all life phenomena like creativity, like development of associative thinking, like a system of plastic arts languages. In addition, art acts as discipline which develops physiological skills and corrects psychological features of an individual.

In the area of professional education of fine arts, it is actively accepted to practice analytical methods in working over a human nature, as well as to use advanced and scientifically-based achievements of modern art and past experience.

At present, profile-oriented general education institutions form specialized subject curricula with consideration of the following:

- Modernization of content of art-aesthetic education,
- Further development of professional learning skills,
- Generalizations and expansion of integration of art types through the whole academic process,
- Long-term training,
- Further professional training at secondary and high vocational educational institutions.

Currently, there are 171 musical, painting and art, adolescent creativity schools and centers in Armenia. From this number, 26 are in Yerevan, and the

remaining 145 are based in regions. Out of the total number of Yerevan-based schools, 12 schools are under the town hall supervision, 13 are under the municipality and 1 is under the Ministry of Education and Science of RA.

Activities of musical, painting and art schools, adolescent creativity centers are organized based on educational demand of students and are conducted in form of groups of art creativity. The content of the education widely presents all kinds of art, including media and technological arts. Scientific-methodic provision of this segment is created by a specific educational demand and hence acquires a variable nature.

Musical, painting schools and art schools, adolescent creativity centers involve 29,062 students. Out of the total number of students, some 448 participated in various festivals and contests and 241 of them received awards.

Out-of-school upbringing and training is doubtlessly targeted at meeting a wide range of educational demands. The specialized groups normally accept all volunteer applicants without testing special abilities. Education is conducted here largely through the principle of education through art as opposed to education of art. However the whole process art education is controlled by specialists from the Ministry of Education and Science and the Ministry of Culture. For this purpose, specialized curricula for education and subject standards are developed for various programs.

Here the fundamental form of student activity in the process of education is creativity based on which the development of creative qualities of an individual take place, since this is the area that most actively reveals its emotive-value coordinates, creative capacities, specific connections and relations with the world.

Creative activity is hence one of the most significant factors, actively forming the individuality of students, discovering and confirming unique identities of students.

Cultural approach represents a system in regards to the object of study, basic foundations of culture become the fundament upon which individuality of student is developed.

Education within the framework of cultural approach is regarded as a part of culture, and training – as a process of converting the achievements of culture into acquired quality of an individual.



Within the framework of out-of-school upbringing and training, the following fundamental principles of education are defined;

- ❖ the principle of comprehensive of art education to students, based on comprehensive learning of cultural experience of the humanity: art, aesthetic, moral, scientific, etc.
- ❖ the principle of cultural relevance, which implies maximal use of national and regional cultural traditions in the educational process, focus on values prevailing in national culture and consideration of national mentality;
- ❖ the principle of enculturation, expressed in natural accession of individual into art-communicative processes of modern society, his involvement into relevant system of moral and aesthetic values, model of behavior, permanent adaptation of value by individual, as well as traditions, norms, traditions of world and national culture;
- ❖ the principle of socialization implying development and self-development of individuality of students, based on the process of adaptation of socially significant human experience;
- ❖ the principle of integration implying learning of the whole complex of art education from single cultural positions, based on universality and unity of various types of arts;
- ❖ the principle of dialogism which helps school children understand, appreciate and accept as equally great the cultures of other peoples and ages;
- ❖ the principle of poly-arts, enforcing interconnection of various types of art by means of which associative-imaginative atmosphere is created;
- ❖ the principle of comparativeness in studying phenomena of culture, use of its semantic synthesis.

Elementary and secondary vocational education is provided at vocational schools, lyceums, and colleges and is combined with reception of secondary general education.

Basic objectives of vocational-technical education;

- ❖ development and introduction of general education state standards for vocational education, their revision with consideration of situation at labor market and structural changes in the economy;
- ❖ creation of conditions for increase of accessibility to vocational education;
- ❖ support to the private vocational education;
- ❖ organization and development of social partnership in the system of vocational education;



- ❖ expansion of international collaboration on training and retraining of specialists at academic institutions of vocational education.

Currently, there are 46 operational state educational institutions in Armenia implementing vocational (crafts) curriculum, from which some 30 are elementary vocational (crafts) and 16 secondary vocational. The education is implemented on the basis of general and secondary education.

At secondary art educational institutions, the following professions are available; sculpture, artistic painting, draftsmanship and drawing lessons, artistic weaving, art decoration, art processing of metal, wood, stone, glass, art ceramics, industrial aesthetics, etc. The duration of the education is four years.

Elementary vocational education is built on subject basis; drawing, painting, composition, decorative-applied art, history of arts.

Drawing. Step-by-step work on presentation accentuates constructive analysis of shape. Work by memory and imagination. Sketches and initial drawings. Painting. Plastic and light-air organization of space. Sculpting models with light. Etude work. Combination of long-term and short-term work. Composition. Understanding of laws, principles and means of composition. Acquaintance with various types of art activities and the experience of master works.

Decorative-applied art. Materials used in decorative-applied art. Form color, texture and facture in objects of decorative-applied art. Stylization and decoration. Types of compositions and means of their construction.

Sculpture. Sculpting from a poser, by memory, through imagination and observation of people, routine objects, birds, animals. Sculpting of a flat landscape. Embossed landscape. Still life in sculpture. Embossed sculpture composition.

History of arts. World historical-art process is not a row of parallel national «lines», but a complex network of intersections, influences, borrowings, exchanges, convergences and divergences. Each culture is dialogical and in each culture this quality was and is revealed to various extents.



Entrance to any art college requires special elementary preparation. Majority of applicants have preparation and training experience at art schools, child creativity studios.

Graduates, whose specialty is «Decorative-applied art», usually continue to work for entities of national crafts. Specialty-relevant jobs can be found at small folk craft companies which deal with production of ceramics items. Some

graduates choose the path of “freelance artists” making decision to work for themselves. About a third of graduates of art colleges and lyceums after receiving the diploma of secondary vocational education enter narrow-profile art universities.

The national Institute of Education and the Ministry of Education and Science of RA hold meetings, seminars and round tables each academic year for methodologists, deputy principals of educational institutions dealing with teaching fine arts at art faculties, heads of methodology unions and fine arts teachers to raise professional qualifications. Basic qualification improvement courses are organized on regular basis in the area of art education subjects. Methodic support to fine art teachers to adapt know-how, modern pedagogic experience, effective forms and methods of education is provided by field branches of the National Institute of Education.

Prior to the start of each academic year, staff of the Ministry of Education and the National Institute of Education publish methodological recommendations for the august working sessions.

There is also the practice of conducting courses and seminars at individual requests of pedagogues. The National Institute of Education implements preparation of teachers for general education institutions, teachers for secondary vocational institutions and pedagogues for out-of-school upbringing and training. The preparation is implemented in form of basic and target courses. Special courses at listeners’ requests are also organized.



1.1.4 Higher Education

The goal of higher professional education is preparation and modification of qualification of staff to higher professional qualification, meeting the needs of individuality in development of education on the basis of secondary general and secondary vocational educations. The status of higher education institution is defined by the form of its academic curricula (full-time, distance, external studies), organizational-legal form, availability of state accreditation. The following type of

educational institutions function in Armenia in the area of higher art education; institute, conservatory, university, academy.



Art institutions of higher education and art faculties accept graduates of secondary vocational and art general education schools, prepare artists, masters of decorative-applied and industrial art, graphic specialists, artists of theater and cinema, sculptors, artist-architects, art experts, teachers. The duration of education is 5-6 years. Teachers of drawing for secondary general educational schools are prepared at

art faculties of pedagogic institutes. Education of special disciplines is conducted under the supervision of professors-artists of respective profile. Significant artists contribute a lot of creative capabilities to upbringing and education of youth at art educational institutions.

Graduates of art institutions of higher education receive the title of artist in relevant specialty, as well as the right to teach art disciplines in secondary art education institutions and general education schools. Scientific staff in fine arts, decorative and applied arts, architecture, industrial aesthetics are prepared at post-graduate programs of these institutions of higher education.

Preparation of specialists of higher professional qualification in RA is implemented mainly by 7 higher education institutions; Yerevan State Conservatory after Komitas, Yerevan State Academy of Arts, Yerevan State Institute of Theater and Cinematography, Yerevan State University, Yerevan State Pedagogic University after Kh. Abovyan, Yerevan State University of Architecture and Construction, and Vanadzor State Pedagogic Institute after H. Tumanyan. These higher education institutions are currently teaching 3,993 students on 34 specialties.

Architects are prepared by Yerevan State University of Architecture and Construction. Specialists on fine arts are prepared at Yerevan State Art Academy and Yerevan State Art College after F. Terlemezyan. Musicians are prepared at the Yerevan State Conservatory after Komitas and Yerevan State Musical College after R. Melikyan. Ballet masters are prepared by the Yerevan State Choreographic College. Theater actors and theater staff are prepared by Yerevan State Institute of

Theater and Cinematography. Circus artists are prepared by the Studio after Leonid Yengibarov under the Yerevan Circus. Cinematography specialists are prepared by Yerevan State Institute of Theater and Cinematography.

At four main higher education institutions (Yerevan State Conservatory, Yerevan State Academy of Arts, State Institute of Theater and Cinematography, Yerevan Pedagogic University) accept annually 931 applicants, including; 204 by Yerevan State Conservatory, 204 by Yerevan State Art Academy, 151 by Yerevan State Institute of Theater and Cinematography, 372 by Yerevan Pedagogic University.

Yerevan State Conservatory after Komitas implements higher and post-graduate professional education. In the area of higher education it prepares the following;

- Musicians-performers; viola, valtrona, piano, cello, folk instruments, guitar, clarinet, contrabass, percussions, oboe, pipe, violin, saxophone, etc.
- Orchestra-conductors, composers, folk singers, jazz performers, vocalists, musical scholars, music teachers.

Post-graduate (aspirantura) professional education is implemented under the following specialties; musical studies, musical art (conducting, folk songs, composition, solo, jazz performance), musical-performing art (piano, folk instruments, string instruments, percussions, pipe instruments), teaching of music (piano, folk instruments, string instruments, percussions, pipe instruments).

About 100 students graduate from the state conservatory every year. The conservatory also has a branch in Gyumri. There are currently 110 students at the branch.

Yerevan State Academy of Arts based the rich fundament of Armenian fine arts legacy to create traditions balanced with modern time. Graduates of the educational institution – sculptors, artists, graphic professionals – has provided the Armenian national culture with a new quality due to their high art. The Academy established its branch in Gyumri in 1997 and in Dilijan in 1999.

Since 2004/2005 academic year, the Academy and its branches switched



to a three-level system of education; bachelor (with a four-year educational program), master (with a two-year program) and post-graduate (with a three-year program).

Yerevan State Arts Academy has two faculties;

1. Fine arts,
2. Design and decorative-applied art.

As of today, the admission process is conducted in eight specialties; painting, sculpture, graphics, history and theory of fine arts, design, decorative and applied art (pottery), cloth modeling, software art projecting.

The number of students at Yerevan State Academy of Arts is 764,92, out of which ? are foreigners. On basic professions (graphic, sculpture, color painting) the Academy annually produces 125 graduates. At other departments, especially at applied specialty departments (modeling, design), the situation is relatively better. The recent years have seen growth of applicants on the specialties of *design*, *modeling of clothes* and *software art projecting*. The Gyumri branch has 170 students, Dilijan – 34.

Yerevan State Institute of Theater and Cinematography is the only higher education institution that prepares specialists in the areas of theater, cinema and TV. The Institute has rich professional library, reading hall, arts study, student theater, filming studios, dancing hall, cinema hall, listening hall, screening rooms and other needed professional divisions. A selection of scientific researches is published under the title of “Journal”. Since 2003, the following bachelor departments have been receiving applicants; «Acting Arto», «Film Directing», «Film Camera Specialist», «Literature Work», «Drama», «Cinematography», «Choreographic Directing» among others. Since 2008, the same faculties also have Master’s department. Successful

students can continue the studies at post graduate program on the specialty of «Theatrical Art, Cinematograph, Television». There is a training department functioning for high school students. There are over 600 students at the faculty of theater and cinema, including 21 foreign citizens. The Institute has its branches in Gyumri, Vanadzor and Goris. The number of



students at the Institute and the branches constitutes 750. About 100 students graduate from the Institute every year.

Yerevan State University makes certain steps in the direction of preparation of higher qualification specialists. The history faculty of YSU has a department of arts and culture. Ijevan branch of YSU prepares specialists with bachelor degree. Currently, the branch has faculties of applied art and folk crafts. It has a total of 1287 students.

State Pedagogic University after Kh. Abovyan – is the basic higher education institute of the country coining pedagogues for the nation. The university pay special attention to art education and upbringing. The faculties of art and culture, students are educated on the 16 specialties.

The pedagogy faculty of the Vanadzor State Pedagogic University after H. Tumanyan pay significant attention to art education and upbringing. Preparation of specialists is implemented for two specialties; fine art and drawing and musical education.

In addition to state institutions of higher education, there also are private institutions in the country which implement art education. These include National Academy of Fine Arts and Armenian Open University. The mentioned universities operate under bachelor curriculum.

National Academy of Fine Arts prepares specialists on *design and painting*. At the moment, the institution has about 180 students on four specialties. There is a college attached to the Academy operating on the same specialties, preparatory courses.

Armenian Open University prepares specialists in the following specialties; *cloth modeling and design, exterior design, fine arts*. The faculty of design currently encloses 170 students.



1.2.1 Out-of-School Education and Training

The goal of out-of-school education is to create an atmosphere for development of students' interests by organizing their leisure time and it is targeted at their spiritual, aesthetic, physical development, military-patriotic upbringing and acquisition of ecological and applied knowledge.



Out-of-school education is implemented through children and youth creative and aesthetic centers, music, painting and art schools, young patriots, technicians, naturalists, tourists clubs, sport schools, sanitation camps and other organizations involved in out-of-school education.

There have been 213 active music schools, painting and art schools, children and youth centers in the country in 2006-2007, out of which 20 were located in Yerevan and the other 173 in various regions of the country. Of those in Yerevan, 12 were under administration of the Mayor's office, 27 under municipalities and one under the Ministry of Education and Science. In 2009-2010 the quantity totaled to 222, with 38,837 students (instead of 35,286 of 2006/2007) and 3987 teachers (instead of 3,881 of 2006/2007).

Out-of-school work targeted at art education besides being the main type of out-of-school education of the given area also creates inexhaustible opportunities for a comprehensive personality development and upbringing.

Out-of-school education programs are realized to satisfy the educational demands of the citizens and society. The main goal of out-of-school education in framework of each professional education level is to increase the professional qualifications of the personality. Out-of-school education is implemented in general, professional and out-of-school educational institutions and also by means of individual pedagogical activities, regulation for which is set by the Government of RA.

Access to out-of-school education and training not only provides for the education, upbringing and creative development of the child, but also helps to



solve a number of equally serious social problems, such as prevention of disadvantaged children, juvenile crime and other anti-social trends among children and youth.

State support to out-of-school education and training of children in culture and art is of essential importance for development of creative capabilities of children and youth. Support for

such education should be of complex and systemic nature.

“Hayordats Tun” or the Armenian House of the Apostolic monastery is a key structure among educational institutions implementing art education and upbringing. In 1992, thanks to the efforts of Centre for Christian Upbringing of Ararat Patriarchic Diocese, three of many of the ex-pioneer palaces in the capital city Yerevan were reorganized into “Hayordats Tun”. And for two decades thousands of children had been receiving spiritual and aesthetic upbringing there.

Number of students visiting all “Hayordats Tuns” totals to 3000. Children are taught in classes of different orientation such as decorative and applied arts, art and crafts, painting, singing and music, sports, computers, journalism and foreign languages. Dancing and circus classes had been recently added. Based on the education from “Hayordats Tun”, a child may easily continue his education at a university. All the students get spiritual education and upbringing as well. In the nearest future Armenian Houses will open in other regions of the country, too.

Music, painting and art schools, children and youth creative and aesthetic centers have a distinctive favorable effect on the aesthetic education and upbringing of the growing generation. Currently there are 212 active music aesthetic, arts schools, children and adolescent centers 44 of which are in Yerevan and the remaining 168 in other regions of the country. Of those in Yerevan, 12 are under administration of the Mayor’s office, 31 under city municipalities and one under RA Ministry of Education and Science. In 2008/2009 the quantity of students of music, painting and art schools, children and youth creative and aesthetic centers totaled to 37 469 students (69.8% girls), 59.8% of which were paid (72.2% girls). About one third (34.5%) took piano classes.

It is also worth mentioning the activity of **“Cultural Education Assistance”** fund, established in august of 2008 at the initiative of Ministry of Culture. Mission of the fund is to provide business assistance to the students and teachers of music, painting and arts schools of the country. Fund’s activity is defined in six points and includes creation and development of professional curriculum,



methodological guides for schools, organization of music and arts festivals.



1.2.2 NGOs and Private Training Courses

Armenian non-governmental organizations (NGO) significantly help aesthetic upbringing and education of the new generation; they assist to preservation and development of culture in the country and regions.



Here are over 30 NGOs that help aesthetic upbringing and education of the new generation and assist to preservation and development of culture in Yerevan and regions: “Anahit” cultural fund, “Avant Scene” culture-educational union, “Institute of Culture and National Values”, “Elegy” cultural NGO, “Union of Non-Professional Cinematographers”, “Creator Assistance” Charity NGO, “Okno” theatrical-cultural center, Center of International Union of Puppet Figures of Armenia, Echmiadzin art critic union, Goris craftsmen’s NGO, Gyumri Branch of Painter’s International Federation, Yeghegnadzor

Musician’s Union, “Brabion” children and youth center, “Terpsichore” Cultural NGO and many others.

Back in 2007 Government included program on cultural development in regions into its agenda. The program pursued a regulated and effective system of implementation of RA cultural policy, in particular: development of intercommunity cooperation and development of common cultural field, assistance to elimination of differences between Yerevan and regions, further involvement of citizenry in cultural life, development of a program for training, retraining and requalification of personnel.



1.3. Elements of Arts Education in Armenian Family

Arts education existed in Armenia since ancient times. It has always been common to teach some sorts of folk arts to the children in the family, as well as arts crafts. Among other types of informal education, family education has to be noted. It’s a fact that many great musicians, artists were initially learning the basic

drawing and music skills from their parents, and the general love to arts came under the influence of parents: art of singing, dance, playing musical instruments, drawing, sewing, knitting, carpet weaving, woodcraft and many others. That's where among many people the interest toward arts is born.

We made a special sociological survey among 1000 Armenian families throughout the country to find out the current situation with art education in Armenian families. As a result of the survey we found out that the majority of Armenian families (59.6%) did learn arts skills, particularly while playing with the children. Only a quarter of the respondents (24.7%) that they passed no such skills, and another 15.7% simply could not recall. Of those who received musical and arts education in the family following arts were mentioned: music, drawing, vocals, dances, woodcraft.

Judging by the answers (respondents were over 18) families basically taught them music, drawing, vocals and dances. These are the most common forms of art education in the Armenian families that were practiced two decades ago.

As for present time, the survey showed that half of modern Armenian families (49.7%) also teach children arts. As a rule in such families art education is done by 58% of parents and 33.3% of grandparents. In some families elder brothers and sisters (8.7%) also teach the young various forms of art.

Structure of art education in the families was the same as previously practiced by their own parents. Generally they teach children music, drawing, vocals and dances. As a matter of fact, as previously, currently Armenian families teach basic music and art education. It creates a fundament and give basic skills for creative arts. Hence, the Armenian family is the first link in the chain of art education, preceding institutionalized arts education, like kindergarten, school and other forms of out-of-school education. Armenian family provides the ground and initial skills for susceptibility to arts.

On the other hand the role of art education in Armenian society dramatically changed. If previously art education was viewed in the family as a supplementary form of education, aimed at development of



child's general cultural level, currently parents see a more pragmatic professional orientation opportunity in it, a career path and development of creative skills. Hence in the new conditions, art education moved from “supplementary, excessive” aimed at widening the cultural thinking moved to targeted career and life strategy for child's future. Researches of family relations, society and cultural institutes to art education allows us to make conclusions about the depth and scale of the changes that relate to the social role and responsibility of culture institutes. The traditional place of culture in the Armenian society is gaining completely new outlines, values and perspectives.

A new phenomenon in the life of the modern Armenian society has to be noted – aesthetization of daily life. People try not only to look beautiful, dress beautiful, decorate homes with art, drive beautiful cars, but to even eat beautifully, have beautiful manners and live beautiful in short. This penetration of aesthetic elements and artsy taste into the daily life symbolizes development of the new innovative postmodern society. The society becomes more and more “culture-based”. Aesthetization of the routine, lifestyles and practices of people is ongoing.

Changed social and cultural realities of Armenia led to increase of the role of art education and culture centers. The responsibility of the artists and their involvement in the social and political processes of the country have increased significantly. Many prominent cultural figures and artists participate directly in administration of elected state bodies of different level: from National Assembly to municipal committees and commissions. Art education can indeed make a direct input into resolution of cultural and social problems today, and besides it can be used for increase of creative potential of the society as it is noted in the conclusion of the document of Second UNESCO World Conference of Arts Education, Seoul

May, 25-28, 2010.





CHAPTER 2.

Content of Art Education



2.1.1 Music

It is already proved that in case with pre-school children practicing musical instruments benefits the positive development of the brain and forming of alternative thinking, which is very essential in mastering such subjects as math, physics and chemistry. Modern scientists tend to think there is a direct link between musical education and development of some of the child's skills that are necessary in the future. Even if the baby chooses a different path, still the knowledge, skills and abilities he got from the music school will stay with him through a lifetime. Self-control, taste, feel of harmony, healthy competition spirit and naturally basic musical literacy are undisputable advantages of musical education.

In instrumental music, solo, ensemble and orchestral instrumental music is distinguished. Instrumental music has a special place in Armenian cultural music life. Lately big attention is paid to national musical instruments along with contemporary instrumental music.



Interest toward Armenian musical instruments, to **duduk** in particular grew in the last decade of previous century. On November 25, 2005 UNESCO announced duduk music a masterpiece of oral and non-material heritage of humanity. Along with duduk musical schools teach playing a regular pipe with a lower sound – **shepherd's duduk**. Matenadaran's ancient manuscript prove that **zurna** was the most common musical in Armenia. Along with a tambourine and drum it always accompanied fiestas and holidays. Drum is the most common Armenian and eastern percussion instrument. It is still very popular and accompanies almost all other instruments. One of the best-loved Armenian bow instruments is qyamancha, on which Sayat Nova, famous ashough (folk singer) used to play. Today instruments like qyamancha, ood, saz are rarely used in folk music. But it should be mentioned that some old instruments are in perfect harmony with new ones (electronic as well) which helps create 2nd to none musical pieces.



Recently the music schools under local self-governance body administration have fewer students for folk, wind and string musical instruments. Interest of the society towards those instruments has dropped. Schools no longer provide worthy rookies for symphonic and folk ensembles and appropriate educational institutes dealing with musician training. However thanks to the taken efforts – creation of affordable study conditions (targeted state reserve with preference to folk instruments) some positive shift in that area was recorded. A vivid example of is the creation of “Narekatsi” children and youth folk instrument ensemble and the increased interest in schools and colleges towards national instruments. Learning national instruments and instrumental music in general is successfully carried out in music schools, art schools, in music magnet school after Tchaikovsky in Yerevan, In State Conservatory after Komitas and its branch in Gyumri where following majors are taught: instrumental performance (piano, organ, orchestra instruments, folk instruments.)

There are few constant musical-instrumental ensembles in the country: Armenian state chamber orchestra, “Serenade” and “Narekatsi” chamber orchestras, string quartet after Komitas and the newly establishes soloist ensemble called “Linos”



2.1.2 Vocal

The most accessible and popular type of music performance among students is choir singing. Choir singing is one of the active types of musical practice for students. The school is set to make the most important concept of choir singing come true – collective art that takes over a large group of children, gathering them into bigger groups where creative, cognitive and social skills of children develop best. Choir singing benefits the most important target of music schools – forming musical culture among kids. “Musical education is not the education of a musician, but an education for a human first of all”.

Armenian choir music has deep traditions. Along with formation of the professional composer school, in XIX century the complicated process of rooting polyphony took place. Since the second half of XIX until 1920s the choirs were mainly amateur since there were no colleges to train professionals in music. The

first professional Armenian choir was born in Yerevan in 1937 – Armenian State Choir. Today almost every educational institution has student choirs. Since an early age a child has to have a closure with his national roots and values. Armenian national folk songs are always heard in music schools. Folk songs are taught with extreme care.

“Armenia’s Little Singers” led by famous musician Tigran Hekekyan has to be mentioned. During the last 15 years the performances of that choir in the country and beyond were some of the outstanding events in the choir art. Their active participation in worldwide festivals, contests, conquered gold and silver medals, title of Ambassador of Europe (2001) and the World’s best children’s choir (2002) are a proof of the above statement.

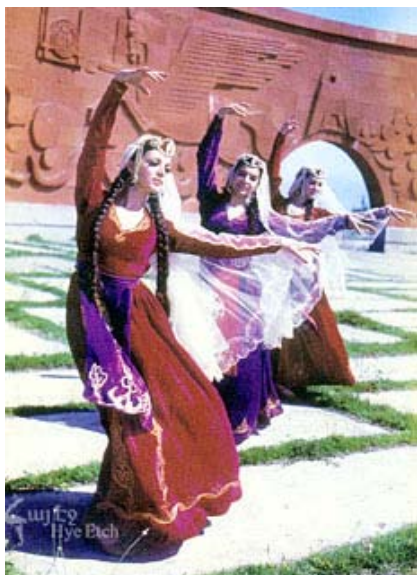


2.1.3 Dancing

Dance moved from a folk routine to a stage and became a stage art. Armenian traditional choreography is divided into three components: a) Armenian ritual folk dance b) Armenian everyday folk dance and c) Armenian stage dance. Armenian dances can be lyric, mourning, ritual and military. Teaching contemporary dances started in Armenia since 1980s. Currently there are hundreds of dance groups in Armenia. Since 2007, State Pedagogical University and Choreography Collage teach dances with social orientation, preparing dance masters. Previously historical and everyday dances were taught along with Latin American dances.

Armenian choreography started in the ancient times and because of its rich history is considered to be one of the most ancient art forms of the world. It preserved ancient Armenian rituals and traditions, ethnographic games, samples of folklore. Dance of Armenian





women is smooth and gracious and the main visuals are created with smooth moves of the hands. Male dances on the contrary are very passionate and majestic. Beauty of dance is underlined with colorful costumes and the singularity of the moves.

Unprecedented success in the field of dance was reached by State ensemble of song and dance after T. Altunyan, Armenian state dance ensemble, “Friendship” State choreographic ensemble and “Stronghold” dance ensemble. Yerevan State University of Theatre and Cinema and Yerevan Choreography Collage prepares ballet dancers in the faculty of ballet. Yerevan State Pedagogical University after Kh. Abovyan prepares folk dance professionals. The number of dance groups and studios, amateur dance ensembles and private dance schools grew in the recent years. Interest towards dance grew among various groups of population, especially youth. However the training of professional dance specialists is still lacking the adequate attention.



2.1.4 Composition

Recently, gifted arrangers with professional education appeared in the Armenian musical life. In the framework of “New People” project a hip-hop studio was opened for young arrangers. Studio pursues development of hip-hop in Armenian music, making it richer and more interesting.

Orchestration may include parts for wind and other instruments. Orchestration is not the main part of the musical composition. It is a background for the composition, giving it the necessary mood. Aim of the orchestration is to have each instrument (or set of instruments) play its own score, and as a result, an accomplished musical piece should come out. Orchestration is a pretty complicated skill. It is written last, when the lead part is ready.

Composition as a subject is included in curricula of musical schools’, colleges and state conservatory. Arrangement studies require deep professional knowledge and skills and are mainly for conservatory study process.

With bitterness one must note that the RA law on education has section on music schools in the out-of-school education section and not in general or professional sections. As a result, a lot of problems occurred for music schools, material, technical, financial, personnel and etc. The current break in the “music school – collage – conservatory” chain is nothing but disturbing, and it would be difficult to overcome it.



Prioritizing musical education in the life of the society, it should be noted that according to UNESCO’s recent studies among all convicted in the world the ones with musical education did not constitute even 1%.



2.1.5 Electronic Music

Electronic music is created with predominantly electronic gear such as keyboard, samplers, computers and drum-machines. Sometimes the term electronic music is applied to acoustic instruments being recorded with electronic amplifiers. One of the most popular electronic music genres in Armenia is electronic dance music. In Armenia rhythmic music or computer sounds are often taken for electronic music. “Narekatsi” creative union is currently attempting to synthesize classic and electronic-acoustic music. Yerevan State variety and Jazz College is also making certain steps to teach electronic music professionally.

Electronic music is undergoing a huge development in the world. It is necessary to teach and develop that genre carefully, because it may overshadow the essential part of our culture – the national instruments and unmatched pieces of instrumental music.





2.2.1 Drawing

The art of painting is taught at State Academy of Art after F. Terlemezyan and in many art schools. There are over 1000 active professional artists, sculptors, masters of decorative-applied arts in the country.

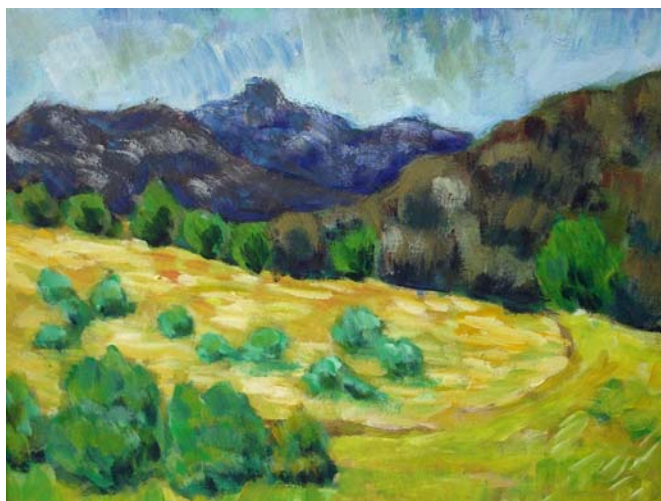
In the basic school students learn painting and music. The previously formed habits of active dialogue with art become a basis for generalization and reflection and the reevaluation of studies in world art culture takes place. So the content of “Art” course in elementary school is the result of the first stage of aesthetic development of the personality and is an indelible link in the system of consecutive education.

While studying the subject “Art”, the perception of pieces of art is brought foreground along with explaining regulations of historical development, peculiarities of characters in art, artist-minded thinking development. National art studies are given a special attention in Armenia. The art where native language is contained, where one sees emotions and dreams of compatriots is closer, clearer and is keenly accepted. It helps to find the common and singular that is conditioned by history, psychological constitution, traditions, peculiarities of spiritual life, it promotes social consolidation and agreement in conditions of rise of social ethnic, religious and cultural diversity of our society.

According to curriculum, main content lines while studying art are:

- Role and place of art in human’s and society’s, artistic characters and specifics in different types of art;
- Styles and genres, types and directions in art;
- History of art in different eras (prehistoric art, art of the Ancient World, Medieval, Renaissance, Enlightenment, general characteristic of XIX century.);
- Armenian National Art;
- World artistic process;
- XX century art;
- New forms of art (cinema, television, computer art and its aesthetic peculiarities).

Among basic types of activity of the students is perception of pieces of art (listening to music, perception of plastic



forms of art, watching movies, theater and etc), creative work in various forms of art, genres and genre techniques, research projects using new methods of mass communication technologies.

Model drawing includes memory drawing and drawing real objects with a pencil, watercolor and oil, feather and brush. Thematic drawing is drawing things from surrounding, illustrating literature based on memory, imagination, which is done simultaneously with model drawing. Thematic drawing helps to develop proportions, construction structures, volume, space location, lighting and color of objects.



2.2.2 Decorative-applied Arts

Specialists of National Education Institute developed a curriculum for carpet weaving, tapestry, ceramics, stone cutting and woodcraft for the purpose of professional study of decorative-applied arts. These curriculum are given to arts schools to choose from, because “Graphic art” program for general education institutions has only 40% of time for studying decorative-applied art material.

Through 7 years of study in elementary and middle school mainly general practical and theoretical components of folk applied arts are presented.

The goal of these courses is to deepen and systematize student’s knowledge on the history of Armenian decorative-applied art, include it into the wide context of development of decorative-applied

art and bring the knowledge of the material to a historic and theoretical level.

Objectives of the courses:

- Define the singularity of decorative-applied art as one of the forms of art, view the specifics of interpretation of art on various spheres of decorative-applied;

- Distinguish the conceptual difference between professional and folk decorative-applied art, study the specifics of interpretations in various spheres of decorative-applied;

- Imagine the general canvas of development of world decorative-applied art (on types of decorative-applied art);



define the place and role of national decorative-applied art in worldwide context;

- Study general conformities of reciprocal cultural influences in decorative-applied art.



2.2.3 Woodcraft

Because the specifics of woodcraft it is a complicated and laborious technological process, it is presented as a separate subject in High school classes and as a part of sculpture discipline curriculum in middle and professional collages.



Since ancient times, before Iron Age, a man mastered artistic processing of natural materials. Wood because of its firm properties was an optimal material for artistic forms. Unfortunately wood is not everlasting and we cannot see and we can't see the masterpieces of our ancestors. Woodcraft is ceding to stonecutting in this respect. However it is easier to process wood and wooden art artifacts will always have a steady demand.



Woodcutting as a decorative solution and form of decorative-applied art is taught in art schools and collages.

Curriculum of the course includes a number of subjects and programs:

- Main materials for cutting technique, artistic image peculiarities.
- Masterpieces of world woodcutting art.
- Stonecutting as architecture décor, khachkars.
- Woodcraft, its main directions and main instruments (axe, chisel, saw, fretsaw) Types of woodcraft (digging and sawing).



2.2.4. Ceramics

Ceramics is one of the oldest forms of decorative-applied art. Rough and thin ceramics. Terracotta and its properties. Glaze and its types. Glazing methods. Majolica, faience, porcelain – technological and artistic peculiarities.

Distinctive trends of Armenian pottery. Traditional assortment of pottery. Leading centers, characteristics of their



production.

Main requirements in the framework of general decorative-applied art course:

- specifics of decorative-applied art as an art form;
- forms of decorative-applied art, folk crafts;
- types and specific peculiarities of materials used in decorative-applied;
- main stages of world decorative-applied art development (on decorative-applied art forms) place and role of Armenian decorative-applied art in worldwide context;
- national specifics of Armenian decorative-applied art, main achievements of folk masters;
- mechanisms and specifics of reciprocal influence of cultures in decorative-applied art, reflection of its ambiguous consequences on national art.



2.2.5 Carpet Weaving, Tapestry

General schools (art groups) special institutions (art schools, centers of applied arts) successfully implement carpet-weaving classes today. Some of the more successful works of students are exhibited at final exhibitions. Wool, cotton, linen, sometimes golden and silver threads are used for weaving carpets. Ornaments for Armenian carpets are various. Modern Armenian carpet weavers and artists use make handcrafted carpets that are of a high demand.

Back in the end of XIII century vishapagorgs or dragon carpets started to be woven, those are one of the most original and abstract works of art in weaving picturing a dragon surrounded by animals and plants. Later Armenian carpets with tree of Life appeared, showing tall trees.

For many years, Yerevan State Pedagogical University teaches tapestry techniques on decorative-applied art faculty as a separate subject. And many students create wonderful works in that art form.



Emotional tension and the influence of tapestry are enforced by its plastic activity. In contrast to other genres of art like monumental, the expression of texture, emphasis of beauty and advantages of the material, structure and form.



Armenian tapestry (espalier) is produced of non-dyed twisted thread (linen, cotton, less ordinarily wool) on special machines. The applied technique was passed on through generations, had many production secrets of making knots and colors. To make 1 sq. m. of Armenian tapestry one year of hard work is necessary. Tapestry manufacturing is one of the oldest decorative-applied art forms of Armenia.

Some of the old tapestry manufacturing techniques are now used in teaching that art in art schools. If previously only one master finished Armenian tapestry, now the situation changed. Author-artist created the sketch of the future carton and future espalier. Cardboard master made the original size and aster-weaver transferred cardboard into textile.

Armenian schools study the following subjects on carpet-weaving and tapestry courses:

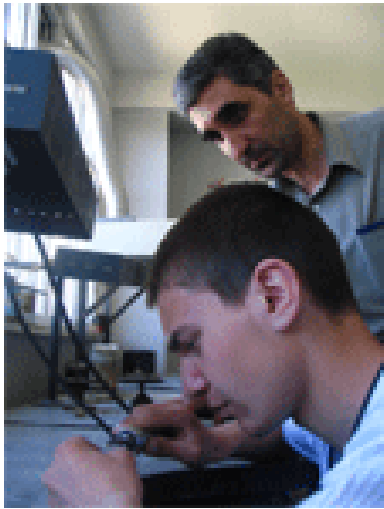
- Weaving as a form of decorative-applied art. Role of the ornament in artistic images of textile, application methods.
- Functional, aesthetic and symbolic components of the carpet. Pile and non-pile carpets. Carpets in Eastern and Western cultures: functional and artistic peculiarities.
- Phenomenon of Armenian carpets (on actual samples): diversity of types, leading ornament motives, compositional peculiarities, color scale specifics.
- Main materials of Armenian carpet-weaving and its processing. Types of products. Leading centers of folk weaving.



2.2.6 Jewelry Art

The fact that since ancient times Armenians used silver and gold-plated belts, buckles, buttons, necklaces, rings, china proves the seriousness of the approach of the Armenians to jewelry. Since the invention of Armenian alphabet, the decorations for manuscripts were done in silver and gold, for preservation purposes. Inhabitants of Armenian plateau used gold and silver 2000 years BC.

Unique jewelry of Armenia appeared as a combination of technique and creativity of Armenian masters.



Professional educational institutes teach jewel craft today. Ministry of Education of RA. ratified a program on jewel craft study and the one of a kind illustrated textbook was prepared entitled “Jewel Craft” edited by E. Meliksetyan. The program has the following thematic sections:

Jewelry art as a form of decorative-applied art of Armenia. Main materials and techniques of jewelry art. Function in the works of jewelry art.

Jewelry art of the Ancient world: ancient Egyptian pictograms, “Priam’s Treasure”. Hellenic cameos. Scythian and Sarmatian gold: “Beast Style”. Middle Ages jewelry art.

Art of the Vikings: main types of products, ornament specifics. Byzantine and old Russian enamel: technological and artistic peculiarities. Limos enamel of XII-XIII c. Roman and Gothic relics: diversity of forms, material processing methods, ornament types. Renaissance and mannerism era jewelry art: B. Cellini’s art. German artistic silver XV-XVIII century. Modern jewelry art: works of R. Lalie. “Faberge” works, artistic peculiarities.



Jewelry art of the Ancient era. Main forms of products: bracelets, temple-rings, necklaces, rings.



2.2.7 Stamping

Metal stamping and impression art was very popular in 70-80s of XX century. And although many of the secrets of that art are lost, there still are folk masters who teach their students the skills of that applied art in art schools.

Manual stamping was gradually forced out by stamping which decreased its uniqueness and originality along with interest to it as an art form.

Works of young stampers are commonly decorative panels of mid size. They are done in national traditional style and testify to virtuoso mastery of wide scale



of technical skills. Often stamping in their works has new interesting qualities thanks to the mastery, which adds value to the works.

Thematic scale of Armenian stamping is wide. Still life, portrait, genre scenes and historical motives, images of birds, animals – that is not the full list of images in the works of our young artist-stampers.

Со временем ручная художественная чеканка была постепенно вытеснена штамповкой, что значительно снизило как ее своеобразие и оригинальность, так и интерес к ней как виду искусства.



2.2.8 Architecture, Design-planning

Armenia is a country of richest architecture and construction heritage, rooted into the thickness of millennia. On the entire territory of Armenian plateau, monuments of IV-V BC may be seen. These are monuments of Eneolithic and Neolithic cultures in forms of strengthened settlements, habitations, cemeteries, complex or singular cromlechs, dolmens, carvings, stone statues, metal and ceramics artifacts and etc.

Adoption of Christianity in Armenia required solutions for accommodation of prayers in Christian temples. New religion needed impressive means to affect humans. Step by step, brilliant architecture of Armenia was created, which through the centuries remains one of the important achievements of the Armenian people.

Study of architecture is currently presented in an integrated RA course “Graphic art” in general education institutions as a part of “History of art and architecture”. In almost all institutions where artistic-aesthetics upbringing is implemented an important place is dedicated to theoretical course on study of Armenian and world architecture.



Practical part of “Architecture and planning” subject is taught at universities with polytechnic and architectural directions. Main and most important part of studying architecture and planning in the country is realized in the walls of Yerevan State University of Architecture and Construction where for many years researches construction production, structures, architecture and planning, mining, road construction and preparing specialists of mentioned fields.

In 86 years, 30 000 specialists graduated Yerevan State University of Architecture and Construction, many of whom had their input in the development of architecture, became scientists, organizers and managers of the sphere. Since 1957, about 400 foreign students have received architect qualification in Armenia. They work in various countries and honor their university, promoting it around the world. Yerevan State University of Architecture and Construction has a



high reputation among world's architecture and construction leading universities. The fact that graduates always receive prizes at international competitions is a proof of that. Diploma of the architect faculty of the university is officially recognized by the Government of France, is fully acceptable in all CIS countries and many others.

In Armenia Yerevan State University of Architecture and Construction is the only university to train engineers, architects and constructors, where best specialists teach 20 majors.

Thousands of faculty graduates, developing the Armenian stone construction tradition of antic times, as well as the medieval culture of urban construction, build architectural ensembles, forming unique artifacts of Armenian architecture. Graduates of the university created the transport infrastructure of the country, covering the mountains with hundreds of miles of highways and railroads.

There are 8 faculties in the university: Architecture and design, Faculty of computer projecting and IT, faculty of industrial and civil construction, faculty of economy, faculty of hydrotechnic, faculty of urban economy, faculty of transport construction.

University's structure includes: construction collage, supporting gymnasium, scientific-research sector and research laboratories.

Since 1990s Yerevan State University of Architecture and Construction has been actively and fruitfully establishing international cooperation with prestigious European universities (France, England, Germany, Italy, Ireland, Sweden, Switzerland, Bulgaria). It has firm contacts with universities of Russian Federation and CIS countries.





2.2.9 Flower Compositions, Ikebana

For many years, Armenia has had specialized centers for flower composition where high class specialists pass their knowledge to students. Centers teach theory and practice. Study centers provide all the necessary materials. They teach future florists creative approaches provide tons of information on technical skills, develop a fine taste.

Florist courses include following sections:

- Full course for florists
- European flower composition, collage
- Ikebana – theory and practice
- Interior decoration
- Gardening course
- Landscape design course
- Wedding decorations, artistic packing
- Table design – grocery design, fruit and vegetable, cake design catering preparation.



2.2.10 Computer Design

Basics of computer design are taught at IT classes in public schools. The course has special hours (IT curriculum is designed for 6-11 grades of general schools, where over 60 hours is dedicated to graphic and text studies) in the curriculum. The course is a logical continuation to learning design, for those who were interested in “Graphic art” and “Technology” courses and needed a more detailed study of theoretical and practical issues of methodology and professional design activity based on studies of computer graphics.

Relevance of the given course is conditioned by the need for professional orientation of students in modern design as a new, dynamically developing and socially prominent form of project and artistic-practical activity, as well as in the specifics of design-



projecting, as a synthesis of scientific, technical and artistic principles.

The main objective of the course is to form among students ideas about peculiarities of creative process in design projects in various types of artificial systems, about place, role and prominence of research activity, engineer-construction, artistic-compositional activity of the designer. Tell about main stages and methodological principles of implementation of project creation and means of embodiment of ideas into a conceptual-logical, artistic- imaginary, graphic and volume-dimensional forms of expression.

Course includes following practical works and lectures:

- Short cycle of lectures on theoretical and methodological issues of design-projecting process;
- Themes for practical exercises on artistic-compositional formation;
- Sketches of projects on solution of basic problematic situations, connected to formation and functional peculiarities of material-substantial, process and symbol-IT systems.

Teaching process uses Adobe Photoshop, Corel Draw and Paint graphic editors. Study of the material in “Computer design” provides the students knowledge of place, role and prominence of research activity, engineer-construction, artistic-compositional activity of the designer, main stages and methodological principles of implementation of project creation and means of embodiment of ideas into a conceptual-logical, artistic- imaginary, graphic and volume-dimensional forms of expression, as well as forming general ideas on specifics of the creative process during design project development.

Presently, computer design study is becoming one of the popular tendencies worldwide. As a separate course it is included into almost all textbooks with artistic-creative direction. Many universities currently open faculties of industrial and computer graphics. Many universities (Yerevan State Art Academy, Yerevan Pedagogical University, Polytechnic University and etc.) have special hours designated to study computer graphics, sometimes separate curriculum.

Besides public education institutions, there are special out-of-class courses arranged for computer design study, as well as group studies and study centers in professional organizations with a license for education-related activities.



CHAPTER 3.



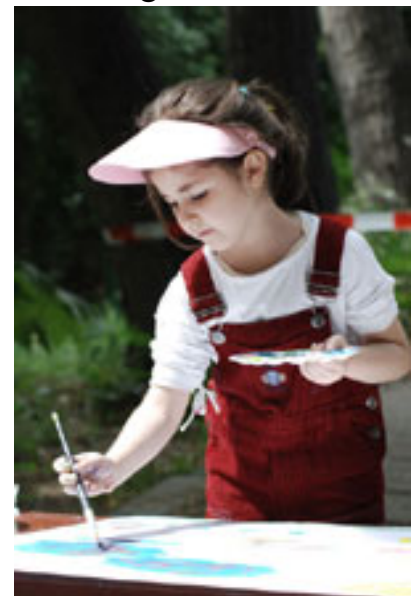
PERSPECTIVES OF DEVELOPMENT OF CHILDREN'S CREATIVE CAPASITY

.Art education is dedicated to aesthetically educate individual and impact his emotional dimension. And the school curriculum is aimed at passing down knowledge. These are series of theoretical questions about the relationship of art and science, emotion and knowledge. It is an old dispute between physicists and lyricists, romanticists and pragmatists concerning the two approaches.

1. Beauty will save the world.
2. Knowledge-based society.

We know that the great technological progress didn't make people happy. Technological progress does not mean at all and is not attended by moral development. There is good evidence that art can contribute to effective learning conditions for students. The involvement of arts education in school curricula gave good effects. There is a set of research results indicating that listening to Mozart's music may result in short-term improvement on the performance of certain kinds of mental tasks. Research published nearly two decades ago demonstrated that listening to Mozart can produce a short-term improvement in spatial processing abilities. This was promptly dubbed the "Mozart effect" and quickly became something of a scientific legend, thanks to the wide dissemination in the media.

According to media reports "listening to Mozart makes you smarter" (e.g., Knox, 1993; Ross, 1994), this fuelled a popular belief that listening to classical music could boost a child's IQ. In the 1993 study that launched the Mozart Effect, university students were exposed to 10-minute selections of Mozart's Sonata for "Two Pianos in D major," a relaxation tape or silence. The popularity of the Mozart effect illustrates the strong appeal of the notion that exposure to arts has a positive effect on intelligence. While it appears unlikely that simple exposure to arts can make an individual smarter, there have been claims that studying arts can improve intellectual and academic achievements. A number of researchers have investigated the possibility of developing skills and abilities beneficial for other academic areas through



studying arts. At the same time, the intellectual demands that the arts place on students help them develop problem-solving abilities and such powerful thinking skills as analyzing, synthesizing, and evaluating. A comprehensive, articulated arts education program also engages students in a process that helps them develop the self-esteem, self-discipline, cooperation, and self motivation, necessary for success in life. There is some evidence that arts can help us learn more efficiently. In particular, when arts education is integrated into a larger curriculum, many students benefit by becoming more motivated and engaged and by developing stronger skills in a variety of spheres (reading, writing and mathematics).

The arts must be integrated into the entire curriculum to enhance learning opportunities for all students. Art education is not accepted as a separate content area but rather as a fundament for teaching and learning other subjects. Therefore, teachers require specialized training in order to learn how to adjust their lessons and overall teaching strategy in order to have space for arts integration.

Life gives many examples of integration. Talking on the perspective we have to rely on integrative tendencies in the frames of Road Map. We mustn't separate and contrast the arts education with the ordinary natural-science or the historical. The education of the future must be integrative, entire. As professor Markaryan, our expert of culture notes, "The scientific knowledge is broken up and dismembered. Our institutes of higher education are more Polyversities than Universities". In the future the education must be syncretic, synthesizing and not dismembered. This also concerns to arts education. We have to try to find ways to the synthesis, to the integrative education. This will fundamentally change the school of the future.

CONCLUSION



Organization of art education in RA mostly depends on availability of professional personnel. Based on international experience, sphere of professional education supposes creation of constant personnel monitoring, people having various qualifications in accordance with labor market demands.

One of the main objectives of education system is training of pedagogical, scientific-pedagogical and professor-lecturer personnel. Modernization of structure and content of education is essential and has to correspond to new requirements.

30% of specialists of art education work in the system of general education. Remaining 70% are elementary class teachers or simply teachers with an “artsy taste”. There is a steady tendency of aging of teacher personnel. Middle age of pedagogues in art education is 55. Middle age of professor-lecturer personnel in higher education is 56-58, on some directions 60 and more.

As a result of vulnerable social status, low wages and prestige of the profession there is a steady leak of professionals from the system, which leads to quality decrease of pedagogical and scientific-pedagogical personnel. Over 12 000 teachers in general education have no professional education. Rural schools are in worse situation, which does not provide opportunity to rural citizen exercise their right for obtaining quality education. Pedagogical personnel is unequally distributed through the country. Urban areas have an excess of teachers, while rural areas have a higher demand for them.

With State “Education Development Program” a number of tasks are to be solved, that would unburden problems like:

- providing accessible education;
- increasing number of children in pre-school institutions;
- fulfillment of scientific-pedagogical personnel with youth;
- enhancement of personnel training system, actualization of structure and content of pedagogical education with new pedagogue;
- reorganization of retraining and qualification increase for personnel;

- development of program of social protection of personnel.

Content of professional training should be based on the modern paradigm of pedagogical education, its main development tendencies, integration, differentiation in educational process, also note the traditions, tendencies of education in the modern world, for providing succession of various levels of education and preserving one common educational space in Armenia.

It is necessary to solve the problem of qualification, retraining and attestation, because in the last 10 years the system of attestation did not entirely function.

Several years ago, May 19th, 2005 Armenia signed Bolognese declaration that allows to join European educational process. Within the framework of the declaration signing a special monitoring team of education sphere experts were assembled, aimed to study educational systems of members of the organization for implementing the full range of educational sphere reforms.

In terms of strategic direction in art education a number of laws and decisions were adopted (RA law on basics of cultural legislation). A special place is designated to strengthening and renewal of equipment and structures of education institutions. The following is foreseen to increase the quality in the system of professional education:

- solution of the main issues of professional education, including: development of education standards, forming specialists training request, training of contractual personnel;
- optimization of the specialists' list, structural and institutional reorganization of professional education, development of elementary and middle, middle and higher education integration;
- Fundamental upgrade of equipment of educational institutions;
- state support to leading scientific and art schools;
- creating condition for constant professional growth of personnel;
- increase of rationality and transparency of education institutions' activities;
- creation of conditions for engaging extra resources into educational institutions;
- providing tax benefits within the system
- on basis of educational institutions (primarily in rural areas) creation of cultural educational, educational-productive and sanitary centers.

With the purpose of training and retraining culture sphere personnel, few programs were accomplished in 2007-2009. Students and were sent and specialists

were retrained in Russia and Italy. Several specialists were sent to Saint-Petersburg to participate in “Museum management and marketing” regional seminar, organized by UNESCO. For several years Armenian artist-restorers have been undergoing a course by a special program of Ministry of Culture. Within the framework of “Culture 2000” a project on specialist training for restoration and repair of musical instruments was implemented.

Annually on medium term expenditure programs number of “cultural buildings” restored by the state grows. According to regional program, cultural centers of frontier and mountainous areas and those that can serve several communities are prioritized for restoration.

Ministry of Culture made a wide scale monitoring throughout all regions of Armenia, that helped to specify statistic data necessary for setting criteria and directions. Today, according to legislation, the ministry has to have a statistical register of cultural sphere. In 2007 Ministry of Culture of RA developed a program entitled “Strategy of Culture Development: 2008-2012”, that represents main strategies of promoting cultural life in the country (the capital and the regions).

RECOMENDATIONS

Transfer of each school into a cultural center today is no less important than inclusion of children's art schools and other forms of art schools into the culture and arts education system. Government of the republic has to pay significant attention to each citizen's right for art education. To do that, it is necessary to decide in what forms initiatives from natural legal persons aimed at development of non-governmental education culture and art of all levels institutions will be supported. This activity must go along with provision of state subventions to regional and local budgets in volumes necessary for implementation of educational programs in art schools or in other ways.

It is of utmost importance to create ways of discovering young talents by opening new musical and art schools for helping gifted children, as an important way of increasing the quality of future potential personnel. In some of the cases it is enough to simply provide transport access to appropriate infrastructures and provide professional staff to educational centers of regions that are already in place.

Work of RA Ministry of Education on implementation of programs targeted at development of art-aesthetic education has to be oriented at resolution of current social-cultural problems of modern education on first-priority directions including: distinguishing optimal mechanisms of interaction of Armenian cultural educational systems; development of essential characteristics of personality formation in the system of intercultural integration; study of problems of social and cultural adaptation of a personality in the process of humanitarian education.

For fulfilling these tasks it is first necessary to define the dynamics of cultural development of modern Armenian youth, research the most important factors of political culture of personality formation in the sphere of cultural and historical national art, study the cultural aspects of universal and national in modern pedagogy science.

It is necessary to establish a National Culture Institute attached to Ministry of Culture, that would mainly develop state standards in culture, methodology and increase qualification and retrain personnel. The institute should also promote “development of agreed high standard of art education, that are responsible for local need, infrastructure and cultural contexts” – as was mentioned in the final document of 2nd UNESCO World Conference on Art Education in Seoul.

The methods of scientific-research institutions management have to be coordinated by Ministry of Culture with requirements of new concepts of science management. In order to influence labor market formation and training of high class specialists it has to make regular researches of cultural employment demand and personnel demand.

Both ministries have to pay special attention to:

- researches in the field of conceptual idea evolution,
- conformity of establishment and systematization of scientific schools and art pedagogy,
- development of productive models of modern education based on interrelation of culturological, aesthetic and psychological-pedagogical components in creative development of a personality,
- renewal of content and forms of art education and aesthetic upbringing of children and youth on all levels of Armenian education system (pre-school, general, middle and higher professional),
- development of methodological approaches to creation of variety models of creative development of children on the basis of cognition of various art forms,
- theoretical analysis of psychological pedagogical conditions of personality growth of pre-school age children in the process of creative activity,
- creation of conceptual basics for creating project-type educational systems with use of IT & communication technologies,
- development of concept for creation of new research and monitoring programs aimed at study of cultural institutions' activity.

In order to provide professional personnel to culture institutions in distant, frontier, highland regions of the country, the Ministry of Education and Science has to review the process of middle and higher education institutions to introduce targeted teaching and consequent addressed distribution of graduates.

In that way on the initiative of Ministry of Culture a program was developed that not only preserves what we currently possess but suggests concrete cultural development directions in regions. Because of the global scale of the problem, tasks were broken into several spheres. These are the issues:

- of management,
- of personnel management and qualification increase,
- of technical supplies,
- of organization of cultural activities.

This program has to be directed at support of regions, for them to have an opportunity to organize cultural life in the right way and at least fulfill population's minimal requirements. Regional program will unload the capital to a certain extent and activate regions' cultural activity.

For the work in the field to be utmost productive, there have to be ongoing courses of qualification improvement. On the basis of local culture houses and educational institutions, it is necessary to also provide for the following:

- creation of basic art schools;
- creation of equal education conditions for all who wish to get;
- organization of meetings with distinguished cultural and art figures;
- creation of master class programs;
- organization of excursions to historical and cultural locations of Armenia.

It is necessary to really achieve that “art education should be accessible as a basic and steady component in the process of renewal of education quality” and that students of all social layers could have lifetime access to art education as it is required in the final document of 2nd World UNESCO Conference on Art Education of May, 25-28, Seoul.

Professional requirements to culture organization professionals need to be imposed by LSG bodies, regardless of the form of institution property, and there has to be a competitive hiring method.

The State wants to stimulate cultural life on local level and introduce citizenry to true art. Let us hope that these efforts will turn into creation of a new generation of people of, for whom culture is an inseparable part of society.



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ART EDUCATION IN ARMENIA: BUILDING CREATIVE CAPACITIES FOR XXI CENTURY

Team Leader

Gevorg Poghosyan

Authors

Ararat Aghasyan
Lilia Nikolyan
Mariam Petrosyan
Hravard Hakobyan
Svetlana Sahakyan
Armen Harutyunyan

Translated into English by Sergey Sarkisyan

Design by Mariam Petrosyan

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