

**SO THAT THE SPARK OF MOZART WOULD NOT BE EXTINGUISHED:
CONCERNING THE ISSUE OF HUMANITARIZATION
OF THE PRESENT-DAY EDUCATIONAL SYSTEM***

Introduction. In one of his articles the remarkable French writer and pilot Antoine de Saint Exupery noticed that he “was tormented by the damage that has been inflicted on human essence, not a separate human being – our entire species is suffering loss. It is not pity that is harassing my heart, it is not possible to place one’s confidence in pity. The concern of the gardener is preventing me from going to sleep this night. I am saddened not by poverty – people come to grips with poverty, just like they come to grips with idleness. In the East people live in dirt, and this dirt becomes a cause for happiness on their part. I am saddened by that, which cannot be compensated by free soup. I am not saddened by the humps, the apertures, or the ugliness. What is sad is that in each of these people the spark of Mozart has been extinguished” [20, p. 40–41]. These words are written by Saint-Exupery in the mid-1930s, when after a tour of reading lectures along the Mediterranean coast he came to Moscow in order to become acquainted with the life of the foreign country which had aspired towards a new social order, towards new values. And, as is peculiar to people living during times of great changes, hopes were generated that the beautiful future was very close, nearby, that the time came for a “new social architecture,” which brings up a new world based not on the nonentity of personality, “but on the highest type of practicability in correspondence with its needs” [12, p. 250].

At that time, in the 1930s, it seemed to many people that the overcoming of poverty and harsh economic problems would necessarily guarantee brilliant, interesting and happy lives for people. This illusion presented a natural result of dynamic activity of the industrial age, which generated that boundless progress which humanity has already ceased being amazed at, since continuous new discoveries in the sphere of science and technology have long since

become a norm for our everyday lives. It suffices to throw a cursory glance at the 20th century to be astonished how swiftly technological progress has overtaken the living space of humanity. Thus in 1901 Italian physicist Guglielmo Marconi created the first trans-Atlantic radiotelegraphy, and in 1902 American physicist and engineer Reginald Fessenden invented the radio telegraph connection, which in the same year began to be used on American ships. And this was just the beginning, since in 1905 Albert Einstein would develop the theory of relativity, in 1906 Russian engineer Boris Rosing with the aid of the Nipkov disc and the electronic-radial tube would carry out the first television broadcast in the world, while in 1913 Russian engineer Igor Sikorsky would already build the four-motored airplanes “the Russian Knight,” and then “Ilya Muromets” [10]. And subsequently technological progress would accumulate as a snow avalanche, which it has already become impossible to stop.

The industrial age has generated great hopes, and humanity is indebted to it for its “belief in the great miracle, the greatest promise of unlimited progress, based on reclamation of nature, creation of material abundance, maximal prosperity of the multitudes and limitless freedom of personality... The core of the new religion of progress was defined by the triunity of limitless production, absolute freedom and infinite happiness. The new earthly City of Progress replaced the City of God. No wonder the new faith filled its supporters with energy, hope and living force” [21, p. 9]. In the present day humanity has already overcome such terrible diseases as the plague and the smallpox, and doctors are continuing to search for medicines for other deadly diseases, achieving considerable success in saving millions of lives. And it is quite possible that in the foreseeable future humanity, realizing the uniqueness and value of each human life, will discover numerous other

* Translated by Dr. Anton Rovner.

means of its prolongation. Such a step in historical development seems to be natural and regular – the motion forward towards new types of knowledge in the name of improvement of life on earth! It is a wonderful goal, the patency of which transfers it into the category of axioms which do not require proof.

Meanwhile people continue to ask themselves numerous questions, which arise each time upon the attempt to comprehend everything that occurs. Has the human being of our time really become happier or more perfect than his remote ancestors who did not yet know those achievements of technological progress which people of our time have become accustomed to? Has he become kinder in spirit or more tolerant? Is he ready for a dialogue of cultures and civilizations? Is he ready to acknowledge and understand that the “diversity of cultures and civilizations of the world means, among other things, a plurality of models of development of society and systems of value orientations” [24, p. 8]. The violent events of recent times flaring up in various countries of the world and fulminating on us with a frightening constancy, becoming a part of everyday life, prevent us from giving an affirmative answer to these questions. They testify to a total collapse of hopes with which entire generations of builders of a new world, a new culture and a new civilization had lived.

They confirm once again that “free soup” is not a solution for all problems, that it cannot provide that sole type of nourishment which makes it possible to preserve the “spark of Mozart,” to preserve the human element in the human being, barring him from replacing culture with “counterculture” [18], to lose the creative element intrinsic only to him. Presently for every thinking person it becomes quite apparent that “the art of being” [22] is achieved not only by means of material production, which comprises the basis of human activity, but also by means of spiritual-cultural factors, which it is dangerous to underestimate. The latter define the relationship of the present-day human being to the world, his world-perception, his ability of understanding the world, the worldview that expresses the spiritual dimension of its existence, the level of spiritual maturity of the personality. And one of these decisive factors, which are conducive to the formation of this spiritual maturity, is this preservation of the “spark of Mozart,” that artistic element, the aspiration towards beauty and perfection, towards the inheritance of spiritual values accumulated by the

genius of preceding generations, which is intrinsic to each person not yet deformed by the glitter of false values, who still open to the world and still capable of becoming a genuine creation and creator of culture, ready for dialogue as a spiritual form of inter-subjective interaction [7, p. 2–13].

Methodology. The realization of this exerts a great responsibility on the contemporary system of education, designed to create a propitious setting for preservation and accrue of the spiritual potential of humanity. And for these purposes it is necessary to “demonstrate a mutual complementation,” to comprehend the diversity of cultures as a great benefit, “to hear” each “national world and mind as an instrument with a special timbre in the symphony orchestra of humanity and thereby to demonstrate the rich specter in the present possession of the contemporary civilization of the Earth” [4, p. 6]. The present-day system of education bears the responsibility of teaching our contemporaries to preserve carefully this inimitable “timbre,” but in order to achieve this result it is necessary to overview to a considerable degree those traditional orientations which were formed during the course of many decades.

Today it has already become an accepted fact that the acquirement of broad specialized knowledge, skills and habits is necessary, but insufficient for a young man or woman to feel securely in the surrounding world, to present him or herself as a worthy representative of the human race, a product and a creator of culture. In each discussion, in each debate we hear that in the present day, just as it has always been during the course of the entire history of the formation of culture, there exists a great need for the spiritual comprehension of being, in the realization of its genuine values. And although following the definition of these values there inevitably arise arguments, still there are points present where opinions intersect with each other. “For instance, the sanctity of life and dignity of the human being, the principle of liberality, justice, safety, – if we do not take into consideration the dignity of the human being, we would not be able to do anything... Anthropology shows that various societies survive, not because some abstract rights are maintained, but because there exists the practice of defense of dignity. For this reason a sharing of values enriches culture and society, and this works out only if there are norms present and everybody follows them, otherwise there would not be any trust in each other. All human societies, all cultures

need to share values, and this is what identity is based on” [15, p.18].

Such is the point of view of English researcher A. Pabst, for whom the necessity of applying the philosophical-anthropological and axiological approaches in his reflections about the essence of contemporary education and those models of globalization that are conducive to the positive approach of development of culture is apparent. The principle of value-oriented interaction is considered by him to be very important for the creation of models in which the main protagonist is a person aspiring towards good, justice, towards the flourishing of human personality, towards the assertion of a society geared on mutual understanding, where the “factor of happiness” is actively engaged. One cannot do otherwise but agree with this point of view. But how is it possible to achieve the state when the principle of value-based interaction would be the leading one in the life of the contemporary human being? So that it would become such a mechanism which would find the strength in itself to overcome destructivity and aggression? So that it would become a real stimulus for sharing values? So that as a result of it our contemporaries would be capable of understanding and accepting “alien” values, which may be totally unlike ours – the native and customary ones? So that during the process of this exchange they would not lose their own values? After all, each of us understands that for Russia, whose socio-cultural space is distinct by its diversity and contrariety, its multidirectionality of various social and cultural tendencies, undergoing a very complex transitional period at the beginning of the third millennium, the necessity is felt very acutely for preservation of “the spark of Mozart,” that spiritual element which has always been noted by researchers of Russian culture, both within the country and outside it.

But how can we make it possible for it not to be extinguished in the current of constantly appearing mundane problems? How can we achieve the state when the aesthetics of spiritual experience would become available not only to young people, who are present in the sphere of humanitarian education and are used to listening not only to arguments of reason but the voice of the heart, but for each young man or woman, irrespective of how pragmatic his or her attitudes are, and what profession he or she has chosen for his or her future activities? How can we convince the representatives of the scholarly-pedagogical community that the aesthetics of

spiritual experience is essentially that “eternal fire” which during the course of our entire lives lights up our paths, preventing us from getting lost in the “thickets” of contemporary civilization? And despite the fact that in conversations and discussions we always encounter the theme of the specificity of humanitarian knowledge as a special “instrument” of cognition and humanitarian culture, which Yu.M. Shor calls the “culture of human dimension,” explaining that this is “a culture of infinity of individual consciousness, a culture of comprehension of the word in artistic, moral, philosophical and religious images, a culture of a loving experience of reality” [23], the problem of humanitarization of the contemporary system of education is still very far from having been solved.

In order to solve this problem it is necessary that the humanitarian constituent really becomes an inseparable part of the educational process, so that it would present for everybody a special informational field that brings them “knowledge-experience” (Yu. M. Shor) and opens up for people a new angle on the surrounding milieu, “indicating for the human being his life, his infinity, his continuity and agreement with the World and the Cosmos”? [13, p. 4]. It is necessary to find real possibilities for filling up the educational space of each university with living breath of humanitarian culture. Only then the aesthetics of thinking, the realization that “there is no aesthetics in aesthetics yet, if it is not present in us” [11, p. 7], begins to combine organically with the aesthetics of spiritual experience. And the result of such a synthesis becomes the assertion of the ethics of responsibility, the understanding that “the main factor of risk is personified by the human being himself, as a potentially evil, vindictive, irresponsible, cynical creature, not scorning any means or opportunities for annihilating his fellow beings.” In the opinion of V. A. Kanke, today “the time has come to acknowledge that the materially over-armed humanity became weak in the moral sense. Its frail existence may be dislocated at almost any moment by global consequences, not only of the actualization of an evil purpose of a bunch of scoundrels, but also under the impact of fatal mistakes made by a politician, businessman or preacher who lost his or her sense of reality – anybody who consciously or unconsciously preaches false values, or does not know any moral limitations” [8, p. 3–4].

An unending source for shaping the aesthetics of spiritual experience is the artistic space of

culture. It is what particularly enables the “spark of Mozart” to acquire the ability of kindling the fire of the individual hearth to such proportions, when the personality begins to experience an entire spectrum of the strongest feelings upon communicating with a work of art. And it is particularly then that it begins to realize that “artists pertain to the leaders of humanity in their struggle for the pacification and ennoblement of instincts hostile to culture, when any of the forms of demonstration of these instincts becomes outmoded, i.e. falls below the level of culture and with its treacherous figure hinders people to progress, when personalities endowed with an artistic creative force liberate people from the harm connected with it, retaining the pleasure at the same time; they transfuse the old instinct into a newer, more attractive, nobler form. If, on the other hand, extrusion in any sphere becomes extraneous in its intensiveness, they are the first to feel the decrease of pressure, which had weighed most of all over their spirits; using the newly acquired sphere of freedom in art, even before the turn became distinct in life, they indicate the path to the world” [16, p. 21].

Literature and poetry, music and theater, the visual arts and sculpture – each of these forms of art brings its contribution for the transformation of “the spark of Mozart” into a torch illuminating for the traveler the path of search for spiritual meanings and values. The creation within the system of education of a constantly and actively functioning artistic-educative environment filled with the beating of hearts of artists of various times and peoples, makes it possible for each person to kindle such torch into his heart and to rush along the path, complying with these landmarks which develop during the process of interaction of values with the creators of the masterpieces of the world artistic culture. Their great works of art extract young people from the small, narrow circle of their personal life, drawing them towards the large circle – towards the circle of social life. Such is the opinion of L. S. Vygotsky, which makes it possible for him to come up with the conclusion according to which “art as an unconscious element is merely a problem; art as a social solution of the unconscious – this is its most probable answer” [3, p. 43].

Discussion. The creation of an actively functional artistic-educative environment presents a goal for any educational institution which realizes to the full extent its social and cultural mission – the upbringing of a person who is the creator of the

culture of the third millennium. The environments in which the “strings of community” are born and strengthened, in which empathy is generated, as is the ability of overcoming the boundaries of one’s own “I” and the capability of accepting “alien” worlds. The works of L. L. Nadirova demonstrate in a convincing manner how harmful to culture in general could be the effect of the great achievements of technocratic civilization, which has taken the path of ratio-centrism, the absolute priority given to form and standards, rupturing the links of spiritual unity and embodying the living orientation of estrangement and eradication of the human element in people. She presumes very justly that in such an environment the possibility arises of transcending the “black-and-white” picture of the world and achieving the possibility of viewing it in all of its iridescence and polyphony, the possibility founded on synergy, on the dialogue between the human being and the universe, on the unity of knowledge, experience and relationship, on the disclosure of the personal meaning [14].

The disclosure of the personal meaning is the goal which each reasoning personality inevitably aspires to. As the Norwegian Slavist, philosopher, culturologist, journalist and writer Peter Normann Voge observes, nobody among us who consider ourselves personalities is able to avoid the chase “for the incomprehensible magnitude, which we dub ‘I’” [6, p. 11]. No matter what heights we reach in our professional achievements, the essence of our own “I” continues to remain to a considerable degree hidden under a multitude of seemingly significant characteristics. It is impossible to come to know this essence solely guided by the logic or rational thinking, and it is for this particular reason, when transforming within an artistic-educative environment into a subject of artistic activity, (and this includes the listener, the audience member and the writer), the young man or woman embarks on a search for him or herself, on the path of self determination, the disclosure of personal meanings and values, in which, according to the fair remark of psychologist S.P. Ivanov, “his or her human content is revealed... The spiritual-creative formation of the volitant subject or personality objectively emerges in the role of the fundamental factor of social practice on all the stages of self-development of the system of “the human being – the world.” in connection with this, objective perception of the psychological role of the artistic activity of the human being, determining in a special way the

semantic and living “density” of the spiritual sphere of social practice, presents a highly relevant aim of the science of psychology” [Ibid., p. 3–4].

This brings forth the most convincing argument in favor of the necessity of creating and functioning in the contemporary system of education, where a professional preparation of builders of the new world, the artistic-educative environment will be held in a most prominent position. It is particularly in such an environment that the need for the creation of an ideal model of culture arises, making it possible to hope for a positive development of the socio-cultural dynamics within the space of the third millennium. It generates that “maquette” of the future universe, which manifests the highest values of humanity, the perceptions of Good and Virtue, Beauty and Spirituality. And if we agree with the opinion of V. Karavkin that “culture as the entirety of what is created and established by the community of people is always directed not only outwardly, but also inwardly, acclimates, comprehends and grasps itself” [9, p. 23], it follows that the human being – the product and creator of culture – presents in himself a unique entity, for which the processes of knowledge and self-knowledge are inseparably connected. At that, it must be noted that the processes of knowledge frequently turn out to be much more successful than the attempts even to come closer to that incomprehensible magnitude which it is customary to indicate with a capital letter, as the only one and inimitable “I.”

The artistic-educative environment provides the understanding that “if art indeed teaches anything (and, first of all – the artist himself), it is the particularities of human existence. Being the most ancient – and the most literal – form of private enterprise, it, whether intentionally or not, encourages in the human being particularly his perception of individuality, uniqueness, separateness – turning him from a social animal into a personality. Many things may be shared: bread, lodgings, convictions, even an object of love – but not a poem of, say, Rainer Maria Rilke. Works of art, literature in general, and poetry in particular, turn to the human being in a tête-a-tête manner, engaging in direct relationships with him without intermediaries... In other words, into the zeros which the devotees of universal good and overlords of the masses attempt to operate art inserts ‘a dot, a dot and a comma,’ transforming each zero into a human smiley face, albeit, not always an attractive one” [2, p. 7]. One of the

greatest 20th century poets, Joseph Brodsky, to whom this utterance belongs, defined in a very precise way the essence of functioning of the artistic milieu – the acquisition of one’s own face, one’s own view of the world. For Brodsky it is obvious that aesthetics has been at all times and has remained “the mother of ethics,” that source from which personality draws its perceptions of Good and Evil.

It must be noted that in many educational institutions there is always work carried out in creating an artistic-educative environment. Each one of them solves this problem in its own way. At the center of such models there may be literature and poetry, or painting and sculpture, or theater, which possesses great possibilities for influence on people’s souls. Among the most successful models we must highlight the experience of the St. Petersburg Polytechnic University of Peter the Great, which was able to create an artistic environment, in which during the course of ten years with great success creative personalities of future builders of the socio-cultural space of Russia have been nurtured. In 2007 at the university there was an educational project carried out, which was called “Musical Semesters at the Polytechnic University.” In the university’s White Hall, remarkable for its beauty and nobleness, there were lectures-concerts organized, which involved the participation of the symphony orchestra and outstanding soloists, in performances of which the students were presented with the possibilities not only of discovering for themselves a new artistic space, but also becoming involved in the unique process of artistic activity: as listeners, researchers and critics. At this university they they frequently cite a phrase belonging to Vladimir Grigoryevich Shukhov – a Russian engineer, scientist and inventor, who lived in the late 19th and early 20th century. This phrase in essence became a motto of this project: “Technical thought is inseparable from art, literature and music. I cannot think of an engineer devoid of culture. Without becoming familiar with Pushkin and Lermontov, Chekhov and Tolstoy, Repin and Tolstoy, he will not achieve anything. An engineer must think in a symphonic manner.”

These are remarkable words, to which one may only add that thinking “in a symphonic manner” is the prerequisite of every artistic person, since thinking “in a symphonic manner” means that a person has the capability of sensing and understanding all the

infinite diversity of the world, all of its iridescence and counterpoint, that he is ready for a dialogue with the universe, that he aspires to obtaining a totality of knowledge, experience and relationship, i.e. that the discovery of the personalized meaning is already accessible for him, to which L. L. Nadirova invokes to us in her works. Therefore it may be asserted with certainty that the artistic-educative program which was created for the development of the creative abilities of the future milieu of engineers at the St. Petersburg Polytechnic University of Peter the Great is also appropriate to the same extent in a place where future researchers of outer space or oceanic depths, medics or biologists, etc. Each of them is capable of experiencing aesthetical yearning, and each of them, because his or her formation takes place in a special artistic-educative environment, begins to realize that creativity in any field of activities in one way or another intersects with the artistic element, with artistic perception, which we have a right to characterize as a special type of creative activity calling for exertion of spiritual forces, quite comparable with what an author of great masterpieces applies during the process of their creation.

And this presupposes that the “social effectiveness of artistic creativity, the impact of art and literature on the formation of a person’s character, on his or her worldview, life orientations, and essential particularities of artistic perception present a problem that pertains to both art studies and psychology” [1, p. 465]. This is undoubtedly so, but it also poses a serious pedagogical problem, the solution of which is possible only in the event of humanitarization of education, the inclusion into the educational space of an actively functional artistic constituent.

In order to sum up the carried out analysis of the issue of humanitarization of the present-day system of education, let us turn to psychologist and culturologist K. Selchenok, who when contemplating of the role of the artistic principle in the life of the human being, asserts with certainty that “we are all artists without exception. Our actions depend upon our own perceptions, from our perception of problems and the intuitive judgment of the resources which allow us, in correspondence with our inner nature, to shape the fabric of our own individual existence... True human happiness consists in the perception of beauty and the resultant creation of what is beautiful... At that, each one of us in the production of the play of his or her life

is simultaneously a playwright, a stage manager, a critic, an audience member and each one of the actors at once... The artistic is not in the least a synonym for the artificial, farfetched or unnatural. The truly artistic is always something alive, living and life-creating.” [19, pp. 432–433]. The carried out analysis makes it possible without any doubt to concur with the opinion of psychologist and culturologist K. Selchenok.

For him it is absolutely obvious that “in order to become a free and happy person, it is necessary to understand that we are not in the least robots, but brave and sensitive artists. Such is the only alternative to the all-absorbing cruelty of the machine-like civilization. True art is intuitive by definition, since in its artistry it draws meanings, forms and contents concealed in the unfathomable depths of the artist’s soul. It is not possible to teach artistry, but it is possible to allow it to open up and gain a foothill...” [Ibid., p. 436]. The artistic-educative environment in the contemporary institution for higher education is indeed that venue where artistry is not taught, but presented with the possibility of disclosing and establishing such qualities which are indispensable to each creative personality which set up on the path of building his or her own universe. Such a milieu forms the aesthetic attitude towards reality, changing the angle of its perception. A person begins to search for and find the beautiful not only in nature or art, but in everyday activities, in the society in which he or she lives. The unquenchable yearning for the beautiful is one of the main characteristics of a creative personality. The yearning for the beautiful – this is what makes up that spark, due to which a person’s creative gift blooms.

Conclusion. It is very important that in the present day, in our complex and very pragmatic world, where it is necessary to think constantly of the market of labor, the competitive qualities of future graduates of an institute for higher education, their competency, their readiness to realize in practice the knowledge they received during the process of education, it does not suffice for the contemporary system of education to forget that we are all artists, since each one of us from the time of our birth is installed with “the spark of Mozart.” Moreover, so that everybody who in the present day constantly turns to the problem of improving the quality of education, the perfection of the existent system, would see for themselves that the cognitive interest and cognitive activity of each student, presently very remote from the sphere of art, is able, due to

the “spark of Mozart” disclosed in him or herself, unexpectedly augment and show him or herself absolutely new means of self-realization.

And this will certainly occur, if in each educational institute its faculty members will realize the necessity of preserving of this spark, which is part of the inner nature of the human being, determining the specificity of his or her individual existence. And the created artistic-educative environment will adjust the perception to the achievement of beauty and the creation of the beautiful. Of course, not a single system of education is capable of arranging that sole “play of life” in which the student of yesterday will begin to prove him or herself a playwright, a stage manager, an actor, an audience and a critic. Not a single system of education is capable of guaranteeing that in each of these manifestations a person would be equally gifted.

A brilliant “playwright” may in his or her play of life turn out to be not a very successful “actor,” and then his or her grandiose intensions would not be able to manifest themselves in equally grandiose achievements. Or, on the other hand, not being such a brilliant dramatist, not ready to think over in detail the development of his or her “play of life,” a talented and bright “actor” would be able to improve the defects of the intention, to find an unexpected solution, intuitively applying the resources hidden in the depths of his or her creative nature. But for each of its nurslings the system of education must provide aid in disclosing his or her designation, to invoke each one to the creativity of his or her own destiny, designing the process of unfolding the personalized meaning, which is the most fascinating and the most fruitful activity in a person’s life. At the same time, the aesthetic pleasure experienced in the process “becomes a sign of participation of each person in the boundlessly open future of culture” [5, p. 249].

This sign becomes a testimony that the person begins to sense him or herself the creator of his or her soul, the creator of culture, and an artist, since “art is nothing other than feeling.” But, as Auguste Rodin fairly observes, “without technical skills the most vivid feeling will be paralyzed. Whom would the greatest poet turn into in a foreign country, without the knowledge of the language?” And, furthermore, he suggests to everybody who yearns to say their word about their chosen artistic path: “Patience! Do not count upon inspiration. It does not exist. The only qualities that are indispensable for

the artist are: wisdom, attention, sincerity and will. Carry out your work, as honest toilers” [17, p. 9]. Of course, the great Rodin was not entirely honest in his utterance. The fact that inspiration does exist was known to him firsthand. But the essence of this utterance is that we must not wait for inspiration or hope only for irradiation, that the artistic gift will unexpectedly show up by itself. That each person who realized the creative essence of his or her “I,” who felt him or herself an artist, most exert the utmost effort so that the “spark of Mozart” living in him or her would never be extinguished. And the aesthetic pleasure generated in the artistic-educative environment becomes that lever who discloses the bridges of inspiration, turning everyday work into a joyful creative act.

Aesthetic experience, aesthetic pleasure influences the structure of motivation upon fulfillment of professional activities, directing thought towards a search for the most precise, most effective, most “beautiful” solution. And we are not at all surprised when we hear that a mathematician revealed a formula distinct with a special gracefulness and beauty, or when colleagues admire the beauty of an operation carried out by a wonderful house surgeon? The capability of aesthetic experience emerging during the process of engaging in professional activities – this is one of the important indicators of the integrity and the emotional saturation of personality, its directedness at the social renewal and invigoration of contemporary society.

Thereby, we have a right to consider the process of humanitarization of the contemporary system of education, the creation in it of an actively functional artistic-educative environment as a special factor of cultural politics, as a powerful resource making it possible to fulfill a social commission put forward by society which aspires to further development of the culture of one’s country. The creation of an artistic-educative environment where the professional and spiritual elite of our society is cultivated is a guarantee for overcoming the narrow-specialized, narrow-institutionalized goals in teaching and bringing up future specialists. This guarantee of active participation of youth in the solution of a broad circle of socio-cultural goals standing before our contemporaries, a guarantee of social maturity and activity, the generation of bold projects, innovational models, new creative styles, the guarantee of providing integrity in the process of the professional and personalized formation of the human being of the 21st century.

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So that the Spark of Mozart Would not be Extinguished: Concerning the Issue of Humanitarization of the Present-Day Educational System

The article substantiates the necessity of humanitarization of the system of education, which is compelled to constantly overcome numerous contradictions characteristic for the contemporary globalizing world. These include the sharp crisis of civilization, implicating a growing aggression in society, as well as the specificity of information civilization, leading to standardization and unification of cultural values and a constantly increasing onslaught of mass cultures, which is not in the least conducive to spiritual flourishing of humanity. A whole set of significant aspects of the issue are disclosed, the immense relevance of which is determined by the interest in it on the part of the members of the scholars' community: philosophers, culturologists, sociologists, psychologists and pedagogues. Based on the results of her research, the author of the article presents the chief methodological approaches to the posed issue and the mechanisms conducive to overcoming the existent contradictions. The conclusion is arrived at, according to which the humanitarization of the present-day system of education presents an effective instrument of social adaptation of personality, the realization of its creative potential and, consequently, of social recovery and the renewal of contemporary society.

Keywords: humanitarization of education, spiritual values, inter-cultural dialogue, aesthetics of thinking, aesthetics of spiritual experience, artistic space of culture.

Чтобы не угасла искра Моцарта: к проблеме гуманитаризации современной системы образования

В статье обосновывается необходимость гуманитаризации системы образования, вынужденной постоянно преодолевать множество противоречий, характерных для современного глобализирующегося мира. Это и острый цивилизационный кризис, влекущий за собой нарастание агрессии в обществе, и специфика информационной цивилизации, ведущая к стандартизации и унификации культурных ценностей, и постоянно усиливающийся натиск массовой культуры, отнюдь не способствующий духовному расцвету человечества. Раскрывается целый ряд значимых аспектов проблемы, чрезвычайную актуальность которых определяет интерес к ней со стороны представителей научной общественности: философов, культурологов, социологов, психологов, педагогов. По результатам проведённых исследований автором статьи представлены основные методологические подходы к выдвинутой проблеме, механизмы, способствующие преодолению существующих противоречий. Делается вывод, согласно которому гуманитаризация современной системы образования являет собой эффективный инструмент социальной адаптации личности, реализации её творческого потенциала, а следовательно, и социального оздоровления и обновления современного общества.

Ключевые слова: гуманитаризация образования, духовные ценности, межкультурный диалог, эстетика мышления, эстетика духовного переживания, художественное пространство культуры.

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