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Ключевые слова: дидактика; образовательная технология; интеграция; целостная теория обучения; синтез; интеграция.

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A DIALOG AND A COMMUNICATION: THE CONTEMPORARY PROBLEMS OF FORMATION OF THE COMMUNICATIVE COMPETENCE OF THE ARTISTS (BASED ON THE EXAMPLES OF THE ART STUDENTS)

Abstract

This article reveals the issues of development and formation of communicative competence among students of an art specialty. The study revealed that an insufficient level of speech culture is typical for students of future artists and teachers. This problem is most acutely expressed by the excessive enthusiasm of students for art and visual activity with insufficient attention to the development of communication skills and a departure from professional self-determination. The purpose of the article is to identify the results of the formation of the subject communicative competence of students of art specialties in the learning process.

The following methods were used in the study: theoretical (review, analysis and synthesis of literature); empirical (pedagogical observation, oral and written surveys, tests, pedagogical experiment). The study was conducted at the Institute of Arts, Culture and Sports of KazNPU named after Abai among students (17-19) years old. The data indicate that the formation of communicative competence needs pedagogical support in preparing students for professional activities. The problem of low speech culture of students, inability to communicate, express their thoughts, and sometimes vice versa, upholding the position of a human consumer negatively affects the professional development of the future artist and teacher. The analysis shows that against the background of a general drop in the level of literacy and speech culture of young people, the communicative competence of artists is an urgent problem for many specialties, including for students of pedagogical universities.

Keywords: communicative competence; teacher; art activities; communication skills.

Introduction. One of the problems of the contemporary young artists consists in a lack of their communicative competence, which means that most of young artists are closed in their own «creative world» and they do not have an ability to express their creative ideas to the viewers with the help of ordinary words, they are not able to speak about what they depicted in their works, they are also unable to defend their art work or their thesis before experts or simply to speak in public. This is a really significant problem for the present young artists, painters, sculptors and creatively gifted young people in general. Basing on these facts we decided to devote this Article to the above-mentioned problem. In this

work we also performed an experiment with the students from the art university and received the accurate data, and on the basis of the performed research we would like to offer our solution to this up to day problem.

Main body. The «face» of our society is formed basing on the understanding of how we perceive our reality, how we establish our priorities, and on the perception of the actual reality. A personality is formed within the frameworks of our education, which contributes to the upbringing of a harmoniously developed personality, which is prepared for the next stage of education within the system of the continuous education.

«If we understand the main task of a school more widely – as a transfer of a person from the world of everyday life to the world of culture, then the role of a school in the formation of the spiritual world of a man is very great. The main feature of the teachers is not that they teach a definite subject, but they carry the values of a culture. The culture of a mankind is encrypted in the texts. To be able to understand these texts means to be able to read human culture, to be able to express their thoughts and experiences, to be able to use a word in an appropriate way. V.A. Sukhomlinsky wrote: «every teacher, regardless of what subject he teaches, must be a philologist», thus emphasizing the humanistic nature of a pedagogical activity» [1, P.16].

Only recently the scientists started to emphasize in their articles and their works the problems of teaching the art skills. As it is noted by Yu.M. Aliyev in his Thesis, written in 1992 year, «that there were no special works devoted to the problems of improving the efficiency of the art and creative activities of the students ...within a process of teaching of an art composition, and there are no any yet. There are also no any methodological developments and recommendations for the intensification of the process of the art and creative activities in the art composition teaching classes in the art and graphic faculties of the pedagogical institutes» [2], based on this fact, we emphasized a special attention to the study of the works published after the mentioned time. This issue is also considered by the researchers from the foreign countries [3].

Basing on the analysis of the works of F.Nietzsche, M. Heideger, M. Scheler, H.Ortega-I-Gasset, P.A. Sorokin, E. Fromm and others, L. Yu. Pisarchik made a conclusion that an education system is a power that is able to neutralize a negative influence on a person of a mass culture, which is based on the industrial-commercial type of production and distribution of the standardized spiritual benefits. [1, P.13].

A.M. Novikov wrote that when an educational practice faced a problem of an action related orientation, then in Soviet pedagogy in the 70s years of the XX century, a theory of the competencies formation was

developed. According to this theory the skills were considered not in the narrow technological sense, but as the «complex structural formations, which include the sensual, intellectual, volitional, creative, emotional qualities of an individual, ensuring the achievement of the set goal of the given activity within its changing conditions, «but this theory proved to be unclaimed. Unlike the theory of the competencies formation, a so-called competent approach had originated in the foreign pedagogy, in the Anglo-American educational environment (in English, there is no equivalent to a term «умение»), so a term «competence» started to be used. This term was also used by the Russian authors. Moreover, in Russian language we have two terms: «компетенция» and «компетентность», but there is still no unity in understanding of the essence of these two terms [3, P.468-469]. Some researchers consider «компетенция» and «компетентность» as equivalent concepts. A.V. Dubakov explained this fact by an ambiguity of translation (in English, «компетенция» and «компетентность» are translated as one word – a competence) [4].

An insufficient level of speech culture is also a characteristic feature of the future teachers-artists. Most acutely, this problem is expressed by an overriding focus of the students on the fine arts activities, against a background of their insufficient attention to the development of their communicative competencies and the avoidance of their own professional self-determination as a future teacher primarily. Communicative competence is one of the components of the professional and pedagogical culture of a teacher and it includes a number of components, such as an improvement of oral and written speech, an availability of professional vocabulary skills, an ability to create interpersonal relations. Therefore, the formation of professional competencies should be carried out on the basis of pedagogical support for all its components, including the communicative ones.

As it was already mentioned above, a teacher-artist should solve his/her professional tasks not only in the sphere of esthetic education and improvement of the artistic skills, but also he/she should solve the tasks

concerning the upbringing of a personality, who corresponds to the requirements of time, therefore, only a competent teacher is able to solve the pedagogical tasks successfully. So, the art disciplines enhance the formation of the professional competence.

We assume that such problems as a low level of speech culture of the students, a lack of ability to communicate and to express their thoughts, and sometimes even vice versa, a defense of their positions as a consumer person, negatively affect a future teacher-artist professional formation. It is a communication with children that is a basis of a pedagogical activity. A lot of works devoted to the communicative competence not only of the future teachers, but also of the students of other professions, reflect the urgency of the given problem.

Methodology. From the dictionary on pedagogy: A communicative competence – is an ability to establish and maintain necessary contacts with other people; the systems of internal resources necessary for formation of an effective communication in certain situations of interpersonal interaction [5, P.133].

Communication competencies are an ability to use language (repressively) and to express information (expressively), and these competencies include the following: a lip reading, a finger spelling, a body language and interpersonal relationships [6].

Within the limits of our research, we are interested in the communicative competence of a teacher-artist. As we have noted before, a speech is a form of communication. In its turn, the speech activity accompanies the whole educational process. For example, N.I. Piankova pointed out the following groups of competencies and skills, which a teacher-artist should have in addition to his/her ability to see a beauty in that places, where an ordinary person – not an artist is not able to see. They are the following:

- the speech skills and a mimic and pantomimic expressiveness;
- a control over his/her own mental state and maintenance of his/her own emotional and creative tension;
- the acting and directing skills, which

allow teachers to influence not only on the mind, but also on the feelings of the students, and also to transfer to the students the experience of emotional and value attitude to the world [7, P.115].

Discussions. For our experiment we chose a «Still Life Painting» section in the composition typical training module. The purpose of this section, according to the training program, is the following: on the example of a still life painting this section is intended to acquaint the students with the main and the most characteristic components of the art language, to provide knowledge about the laws of the scenic image, about the emotional-informative aspects of the expressive means of painting and to apply knowledge in practice [8]. According to the Table 1, the training task is planned to be performed by phases, that correspond to a project approach concept in the art activity.

A student should be maximally involved in the independent study activity, should solve the learning problems and tasks proposed by a teacher, basing on the information materials, reference literature, methodical recommendations, etc., and the independent study activity of a student is an integral part of the composition learning program. Thus, we believe that a concept of connecting independent study of the students with educational and cognitive activities in the audience will allow to realize the following educational tasks: data collection, collected material presentation, compositional sketches performance.

Communication competencies are very important, for example, during the in-class discussions or group work, where the students should know how to start a discussion, how to involve the others, how to change issues, how to reconnect breaks, how to deal with those who dominate in the conversation, how to apply language to solve the problems, and how to finish the discussion [9, P.12].

An independent search of knowledge will contribute to the improvement of curiosity and

torture. During this phase, the students should apply their cognitive and research skills intensively, such skills allow them to apply the modern information technologies in the study process by themselves.

Table 1

The phases of art activity

Subject: Still life painting		
Phase	Theoretical	Practical
Design (target setting)	Data collection: particular features of the history of this genre, types of the still life painting, analysis of the works of the artists of this genre. Search for an idea for the future practical work.	Presentation of the collected materials, performance before an audience. Composite sketches performance.
Technology	Searching phase: staging, format and materials selection. Intermediate results control, product critical assessment.	Realization of the planed actions: sketching, execution of the work itself.
Reflection	Summarizing: Comprehension, comparison, estimation of the initial and the final states of the object of a student productive activity. Final evaluation and self-evaluation of the project results – as the subject of a student activity, that is, student self-evaluation, reflection. Has the purpose of the art project been achieved? If not, why? And what is the rate of a partial achievement of the purpose? If the results have exceeded the given purpose, then, why? And to what extent? And so on. Self-reflection: what an experience has the student acquired when creating this art image? What and how it can be applied in future? What are the negative experiences?	Defense of the Project: presentation before an audience.

Thus, a student from a passive listener becomes a participant of a productive type of relationships, in which he/she is given an active role (a concept of consciousness, activity and responsibility of the students). The role of a teacher also changes, he/she becomes a curator, consultant, controller, assistant when mastering a student with new knowledge (a concept of joint activity (interaction) of a teacher and students). The results of the information searching activity can be presented in the form of a presentation, a summary or a report, which should be presented to the audience. A dialog concept-communication with a teacher,

communication with the classmates, will be realized during this phase. In our opinion, it is the dialog concept that will connect all phases of creative activity during the composition studying process. The dialog concept is applied in the modern training technologies. For example, L.L. Balakina believes that the dialog concept is oriented to the work with meanings, it requires an agreed interpretation of the used terminology as necessary means of achieving the comprehension, it requires an appropriate technologies and means of training, based on the procedures of observation, associativity, interpretation, comparison, experience, listening, viewing and feeling, which allow to ascertain the intentions and the real value of the words [10].

The given concept will encourage an ability of the students to explain their thoughts correctly, competently, clearly, and to accept information from their communication partners adequately, it also will encourage an ability to arrange a text of a message in an adequate form, an ability to receive feedback and to improve the speech skills. The information searching activity will include the analysis of literature and art activities of the artists and their works. By means of interaction with art, an empathy and ability to empathize will be raised in students.

It should be noted that from the psychological point of view, a student age (18-20 years old) is the period of the most active development of the students' moral and esthetic feelings, the formation and stabilization of their character, the transformation of their motivation and the entire system of value orientation, on the one hand, and the intensive formation of special abilities in connection with their professionalism – on the other. This age is distinguished as a central period of formation of their character and intellect [11].

An intellectual initiative is a characterized feature of the design phase or of the first phase (starting) of the creative process, when the following abilities are manifested: an ability to determine the problems, an ability to improve the cognitive processes, an emotional and rational ability to contact with the world, and also there is a need for an intensive activity [12].

Thus, the first phase allows to develop the intellectual abilities, which are so sufficient for a teacher-artist, who should have equally highly developed intellectual and creative abilities. This in its turn implies an availability of the advanced types of thinking (object-effective, abstract-symbolic, verbal-logical, visual-figurative and creative ones).

Research results. The object of our research is the art composition studying process conducted for the students (the future teachers – artists). It should be said that the educational process in an university is much more complicated than in a school. This process is organized with a help of many types of trainings, which are chosen according to the content of a certain discipline, its goals and tasks. The main goal of the training is to provide the qualified teachers, who will educate the students in accordance with the modern requirements of the society, and also to form a well-developed personality of a student.

According to the stated tasks, the research was carried out in two phases: an experimental phase and a search-forming one.

The first phase – is an experiment. The purpose of this research phase is to provide a further theoretical evidence of the problem, to conduct a psychological diagnostic of the level of formation of the communicative competence among the students, who are the future teachers – artists. The experiment was carried out on the basis of the Institute of Arts, Culture and Sports based on Kazakh National Pedagogical University (KazNPU) named after Abai. Students of the first and the second courses (age 17-19 years old) took part in the experiment. The following methods were used: observation, interviewing and testing. The methods of observation and interviewing were applied throughout the all phases of the research and they allowed to clarify the data obtained from the given research.

To determine the level of the communicative competence formation the following tests were applied: the tests of A.P. Panfilova – «How good are you to perform before an audience?» Test; «Do you know how to listen?» Test [13]; communicative competencies test. «Speech

barriers in communication» Test by psychologist V. Maclini [14].

«How good are you to perform before an audience?» Test is intended to determine whether a testee is able to subdue the audience. The test consists of 10 questions to be answered «Yes» or «No». For each positive answer – it is given 2 points. The results are evaluated according to the following criteria: more than 12 points – a testee has an ability to subdue the audience without any liberties in his/her behavior on the stand

and in speech, but excessive independence from the audience can make him/her not sensitive to the interests of the listeners; if it is less than 12 points – a testee himself/herself obeys the audience, he/she is guided by its reaction, but a desire to follow the audience in everything can lead to a loss of authority of a testee and can reduce the effect extended to the audience by the said information. According to the above criteria and answers of the testees, a diagram below was drawn up (Figure 1).

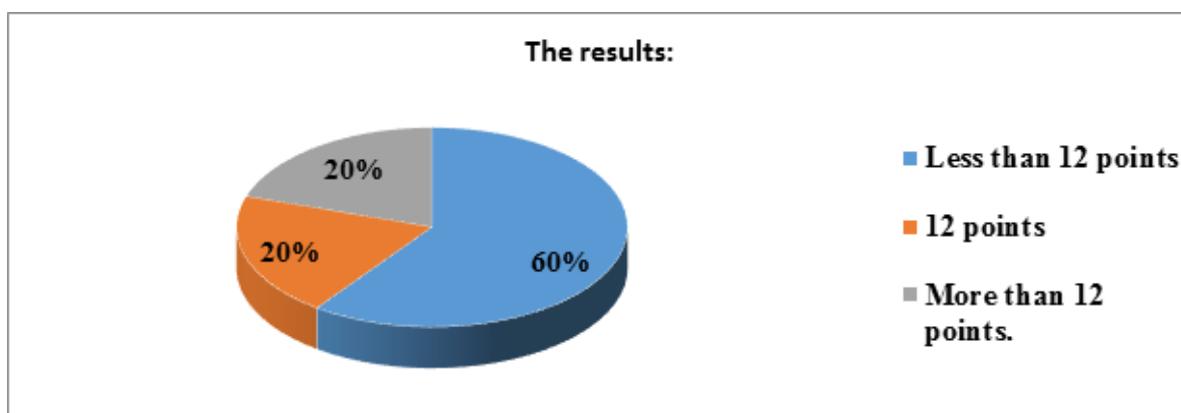


Figure 1. The results of the «How good are you to perform before an audience?» Test

«Do you know how to listen?» Test determines a testee’s ability to listen. It consists of 10 questions, on which the following answers should be given: Always (4 points), Almost always (3 points), Rarely (2 points), Never (1 point). The results are summarized as following:

32 points or more – is an ideal listener;

27-31 points – a listener is above an average level;

22-26 points – a listener requires additional training in the practice of listening;

21 or less points – many of the messages received are perceived by a listener distortedly, incompletely and inadequately. A listener requires the further training in the practice of listening. According to the received results, 50% of the testees need additional training in the listening practice (Figure 2).

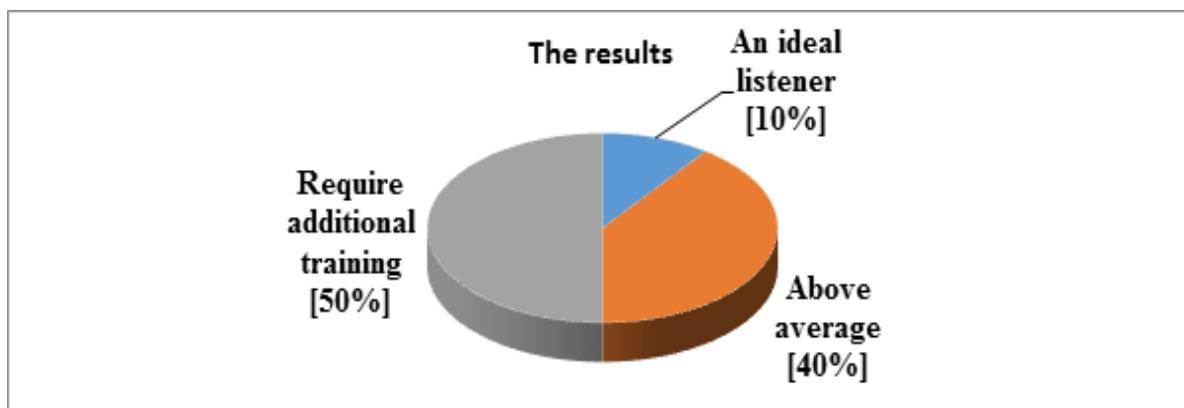


Figure 2. The results of the «Do you know how to listen?» Test

To determine the level of art composition theoretical knowledge of the students, we applied the testing questions about art composition, consisting of 12 questions, to which they should give the answer «Yes» or «No». We have the following interpretation of the test results:

– *Conflict competence* – 1 point for answers 1,9 – «No», 5 – «Yes». If a student scores less than 2 points, then it means that he/she has a difficulty in dealing with conflict situations. Perhaps he/she surrenders, or vice versa, presses, avoids, rather than prevents the conflict situations.

– *Setting of a goal and keeping it during negotiations* – 1 point for answers 2,6 – «No», 10 – «Yes». If a student scores less than 2 points, then it means that he/she should be attentive to how he/she sets the goal; if he/she scores more than 2 points, then we understand that he/she can formulate the goal and not lose it during the conversation.

– *Negotiations conduction* – 1 point for answers 3,7 – «No», 11 – «Yes». If a student scores less than 2 points, it means that a conversationalist manages to impose his/her «game rules» on a testee during the negotiation. In this situation the skills to manage the conversation are needed – it is necessary to hold an initiative, to manage the time and the topic of the conversation. If a testee scores 2-3 points, it means that he/she manages to negotiate in a right way.

– *Communication* – 1 point for answers 4,8 – «No», 12 – «Yes». If a student scores less than 2 points, it means that a student has difficulties while communicating. If a student scores 2-3 points, it means that a student manages to communicate.

The analysis of the received data is shown in the Figure 3.

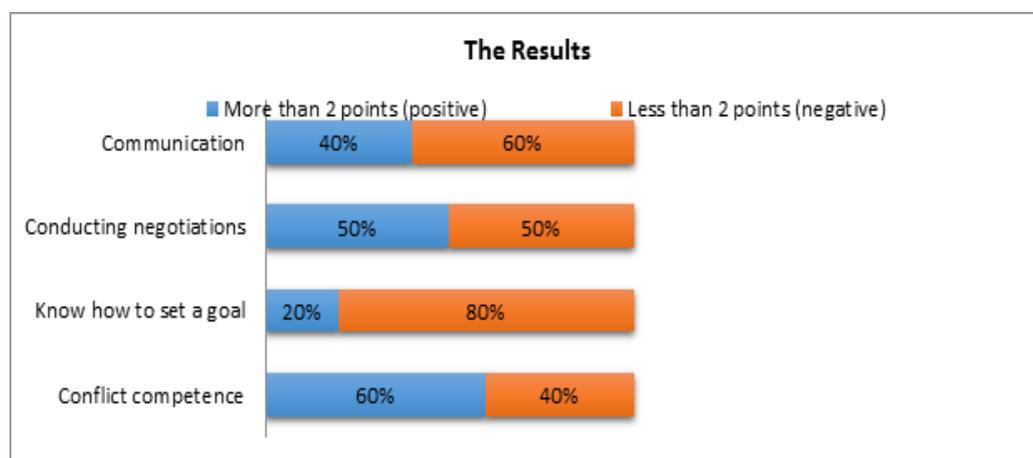


Figure 3. The results of the communicative competencies availability test

In the result of the performed diagnostic activities, it became clear that most of the students are afraid of public speeches, they need additional training in the practice of listening and the further improvement of their communicative skills.

We also tested the knowledges of students in the theory of art composition, we prepared tests consisting of 30 questions each with 5 variants of answers.

During the search and formation phase, the students learned the «Still life» theme. Throughout the whole experimental period, the students performed the tasks according to the phases of the artistic activity.

The maximum quantity is 156 points. A communication coefficient (Cc) is determined by the formula: $Cc = n / 156$, where «n» is the number of points. If Cc equals to the following:

from 0.10 to 0.45 – then it means a low level; 1 0

from 0.46 to 0.55 – then it means a level below average; 3 2

from 0.56 to 0.65 – then it means an average level; 3 3

from 0.66 to 0.75 – then it means a high level; 1 1

from 0.76 to 1.00 – then it means a very high level. 2 2

Table 2

The results of the art composition theory knowledge test

Percentage of the completed tasks	Marks	Quantity of students	Percentage of students
90%-100%	Excellent	2	20
75%-89%	Good	3	30
51%-74%	Satisfactory	4	40
0%-50%	Not satisfactory	1	10
Total:		10	100

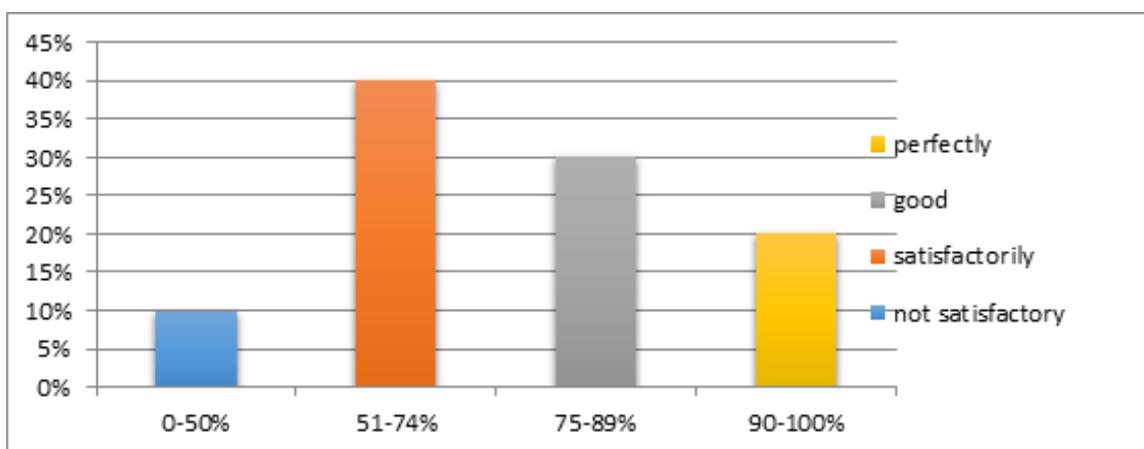


Figure 4. Histogram of the results distribution according to the completed tasks percentage

Table 3

Criteria for the formation of communicative competence

Activities of the students during a lesson	Points
1. Self-reflection:	
A student is able to deliver his/her thoughts to others on his/her own	3
A student is able to deliver his/her thoughts to others only with a help of leading questions	2
A student is not able to deliver his/her thoughts to others even with a help of leading questions	1
2. Discussion	
2.1. Ability to answer the questions:	
A student usually responds by giving a detailed answer	4
A student usually responds by giving a brief (partial) answer	3
A student, as a rule, has difficulties due to his/her excitement while answering	2
A student, as a rule, has difficulties due to his/her limited vocabulary while answering	1
2.2. Ability to ask the questions:	
A student usually formulates the correct questions by his/her own	3
A student formulates the questions in a way that is not always clear to others and the questions should be clarified then	2
A student almost is not able to formulate the questions, which are clear to others	1
2.3. Ability to oppose correctly:	
A student opposes to his/her opponent usually correctly	3
A student opposes to his/her opponent not always correctly	2
A student opposes to his/her opponent not correctly, as a rule	1

Table 4

The results of the progress and the final controls

Student	Progress control		Final control	
	Points	Cc	Points	Cc
A	74	0,47	87	0,54
B	120	0,76	120	0,76
C	70	0,44	72	0,46
D	124	0,79	128	0,82
E	89	0,57	89	0,57
F	94	0,60	92	0,59
G	81	0,51	90	0,58
H	112	0,72	112	0,72
I	78	0,50	86	0,55
J	101	0,65	109	0,70

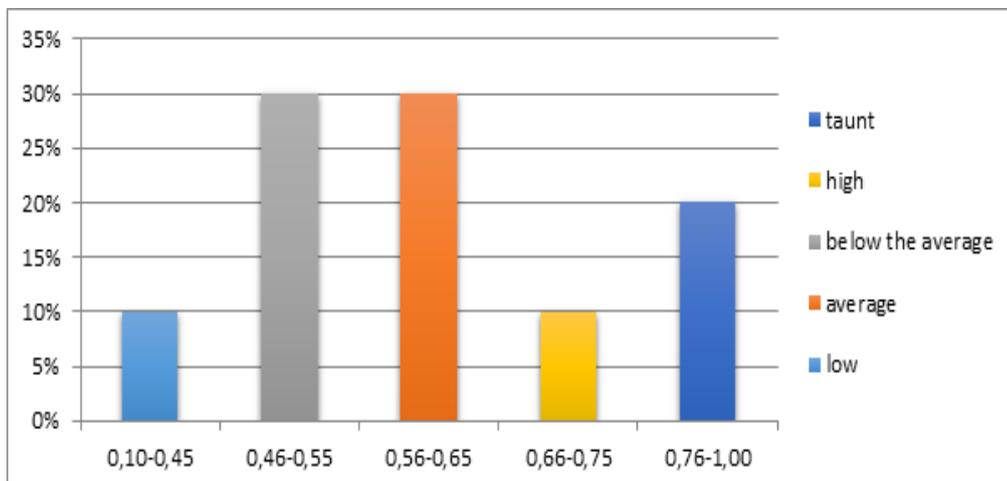


Figure 5. Histogram of the coefficient expression of the intermediate control communicative competence

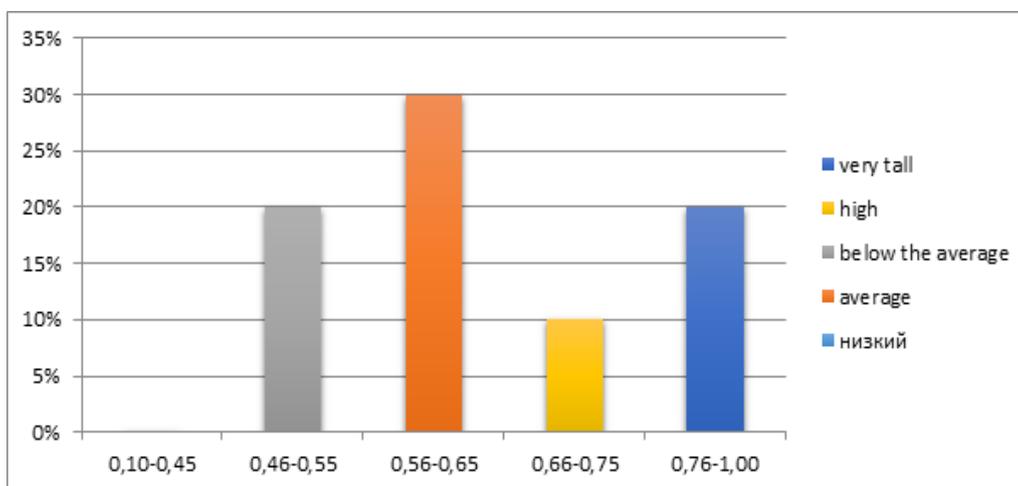


Figure 6. Histogram of the coefficient expression of the communicative competence of the final control

One of the important needs of a person is a need for communication. During communication students get acquainted not only with other persons, but also with their selves, and also get a social life experience. The need for communication promotes the establishment of different relations, it improves the partnerships, friendship, stimulates the exchange of knowledge, experience, opinions and feelings [11, P.354].

Team building exercises can also help students to improve their oral and written communication skills. This enables students to work not only in small groups, thereby reducing some stress, but also enables them to discuss their opinions in turn and to work together to achieve a common goal [15].

Thus, in the process of speech interaction, information is transmitted from one partner to another, and it can be expressed in such scheme: a transfer of information (a speaker encodes information in words) – (a listener decodes these words, extracts information) an understanding of information. One of the most important points during the listening of information is a moment of its feedback, because of which a speaker is able to feel that he/she speaks not into the void, but with an alive person who listens and understands him/her.

As Stolyarenko writes, a listening – it is not only a silence, but it is a more complex process, during which the invisible connections between people are established, a sense of mutual understanding that makes any communication effective is formed [11]. This need for communication promotes the establishment of different relations, it improves the partnerships, friendship, stimulates the exchange of knowledge, experience, opinions and feelings. A student age, according to B.G. Ananieva, is a sensational period for the development of the main sociogenic potentialities of a person [11, P.653].

During the last time, in educational institutions, preparing future teachers, attention is paid to such forms of professional education as training, role and simulation games, cases analysis and communicative exercises. The main goal of this educational process is a

formation of interpersonal component of the future pedagogical activity by improving the psychodynamic properties of a person and formation of his/her emotional intelligence, social and communicative competencies and skills [16].

Ualieva N.T. in his research, he considers competence «as a certain quality of the future teacher’s understanding of professionally oriented reality, which suggests the most appropriate way of solving pedagogical problems in a particular situation» [17]. Sagadieva K.K. in his article he writes that «The main indicator of the formation of a foreign language communicative competence is independent activity, both in training and in subsequent professional activity» [18].

Results. Thus, we offer to start the art composition classes with mini-exercises, which have a training character. Also, the performance of the communicative exercises will recharge the students with energy, create the necessary positive mood, psychologically comfortable space for the process of art composition studying. Exercises may be selected from a set of existing active learning methods. Below there are the examples of the exercises taken from the books by S.D. Yakusheva [19], A.P. Panphilova [20], N.A. Moreva [16].

Exercise: On imagination. Tell us what kind of picture do you see before your eyes when you hear a word «autumn»? Describe your visual, audible, and tactile sensations.

Exercise: On imagination. Use words to draw a portrait of your friend (better, who is not in the class now) so that he/she will be recognized and the basic features of his/her character, the distinctive details in his/her clothes and his/her behavior manners, and also your relation to him/her will be clear to others.

Describe a building that is known to everyone in your city without naming it. The rest of the students try to guess the name of this building.

Tell us about your room so that the other students will be able to draw its plan, the arrangement of furniture. You can ask the teller the additional clarifying questions.

Say the phrase «I came back home across the fields» with the following subtext: a) I run,

because it was dangerous; b) I wanted to enjoy the smells of the field; c) I wanted to back home later to avoid the explanations.

Exercise: Simulation game. Enter the class in the image of a Head Teacher or a Director. Monitor how your inner mood changes.

The «Mask» relaxation exercise. The following commands should be performed (the self-orders): «the muscles of the forehead are relaxed; all wrinkles on the forehead are smoothed (to feel the relaxation of this group of muscles, you can pre-strain them for the contrast, lift the eyebrows on the breath, as it happens when you are surprised, and low them on the exhalation); eyebrows are relaxed (to furrow them and then to relax them immediately); eyelids are relaxed; cheeks muscles are relaxed; the jaws are decompressed, the lower jaw is freely lowered down; the lips are relaxed, the face looks like it is in a deep sweet sleep. «Thus, there is a strong feedback between the expression of the face and the mental state of a person, the external expression of relaxation and a rest leads to the corresponding changes of the mental state of a person.

Exercise: A window. Stand one against the other. Imagine that you and your partner are separated by a window with a so thick glass that your attempts to shout are useless: the partner will not hear you. However, you need to tell him/her a very important thing. What should you do? The subject of the message is too serious to wave your hands. Without a beforehand agreeing with the partner about the content of the conversation, try to submit to the partner through the glass everything you need and to get a response. While conducting this exercise, it is important that the students will not play a role of a person transmitting information, but will try to complete the task, the content of which will be important to them indeed. It is also important to pay attention to the influence of emotional mood and personal relation on the submission of the information.

Exercise: Determination of an emotional state of a person through empathy. Photos (or slides) are given. The task is to characterize the emotional state of a person. You should put yourself in the proposed situation, determine

its content and the feelings caused by these circumstances. You can use photos, fragments and separate shots of films (with a sound off) to restore the logic of the actions according to a non-verbal behavior.

Exercise: Who is it? Write in advance a description of a non-verbal behavior of one of the students in the group. Read it in the class without giving his/her name. The students should determine whom this description belongs to. The task may be complicated by a comparison of the expressions of a student's behavior with a teacher's behavior.

Exercise: The sense with which I came to the class. It is suggested to express with the help of mimics and gestures the feelings with which you went to the lesson. The task can also be changed a little, i.e. the feelings with which you are present in the lesson.

Exercise. An internal monologue. Students should choose a portrait. It is more advisable to choose a portrait of a child or a youth (from the works by I. Repin, V. Serov, Rembrandt, etc.). Basing on the analysis of the appearance of the character, the students should represent the inner state of the person depicted in the picture. The main mechanism to determine the emotional state of the character is an empathy. The students should write a monologue and introduce it to the audience. The analysis of the students' work is based on the characteristic of their ability to describe adequately the world of feelings and thoughts of the character and it is also based on their ability to deliver to the audience the emotional state of the character.

Exercise. Ask each participant of the training to recall their most recent triumph from any sphere of their life (about which a person can tell); then ask about some traumatic experience (a problem, a misfortune, etc.) and ask about something trivial that may be seemed interesting or funny. Then ask all participants in turn to tell about every such case from their life approximately in one sentence.

Conclusion. The art composition training course has a great importance in improving the students' figurative thinking, their artistic and creative progress, preparation for their own individual professional creative activities.

Unfortunately, at the present stage of the teacher-artist profession teaching, we ignore the fact that an art teacher should have proficiency in painting not only with pencil or brush, but also with a word. To solve this problem, it is advisable to start to improve the communicative competences in the professional culture of the future teacher-artist from the initial training courses. There are also the important cross-subject connections, which facilitate to determine the meaningful, methodical and value-semantic connection between the subjects. And this allows to form the communicative competences of the students.

According to the performed research we can conclude that the concept of the project approach to the students' art activities performance will allow to develop not only their creative abilities, but also will contribute to the formation of their communicative competences:

- the lessons encourage the students to perform the practical actions, affecting their emotional sphere, which increases their motivation;

- the students are given an opportunity to perform the creative work within the given topic, obtaining all necessary information by their own;

- in the project the various forms of training activities arrangement are implemented successfully. During these activities the students interact with each other and with a teacher whose role changes in the following manner: instead of a controller, he/she becomes an equitable partner and consultant.

The requirements for teacher training in basic and related disciplines are growing in the face of excessive scientific and educational information provided to students by modern technologies. Requirements for the personal, general cultural and communicative qualities of the teacher will also increase significantly [21].

A dialog concept will be realized in creating a specific socio-cultural environment, which creates conditions for the students to accept new experiences and to rethink their previous meanings, so that their received information will become personally significant for them. Problems arise when searching for an art image and a composite solution. This determines the commencement of an active thinking activity, the occurrence of the self-reliance in students, which leads to the formation of the original, non-standard methods of activities and results.

The performance of the creative activities by a person assume a formation of a dialog between the world and a person himself/herself, and the result of his/her creativity, as a rule, assume his/her communication with other people. When teaching students, it is necessary to create such conditions in which each of them will have a need to learn the communicative competencies of communication, to be a communicatively competent specialist, to have communicative and speech involvement. This will allow a student to acquire a deep knowledge of himself/herself, of other people and, on the basis of this knowledge, to create the new knowledges, and then to experience them in harmony with the reality with which he/she will meet, already being a professional.

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**Диалог және байланыс: пән байланысының қалыптастырылуының мәселелері
(суретшілер-оқушылар мысалы бойынша)**

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Аңдатпа

Бұл мақалада өнер мамандығының студенттері арасында коммуникативті құзыреттіліктің дамуы мен қалыптасу мәселелері ашылады. Зерттеу барысында сөйлеу мәдениетінің жеткіліксіз деңгейі болашақ

суретшілер мен мұғалімдердің студенттеріне тән екендігі анықталды. Бұл проблема оқушылардың өнерге және бейнелеу қызметіне деген шамадан тыс ынта-жігерімен коммуникативтік дағдыларды дамытуға жеткіліксіз көңіл бөлу және кәсіби өзін-өзі анықтаудан кету арқылы көрінеді. Мақаланың мақсаты – оқу процесінде өнер мамандықтары студенттерінің пәндік коммуникативті құзыреттілігін қалыптастыру нәтижелерін анықтау.

Зерттеу барысында келесі әдістер қолданылды: теориялық (әдебиеттерді қарау, талдау және синтездеу); эмпирикалық (педагогикалық бақылау, ауызша және жазбаша сауалнамалар, тестілер, педагогикалық эксперимент). Зерттеу Абай атындағы ҚазҰПУ Өнер, мәдениет және спорт институтында (17-19) студенттер арасында жүргізілді. Мәліметтер коммуникативті құзыреттіліктің қалыптасуы студенттерді кәсіби қызметке дайындауда педагогикалық қолдауды қажет ететіндігін көрсетеді. Студенттердің сөйлеу мәдениетінің төмендігі, қарым-қатынас жасай алмауы, өз ойын жеткізе алмауы, кейде керісінше, адам тұтынушысының позициясын қолдауы болашақ суретші мен мұғалімнің кәсіби дамуына кері әсер етеді. Талдау көрсеткендей, жастардың сауаттылығы мен сөйлеу мәдениеті деңгейінің жалпы төмендеуі аясында суретшілердің коммуникативті құзыреттілігі көптеген мамандықтар үшін, соның ішінде педагогикалық жоғары оқу орындарының студенттері үшін өзекті мәселе болып табылады.

Түйінді сөздер: коммуникативті құзыреттілік; мұғалім; көркемдік іс-шаралар; коммуникативті дағдылар.

**Диалог и коммуникация: проблемы формирования предметной коммуникации
(на примере художников-студентов)**

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Аннотация

В данной статье раскрываются вопросы развития и формирования коммуникативной компетенции среди студентов художественной специальности. В ходе исследования выяснилось, что недостаточный уровень речевой культуры характерен для студентов будущих художников-педагогов. Наиболее остро эта проблема выражается чрезмерным увлечением учащихся художественно-изобразительной деятельностью при недостаточном внимании к развитию коммуникативных навыков и уходом от профессионального самоопределения. Цель статьи заключается в выявлении результатов формирования предметной коммуникативной компетенции студентов художественных специальностей в процессе обучения.

В исследовании применялись следующие методы: теоретические (обзор, анализ и синтез литературы); эмпирические (педагогическое наблюдение, устные и письменные опросы, тесты, педагогический эксперимент). Исследование проводилось на базе Института искусств, культуры и спорта КазНПУ имени Абая среди студентов (17-19) лет. Данные свидетельствуют о том, что формирование коммуникативной компетенции нуждается в педагогической поддержке при подготовке студентов к профессиональной деятельности. Проблема низкой речевой культуры студентов, неумения общаться, выражать свои мысли, а иногда и наоборот, отстаивание позиции человека-потребителя негативно влияют на профессиональное становление будущего художника-педагога. Анализ показывает, что на фоне общего падения уровня грамотности и речевой культуры молодежи, коммуникативная компетенция художников является актуальной проблемой для многих специальностей, в том числе и для студентов педагогических вузов.

Ключевые слова: коммуникативная компетентность; художник-педагог; художественная деятельность; коммуникативные навыки.

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