

Білім берудің мәселелері мен келешегі
Проблемы и перспективы образования
Problems and prospects of education

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**DEVELOPMENT OF STUDENTS' CREATIVE THINKING SKILLS BY MEANS OF
TRADITIONAL ART**

Abstract

Traditional art as a guarantee for the preservation of national foundations of the society, opposing its teaching potential to the crises of contemporary society and popular culture which contributes to the targeted person through the «language» of human emotions, the complexity and subtlety of expression, which is directly connected with the development of students' creative thinking skills. Until now, there has been no holistic view of traditional art as a factor in the development of students' creative thinking skills. The identification of potential of traditional art in the students' creative thinking skills development will create preconditions for further development of vocational and personal problems of the teacher's personality, who is able to examine and learn new information and adopt unconventional creative solutions, conceptual and factual understanding of the problem, undoubtedly, enrich pedagogical science with new knowledge of the essential characteristics of forms and methods of using the traditional art as a major factor in the development of students' creative thinking skills.

Keywords: traditional art; creative thinking skills; development; students.

Introduction. The integration of Kazakhstan into the world educational community and its desire to take a worthy place among the highly educated countries presuppose an orientation towards international norms that meet the growing demands of society for the development of the creative abilities of an individual, which, in the wake of modern civilizational challenges, acquire the status of a global social order of the 21st century.

The upbringing of students as socially active members of society, responsible for the development and preservation of the spiritual values of the ethnos, with a high culture of interethnic communication, capable of building a constructive dialogue with representatives of other cultures, involves the development of their creative abilities by means of traditional art, in particular Kazakh traditional music. Due to the fact that the emotional and aesthetic

impact of national music objectively carries an intellectual load it contributes to the formation of a students' system of spiritual and moral values. There is an aesthetic experience and, at the same time, the development of the creative abilities of the individual.

The process of development of the emotional sphere of a student is based on the relationship of moral and aesthetic assessments, which makes it possible to use national music practically as a pedagogical mean in the development of the creative abilities of an individual, understanding the relationship of cultures of different peoples. After all, from ancient times many nations had a striking unity of the goals of education and educational means, their traditional ideas of goodness, beauty and harmony coincided.

However, the huge educational potential of Kazakh national music in the conditions of university education often remains unrealized

due to its underestimation as an effective form of art in the development of students' creative abilities. To a large extent, this is also facilitated by the intensive development of the entertainment industry in the media, in which folk music is presented more often in the form of a background, advertising, entertainment direction and as a result, creative development is pushed into the background – a person's advancement to true artistic values through comprehension of folk musical creativity.

The national musical culture of society is a distinctive phenomenon, including the prevailing genres, performing traditions, customs, folklore groups, contributing to the preservation of the spiritual wealth of the people, therefore, the national musical culture of society can exist only when there are people capable of preserving, relaying and creative development with personal national musical consciousness.

In the period of transition from the industrial to the post-industrial stage of development, when the role of knowledge and information is increasing, the enhancement of the value of the level of creative development of the personality determines its social status and life prospects. At the same time, a high level of creative development of citizens and the availability of opportunities for its implementation are the conditions for the successful functioning of the country.

While educating students to be responsible for development and preservation of the ethnicity's national spiritual values, able to build a constructive dialogue with representatives of other cultures, it makes it important to add to their creative development by means of the traditional music which we regard as an active force in the process of the creative development of a person.

Analysis of the researched problem has made it possible to state, that approaches to the national musical art shall be renewed, so as to a mean of creative development of the nation in the spirit of patriotism, civic and national consciousness; it also has shown, that no comprehensive scientific viewpoint of the national art has been elaborated so far; neither

specific methodological framework of the national art as a factor of creative development of a new type of teacher has been substantiated yet.

The objective of this work is to determine the national aspects of music education and upbringing of the younger generation that had been considered by scientists from different countries and substantiate content and capabilities of Kazakh folk music for the creative development of pedagogical universities' students in the Republic of Kazakhstan.

Main body. The national aspects of music education and upbringing of the younger generation have been considered by scientists from different countries for several centuries, while the ideas of the development of students creative thinking abilities by means of traditional art came into use of pedagogical science only at the turn of the 21st century.

The dependence of the progressive advancement of society on the level of its creative development is confirmed by numerous studies of domestic and foreign authors.

The general ideas of personal development by means of musical creativity were illuminated in ancient Turkic written heritage, in the works of the great scientists-encyclopedists Al-Farabi, Y. Balasaguni, M. Kashgari, A. Yassavi and others representatives of the Kazakh enlightenment – A. Kunanbaev, Ch. Valikhanov, I. Altynsarin and other figures of science and culture, who, realizing the importance of this problem, tried to solve it within the framework of their time. From a historical point of view the problem of national music education were considered in the works of S. Uzakbaeva, Sh. B. Kulmanova, R. Jerdimalieva and others.

As A. Toropova said, the preservation of the high development indicators inherent in early maturity are facilitated by mental activity, orientation towards further education, aspiration to acquire a profession [1]. The development of creative abilities at the student age is the central line of development and is associated with learning as the main activity of the student which in terms of awareness, arbitrariness,

activity makes a number of requirements for the intellectual organization of a person in a given age period.

The impact of music on the person's creative development and on brain function was considered in the works of A. Toropova where author investigated music as a method of stimulation, aimed at awakening interest, surprise, curiosity, noting the positive influence of the music on student concentration, identified the possibilities of instrumental music in stimulating the imagination of listeners and developing their creative thinking and confirmed that music reduces psychological and emotional stress, contributes to focusing attention, helping students to achieve goals in mastering various skills. The researchers found that under the influence of music there is an improvement in short-term verbal memory, colors, names of geometric shapes, numbers. It also has shown that pictures are better remembered and visual perception is facilitated under the influence of music [2].

It was found that when music is perceived in the cerebral cortex, a complex functional system of interconnected activity focuses not only on sensory, but also on associative frontal regions of the cortex, which allowed the author to conclude that music lessons allow you to rebuild the nature of intra-hemispheric and inter-hemispheric relations [3]. The results of the author's study showed that all children at the time of listening to music showed such factors as: a higher level of all inter-central connections in comparison with others; stronger hemispheric interactions in the anterior cortex, especially in the left hemisphere; a greater number of hemispheric asymmetric bonds.

American researchers X. Leng, G. Shaw believe that the human brain from the moment of birth is capable of perceiving music, and it is a kind of language that allows you to train some specific cognitive functions, expanding the use of these mechanisms to form other higher brain functions [4]. For example, the essence of the approach of P. Kapterev lies in his conceptual idea, according to which universal and national principles are considered as organically interconnected and equally necessary in

pedagogical theory and practice of education [5]. The dialogue of cultures is considered as a process of conscious interaction between two reflecting subjects, which are completely equal in terms of their ontological representation [6].

The peculiarity of the Kazakh musical culture is a dialogue with other cultures, their interconnections and the historical interdependence of the spiritual treasures of the East and West, i.e. dialogue is the leading principle of the worldview of the Kazakh people, the historical development of Kazakh folk art and the integration of various cultural traditions in a multinational state.

Scientists consider the national music as an object of ethnographic research. The subject of consideration in musical ethnography is the identification of local-historical and national-artistic features of folk songs and instrumental works. Art historians consider folk music as a national treasure, which provides inexhaustible material for professional work. The peculiarity of their work lies in the «immersion» in the artistic process. Thus, in the research of L. Burnakova and others, some aspects of the construction of musical speech (its melody, voice recognition, arrangement features), the specificity of the functioning of folklore, its forms and genres are studied [7].

In recent publications it has been noted that positively oriented ethnic self-awareness and ethnic identity are the basis of ethnic tolerance. Ethnic tolerance is based on a humanistic approach, based on the priority of universal human values, the development of respect for his people, for the society in which he lives [8-11].

Research methods. The following methods were used in the process of research: theoretical analysis and comparison of various scientific theories and approaches, review of the state programs and regulatory documents; questionnaire survey; content analysis; methods of modeling and planning; methods of statistical processing; development of own approaches for comprehensive understanding of key concepts; we have elaborated academic support

of educational process oriented to the creative development of pedagogic universities' students by means of folk music.

Discussions. Expanding the boundaries of cultural and ideological pluralism while preserving the original national culture, including the unique musical heritage of the ethnic group, contributes to the formation of a culture of perception of the surrounding world in a person through the language of music and musical activity.

In this regard, in our study, issues related to the development of the creative abilities of an individual by means of national music, forms and methods of its effective use in the system of higher pedagogical education have acquired particular relevance.

Here are some results of the study of the process of development of the creative abilities of future teachers by means of national music, carried out on the basis of Music Education Departments at Abai Kazakh National Pedagogical University and Marmara University (Istanbul, Turkey). The successful development of the creative abilities of future specialists by means of national music is possible when certain social and pedagogical conditions are created. We identified the following conditions for the development of students by means of national music:

- organization of dialogical interaction of subjects of the educational process;
- motivation of students for the creative development by means of Kazakh national music (focus on the use of heuristic methods: empathy, associations, semantic vision, imaginative vision);

The most productive in terms of the emotional saturation of the classes were the elements of competition, mutual control of students, which we included in the course of their creative development by means of national music; along with individual lessons, traditional in music education, we also used collective forms of work.

Classes in the course «Methods of Music Education», organized through games, based on the method of «brainstorming» allowed

to show students' confidence in their creative abilities, volitional manifestations, the ability to express their point of view enthusiastically and creatively. Unlike other disciplines, this discipline is aimed at the formation of a professional and pedagogical position of the future music teacher, who is able to achieve pedagogical tasks with artistic and performing means.

We assumed that the sustainability of interest in creative development by means of national music will contribute to situations in which fantasy and imagination are manifested to a greater extent, and tasks will cause positive emotional reactions. To stimulate interest in self-expression and realize the potential of national music in the development of students' creative thinking skills the activities were organized by means of a game, where the leading method was the method of «focal objects», while the process of intellectual development was in the nature of a reflexive semantic search dialogue. So, third-year students were invited to present their interpretation of Kazakh musical work. It was necessary to select several random objects and by finding and attaching their features to the «focal» object (national pieces of music) to present their versions of their interpretation.

We have defined an algorithm for the game, which included: development of a scenario, determination of the structure of the game and its timeframe, distribution of students into groups based on the free choice of a role position («interpreters-inventors», «commission for approval of ideas»); putting forward ideas (collecting all proposals; discussing them, formulating conclusions and presenting them for general discussion; discussing the results, defending their proposals, summarizing).

To demonstrate the method of focal objects when interpreting a musical work, we proposed to consider the Kazakh folk song «Karatorgai» as a «focal» object. During the experiment, five random objects were selected based on the use of a spelling dictionary and a random number generator (a group of three numbers defining the page, column number and word number in the column). The resulting

five words, (for example, a cloud, a chair, a computer, a bead, a screwdriver), the students had to describe by some criteria: a cloud – airy, light; chair – comfortable, soft; computer – thin, multifunctional; beads – bright, colorful; screwdriver – iron, strong.

By combining the focal object (Kazakh folk song «Karatorgay») with the features of random objects, the students offered various options. So, the student Saule K. suggested the performance of the verses of the song with different «colors» (varied in character and mood, tempo, dynamics, timbre, etc.), with a «transparent» or «condensed» texture, sounding soulfully, melodiously, contemplatively.

The use of the method of focal objects at the basis of the game situation allowed the students to come to the conclusion that the use of the heuristic method allows creating various variants of the sound of a piece based on the combination of features of random objects, i.e. to create their own interpretations of works, which contributed to the intellectual and creative development of the future specialist, his skills and abilities of independent work, making non-standard decisions, going beyond the normative framework of activity and thinking; reflection of one's activity, awareness of its effectiveness and appropriateness, accumulation of experience in creatively transforming intellectual activity.

Taking into account the peculiarities of music education, in individual lessons, we took into account the psychological and physiological barriers to the impact of national music: the emotional insensitivity of some students to it, which is explained by both information satiety, intellectual and physical overwork, and the underdevelopment of spiritual needs, imagination. In such situations, a special emotional background of the classes was important, requiring a delicate relationship between the teacher and the student; disposition of a teacher to students, creating a comfortable psychological background for mutual assistance, performing and pedagogical demonstration, avoiding overloads. Emotional expressiveness was achieved due to intonation means, expressiveness of the teacher, emotional «coloring» of speech (comparisons, hyperbola,

metaphors). Since communication in the process of musical training is often individual in nature, a special developmental role is played by the atmosphere of trust, warm creative contact, the liberating personality of the student, giving him confidence in his abilities.

Striving to establish interrelationships between different types of arts, in individual Piano lessons we guided students to the fact that the disclosure of musical images can be carried out by means of not only music, but also poetry, literature, painting. In particular, paintings by A.Kasteev, M. Kenbaev, poems by M. Makataev, B. Tazhibayev helped to penetrate the creative idea of N. Mendygaliev («The Legend of the Dombra»), L. Hamidi («Bulbul»), Kurmangazy («Sary-Arka»). As a result of the complex impact of works of various types of art, students developed subtle observation, impressionability, imagination.

Results. As a result of using the method of associations, the method of semantic vision, by establishing relationships between music, painting, poetry, identifying their semantic meanings, students accumulated experience of creatively transforming activities, acquired the necessary knowledge about heuristic methods and their potential in development of students' creative thinking abilities.

Turning to the specifics of musical perception, students came to the conclusion that, in contrast to the usual perception of an object, which is a sensory reflection of an object or phenomenon of objective reality, the specificity of musical perception is associated with the disclosure of the system of meanings and meanings inherent in the composer. Emotionality, experiencing the beauty of an artistic image, feelings and thoughts prompted by national music is the main property, the essence of its full-fledged perception. The process of co-creation between the listener and the national composer, empathy with the images and internal recreation of the content of the work by the listener through understanding how the author achieves this effect is a creative process of comprehending a musical work, based on existing ideas, worldview ideas, tastes. Most researchers note that the perception of music is associated with creative imagination,

thinking, associations, figurative memory, manifestations of temperament, etc. In this complex process, it is difficult to indicate the line where figurative-emotional comprehension ends and the intellectual work of consciousness begins.

The focus on semantic search creative activity, revealing the mechanisms of conscious perception of national music, including both an emotional attitude towards it and its comprehension, in the process of students' comprehension of its content was considered by us through the category of «understanding». Perception as a creative comprehension of a national musical work as a text of culture, its reading from the position of musical-linguistic, genre, stylistic and spiritual-value principles. A national musical work is perceived by students integrally, but at the same time they must recognize the expressiveness of individual elements of musical speech.

At the semantic search stage, there was a selection of the necessary means of musical expression, contributing to the creation of a certain image of a national musical work. Further, the search for meaning was enriched with meaningfulness aimed at «completing» the missing elements, which were the means of musical expressiveness, allocated by students when perceiving national music on the basis of emerging associations. At the stage of meaning-making, a new text was created on the basis of the method of analogies, integrating the means of different types of art (musical, artistic, choreographic, etc.).

Awareness of the means of musical expression developed the creative imagination, fantasy, thinking of students, enriching through their personal attitude and life experience. Of particular interest was the method «Interpretation», which we used with the aim of students discussing the titles of the work invented by them, which contributed to the realization of the polysemy of the artistic image. For example, when discussing the work «Morning of the Motherland» for piano and orchestra by S. Yerkimbekov, students suggested the following names: «Mangilik El», «Hymn to the native nature», etc. Such perception depends not only

on auditory activity, but to a greater extent is determined by the ability to associate music with certain phenomena of the surrounding life, images, moods, i.e. life experience of students.

The idea of interconnection of national music with various types of arts, in particular with pictorial, is of pedagogical significance, since stimulates the artistic and creative activity of the teacher and students in the «translation» of the language of music into the language of painting. Musical language is a historically developing system of musical speech means, which includes a number of levels: elementary phonetic (musical sound), morphological (pitch ratios, harmony, rhythm), syntactic (motive, phrase, sentence, period), formal compositional. Painting, like music, has its own «language», their connection is manifested both at the level of fundamental aesthetic categories (artistic image, emotionality, genre, style, creativity, image, imagination, fantasy, composition, etc.), and in in terms of detailed development of individual works (form, content, color, timbre, concept, author, nuances, etc.).

Conclusion. The pedagogical capabilities of the Kazakh traditional Art are that its development contributes to: mastering the intrainational and rhythmic stereotypes bearing national identity, the formation of: ethnomusical consciousness, including passion for folk music, emotional and value experience of experiences, taste, ability to assess and others, needs for ethnomusical activity; development of: skills and abilities that determine the readiness for performing and creative activities in line with the national musical tradition, creative imagination, musical memory; education in the spirit of interethnic tolerance and respect for the ethnomusical values of one's own and other peoples, awakening the emotional sphere, moral and patriotic qualities of the personality of the future teacher.

The study revealed the necessary pedagogical conditions that contribute to the development of students' creative thinking skills: organization of dialogical interaction of subjects of the educational process; motivation of students for the creative development by means of Kazakh national music (focus on the use of heuristic

methods: empathy, associations, semantic vision, imaginative vision).

Categories such as: line, paint, color, color, rhythm, space, volume, composition in the visual arts can be correlated with the categories: melody, harmony, harmony, metro rhythm, composition, which are specific musical categories. With a skillful approach of the teacher, each element of musical expressiveness can be correlated with elements of an artistic-figurative language, for example, when drawing a small excerpt from sounding national music, which allows you to focus on one musical

thought and adequately display it in an artistic form.

Thus, the creation of conditions for the development of students' creative abilities by means of national music allows organizing dialogical interaction of subjects of the educational process, motivating students to creatively mastering national music, creating an artistic and creative psychological climate, realizing the principles of subjectivity of students' experience, their personal participation, emotional uplift, contributing to the accumulation of experience in creative and transformative activities.

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Студенттердің дәстүрлі өнер арқылы шығармашылық қабілеттерін дамыту

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Аңдатпа

Елімізде өскелең ұрпақты жалпыадамзаттық құндылықтар мен өмірдің қарапайым ақиқаты негізінде, ұрпақтан ұрпаққа мирас болған ұлттық рухани-мәдени мұралар мен баға жетпес халық даналықтары үлгілерінде шығармашылық дамуы мәселесі қолға алынып отырғаны мәлім. Түркітілдес мәдениеттің көркемдік эстетикасы – қоршаған орта мен адамның ішкі үйлесімділік идеясы оның өнегелі өміріне оң әсер ететін рухани даму критерийі. Дәстүрлі өнердің тәлімдік негізі, мәні мен мазмұны тұлғаның шығармашылық дамуында маңызды құралдардың бірі болып табылады. Оны жүйелі меңгеру мен сақтау, дамыту мен өмір жағдайларында тиімді пайдалану жеке тұлғаның көзқарастарын қалыптастырады және жаһандану жағдайында өзіндік болмысын сақтап қалу мен шығармашылық дамытуға септігін тигізеді. Осы жұмыстың көлеміндегі дәстүрлі өнерінің

болашақ мамандардың шығармашылық дамуындағы кейбір әдістемелік бағыттарының анықталуы; дәстүрлі өнер мазмұнының жеке тұлға дамуындағы тиімді әдіс-тәсілдерінің жүйеленуі оның теориялық маңыздылығын дәлелдейді.

Түйін сөздер: дәстүрлі өнер; шығармашылық дамуы; студенттер.

Развитие творческих способностей студентов средствами традиционного искусства

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Аннотация

Образование, определяя качество главного геостратегического ресурса – творческого потенциала страны, является ведущим фактором развития общества. Художественная эстетика тюркоязычной культуры является критерием духовного развития, в котором идея гармонии с окружающей действительностью и внутренняя гармония человека оказывают положительное влияние на его нравственную жизнь. Взаимодействие этического и эстетического наряду с тюркской картиной мира создало уникальный культурный пласт, сформировавший традиционное тюркоязычное искусство. Противодействуя своим педагогическим потенциалом кризисным явлениям современного общества и массовой культуры, оно способствует целенаправленному воздействию на формирующуюся личность посредством «языка» человеческих чувств, сложности и утонченности выражения, что напрямую связано с развитием творческих способностей студентов. Определение эффективных форм и методов развития творческих способностей студентов создает предпосылки для дальнейшей разработки проблем профессионально-личностного развития личности специалиста, способного к поиску и освоению новой информации и принятию нестандартных творческих решений в современных условиях, обогащает педагогическую науку новым знанием сущностных характеристик национального традиционного искусства как важнейшего фактора духовного обновления общества.

Ключевые слова: традиционное искусство; развитие творческих способностей; студенты

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PROFESSIONAL TRAINING OF PHYSICAL CULTURE TEACHERS FOR SPORTS WORK

Abstract

The article presents the generalized results of research on the formation of professional preparation of future physical education teachers for organizing sports events in the context of the leading trends in the development of physical-pedagogical education and physical education in the framework of extra-curricular sports activity. The content of education is enriched with new methodological skills, the development of the ability to operate with information, the creative solution of problems of science and pedagogical practice with an emphasis on the individualization of educational programs, the role of pedagogical science in the creation of educational technologies that are adequate