

щее учебно-методическое обеспечение, то это будет способствовать повышению уровня их коммуникативной компетентности.

Ключевые слова: физическая культура; физическое образование; подготовка учителей физической культуры; коммуникативная компетентность педагога.

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SYNTHESIS OF ACADEMIC AND MODERN PRACTICES OF LEARNING SCULPTURE IN CREATIVE UNIVERSITIES OF KAZAKHSTAN

Abstract

The article put attention on the need for a methodological collaboration analysis of the academic and modern types of teaching sculpture in the specialized creative colleges and universities of the Republic of Kazakhstan in the modern educational and aesthetic discourse. The main research problem focuses on identifying and characterizing the most relevant educational theoretical and practical methods that can significantly increase the level of domestic art education in the art of sculpture.

The author believes that a comprehensive scientific analysis of the educational potential of the Kazakhstani aesthetic originality of modern sculpture, its history and technical and technological features will give a possibility to understand deeply and see the big picture of the art education role in the general socio-cultural canvas of sovereign Kazakhstan. At the moment, the Kazakhstani art education system is on a peripeteia and it is necessary to clear the choice between academic and contemporary art practices or their harmonious synthesis. This work is devoted to these question's analysis and the author's research work disclosure.

Keywords: academism; modern art practices; creative universities; Kazakhstan; sculpture; art education.

Introduction. The Speech of the Leader of the Nation N. Nazarbayev to the people of Kazakhstan «The third modernization of Kazakhstan: global competitiveness» clearly outlines the role of the education system as a central point in a new economic growth model based on intellectual capital, competitiveness, pragmatism and national self-awareness [1].

At the same time, one of the main conditions for the successful Modernization 3.0 of the republic is indicated the culture and spiritual renaissance of Kazakhstani people. It has already systematically implemented through the State Program «Rukhani Zhangyru» [2]. These global projects also provide the strengthening of the arts education role at all levels.

Classical forms of visual art, including

sculpture, are taking a big part in the new socio-cultural realities and, if this is obvious, the modern education strategies have identified main «technological» questions – «what to teach» and «how to teach». Now, one of the most important education problems is the obsolescence or methodology imperfection.

Main body. Today, despite serious work by state departments, the rich cultural heritage and experienced artistic traditions are at risk due to socio-cultural and economic changes, which ensuring access to cultural values and increasing the artistic education of the younger generation as a priority goal of education and culture systems.

Active creation searches of a new art education model focused on the continuity

of domestic and world cultural traditions are characteristic of Kazakhstani educational system and other countries, in particular, for Russia and other CIS country's education.

Consequently, at this stage the decisive question of strengthening the national art school is developing an optimal methodology that can not only solve the problem of mastering the material, but also do it in line with the most objective and relevant educational trends, based on international experience.

The author of this article is sure that the relevance of the study is also determined by serious changes in public, social and cultural life. In addition, the transformation of contemporary art is obvious, expressed through the complication of the visual image, which dominates in the information era. Kazakhstan is at a fundamentally new information space – new understanding of education in the culture and culture of education. The main feature is the replacement of the verbal paradigm with the visual. This thesis will be substantiated by us on the example of the modern methodology of teaching the art of sculpture.

Artistic works created by people are an expression of the mentality that prevails in society. The art changes in styles and trends are most often does not match with the historical society development, often ahead of it. Social awareness of many art innovative works comes much later than their creation at present.

The reason of interest in the figurative sculpture language is the way the image is shown is the most important, integral part of an art work, especially plastic art. There is no doubt that such an image, finally, predetermines the essence of art, content, form and significance for society.

Kazakhstani professional sculpture is a massive and interesting layer for research, since, along with other academic arts, it has become an innovation for the nomadic worldview. However, it already has its own history and potential.

This research is important due to a big interest of a person in the possibility of combining the classical art genesis laws and the unique figurative language characteristic

of a particular time. For the author, this is especially important in terms of analyzing the methodology of educational ways in the modern Kazakhstani visual art and for the further path of its development.

The work is based on the analysis of wide in a chronology and various in stylistic material. Kazakh art education method, on the example of sculpture, such big studies have not yet been studied and have not been an object of study, but its importance for understanding the ways and searches of modern art education is important and significant.

The goal of this work is a scientific evidence and develop the content and methods of the current training program for student sculptors of specialized creative colleges and universities of the Republic of Kazakhstan.

The following tasks comes logically from the goals of the study:

- reveal the specifics of the formation and development of the European and Russian art schools of sculpture (late XIV – early XX centuries);
- determine the features of the teaching practice of the Soviet art school of sculpture;
- characterize the method of realism as the basis for the development of the sculptural school of Kazakhstan, according to a national specific;
- analyze the experience of modern practices of teaching sculpture in international art schools and colleges;
- develop the author's concept and methodology for teaching sculpture in the system of specialized creative colleges and universities in Kazakhstan (special course-workshop "Sculpture and plastic modeling: traditions and innovations"), according to the innovative experience of Kazakhstani sculptors;
- experimental work and present the results of a special course-workshop «Sculpture and plastic modeling: traditions and innovations».
- sculpture teaching in the system of specialized creative colleges and universities of the Republic of Kazakhstan will rise to a new level in quality:
- link the top international and local

experience in teaching the art of sculpture to develop the most optimal ways;

– synthesize academic and innovative modern practices (new technologies and materials, special focus on sustainable development) in the development of a new theoretical and practical methodology method for teaching sculpture;

– prepare students for this aspect of professional work based on the theory of ethnic identity, intercultural competence and a systematic approach, including the unity of artistic, practical, ethnocultural and methodological components.

For a deep and complete study in international and Kazakhstani human sciences, we studied the top specialists in education, art education, philosophers, culturologists and sculptors.

For this study, a fundamental general theoretical importance are works that study the details of pedagogical science through the prism of artistic pedagogy: E.M. Akishina [3], Y.Bolshakova [4], N. Fomina [5], E. Bodina [6], Bart Francis, et al. [7], Nadine M. Kalin, and Daniel T. Barney [8], Stokes-Casey Jody [9], Sweeny Robert [10], Howard James Cannatella [11] and others.

The main trends genesis analyzes of plastic art, including sculpture at different stages of its historical development, is presented in a number of works. The most important works of M.S. Kagan [12], B.R. Wipper [13], G.K. Shalabayeva [14], R. Yergaliyeva [15], O.A. Krivtsun [16] and many others.

In our opinion, the studies of R. Krauss [17], Y.Y. Andreeva [18], A.V. Karpova [19], Y.R. Akhmetova [20] and many others are important for understanding the changes in the art of sculpture of the XIX century and the methods of teaching it in the context of this work.

In these works, we see how the art of sculpture was developed and the methods of teaching it in a historical retrospective on the example of the European, Russian and Soviet art schools.

A number of famous scientists and cultural workers of the republic in their works gave scientific opinion of aesthetic and artistic education in schools and universities of the

republic. Major public figures and teachers worked on draft of theory and practice of the new Kazakh Soviet art school questions: S.Kobeyev, U.S.Mendeshov, S.Dzhandosov T.Zhurgenov, T.Tazhibayev, V.N.Arkhangelskiy, A.Sytdykov, N.Kulzhanov and many others. But, unfortunately, during the formation of the Kazakhstani art education system, the lack of professional teachers, the necessary materials and, most importantly, the weak scientific and methodological base made the process of teaching fine arts and sculpture insufficiently effective.

It is undeniable that the main base for the development of professional art in Kazakhstan in the 1920s-1930s was new for the republic techniques, technology, techniques of oil painting on canvas and easel Soviet sculpture that came from Europe. The main paradox of the school formation was the gradual step back of art forms into the spiritual bosom of the national culture, the creation of an artistic language adequate to the national type of thinking. The quintessence of maturity was the 1990s.

Art critics call the 1950s the stage of maturity of the Kazakhstani national art school, associated with a number of professional sculptors and artists in general in the art of Kazakhstan. Their works were included many constants of the national artistic view, which determined the principles of perception, selection and generalization, the system for creating a plastic image, the specifics of the creative consciousness rhythm and a special epic-romantic poetics of the artistic system.

The second half of the 1970 s for Kazakhstani visual arts and sculpture is a significant development stage. By this time, Kazakhstani sculpture was an established art school with its own character, peculiarities, favorite range of themes, specific perception. Over the past period, own artistic language, adequate to the national consciousness, has been created. Many difficult questions of ethnocultural self-identification have been solved. Of course, during this period, the local system of training professional sculptors grew, which linked the best classical practices, the fundamental Soviet

system and national peculiarities of thinking, which made it possible to form one of the best sculptural schools in Kazakhstan.

The methods and methodology of this research are: analysis of psychological and pedagogical, ethnopsychological, methodological, ethnographic, cultural, art history literature; analysis of programs of specialized colleges and universities; method of comparisons and analogies; generalization method; pedagogical experiment, including the ascertaining and formative stages.

Also, a necessity, in our opinion, is a cultural-historical method, its hermeneutic basis will allow a deeper and widely look at the problem of understanding and interpreting the art of sculpture, as well as an axiological method that can reveal the value orientations of contemporary art culture and art education.

From all the listed works, it is obvious that in the XX – early XXI century’s philosophy, special attention is an art and its interpretation in the general cultural paradigm, positions of understanding of art in relation to the entire cultural program are developed and formed, the work becomes an open text. It is clear, such changes in art are affect the modern practice of teaching sculpture.

Results. As a result, with a general scientific research in the field of methodology of teaching international and domestic plastic art on the example of sculpture, as well as research in the synthesis of art education with aesthetics, cultural studies and creative industries, the phenomenon of synthesis of academic and modern practices of teaching sculpture in the system of specialized creative colleges and universities of the Republic of Kazakhstan was not a special subject of comprehensive scientific analysis.

At the same time, the education and culture systems working independently from each other, which is the result of the isolation of art education. It is a long-awaited request for the participation of creative workers in the of art education processes.

We are confident that strengthening the creative potential, raising the status of education and culture in the XXI century is certainly a

very difficult task. It is the exact time to work on it with following steps:

- increasing public awareness and explaining the value and social significance of arts education;
- creating a demand for arts education and qualified art teachers for the modern education system;
- high standard training of teachers and artists, the development of cooperation between the educational system, on the one hand, and culture and artists, on the other;
- universalization of professional training of art teachers;
- intensification and expansion of research in the field of arts education and the creative exchange of knowledge and experience, including international based teaching methodology.

Thus, the scientific novelty and theoretical significance of this study is:

- studied the European and Russian art schools of sculpture’s specifics of the formation and development (late XIV–early XX centuries), as well as the methodological foundations of the Soviet art school of sculpture;
- analyzed the method of realism as the basis for the Kazakhstani sculptural school development with its national specifics;
- studied the experience of modern practices of teaching sculpture in international art schools and colleges based on SWOT analysis, including most important and useful criteria and components for the domestic school of sculpture;
- created the author’s concept and methodology for teaching sculpture in the specialized creative colleges and universities in Kazakhstan (special course-workshop “Sculpture and plastic modeling: traditions and innovations”) with the innovative experience of Kazakhstani sculptors;
- finalized full-experimented work and the results of approbation of a special course-workshop “Sculpture and plastic modeling: traditions and innovations”.

The practical importance of the study is:

- a program of a special practical course «Sculpture and plastic modeling: traditions and innovations» for specialized creative colleges and universities, as well as guidelines for effectiveness of training a sculpture teacher (academic and contemporary);
- a teaching method with a system of tasks and visual material on sculpture and plastic art modeling for colleges and universities;
- a methodology for teaching the basics of plastic modeling (based on sculpture) from the available public resources for students of general education and art schools.

Provisions for Defense:

- educational substantiation of the need for the development and implementation of new pedagogical methods for training students of specialized creative colleges and universities through the potential of the updated content of art education;
- the potential of art education itself (by the example of the art of sculpture) in the process of implementing many of the strategic objectives of Modernization 3.0 and the priorities of the state program «Rukhani zhangyru»;
- the need to create and strengthen the «Kazakh model» of innovative art education on the example of teaching students – future sculptors, which has absorbed the best components of foreign and domestic methodological achievements;
- a model of the updated training program for students of specialized creative colleges and universities in sculpture with a set of criteria, indicators and possible levels of training;
- the possibility of unhindered introduction of some elements of the program into the methodology of art education at the school level (general education and in the system of additional art education).

Defense of theses:

- educology need to create and implement a new pedagogical method for training specialized creative colleges and universities students through the updated art education content;
- the potential of art education (as

an example the art of sculpture) during implementation of many strategic goals of Modernization 3.0 and the priorities of the state program “Rukhani zhangyru”;

- the need to create and strengthen the “Kazakh model” of innovative art education based on teaching students’ example – future sculptors, which has the best components of international and local methodological achievements;
- a model of the updated training program for students of specialized creative colleges and universities in sculpture with a set of criteria, indicators and possible levels of training;
- the possibility of non-stop implementation of some program elements into the methodology of art education at the school (general education and the system of additional art education).

Conclusion. Sculpture is one of the earliest and most important manifestations of humanity’s creative endeavors. Despite the cultural difference, all world civilizations, from lullabies to «local», always began their development with sculpture. We believe that, in addition to our usual «artistic» sculptural forms, the processing (creation and improvement) of stone tools for hunting and labor can also be considered as certain evidence of the «sculptural» thinking of primitive society.

The phenomenon of «art education» development logic based on the historical and cultural characteristics of specific historical eras. If in the antient time an art education was as an aesthetic education with the main drawing form, then in the Middle Ages it was a system of forming the ability to feel, understand, evaluate, love and enjoy art, needs for artistic and creative activity and the creation of aesthetic values.

Each era has left its deep «sign» in the methodology of art education and linked to the present day with the history that we now have.

The time in which we were lucky to live is characterized by a huge development in many human life’s spheres. Innovations are changing all spheres of social labor. It is impossible to divide them from our life and work in science, education, art.

Education as a fundamental system in the human development is important in the world's changes and should be transformed to a higher technology. If education lags behind, including artistic education, and does not take into account the aspirations in society, then it becomes closed, passive and ineffective, since its functions work only with the old technology.

An exit can be found in relevant and expedient innovations. One of the main conditions for the successful implementation of new tasks that are set for education is the introduction of innovations (new techniques)

into the educational process of the national art school.

Of course, changes in education are a special condition for further social development, and in this case and artistic culture as a whole. In this aspect, A.B. Aitbayeva, Z.N. Shaigozova [21] who note that for the further local art education's integration into the global education, maintaining national traditions, it is necessary, first of all, to provide new directions and methods of innovative training, including the needs of modern society and sustainable development of artistic culture.

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Қазақстанның шығармашылық жоғарғы оқу орындарында мүсінді оқытудың академиялық және заманауи тәжірибелер синтезі

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Мақалада қазіргі заманғы оқу-эстетикалық дискурста Қазақстан Республикасының мамандандырылған шығармашылық колледждері мен университеттері жүйесінде мүсінді оқытудағы академиялық және заманауи тәсілдердің коллаборациясын әдістемелік талдаудың қажеттілігі атап өтілді. Зерттеудің негізгі проблемасы мүсін өнерінде отандық көркемдік білім деңгейін едәуір арттыра алатын ең өзекті білім беру теориялық және тәжірибелік әдістерін анықтауға және сипаттауға бағытталған.

Автор Қазақстандағы қазіргі заманғы мүсін өнерінің эстетикалық өзіндік ерекшелігінің білім беру әлеуетін, оның тарихы мен техникалық және технологиялық ерекшеліктерін жан-жақты ғылыми талдау егемен Қазақстанның жалпы әлеуметтік-мәдени негізінде көркемдік білімнің рөлін тереңірек және кеңірек түсінуге мүмкіндік береді деп санайды. Қазір Қазақстанның көркемдік білім беру академиялық және заманауи арт- тәжірибелері немесе олардың үйлесімді синтезі арасындағы нақты таңдау қажет ететін қиын кезеңде. Бұл мақала осы сұрақтарды талдауға және автордың зерттеу жұмысының жалпы идеясын ашуға арналған.

Түйін сөздер: академизм; заманауи арт-тәжірибелер; шығармашылық жоғарғы оқу орындары; Қазақстан; мүсін; көркемдік білім беру.

Синтез академической и современных практик обучения скульптуре в творческих вузах Казахстана

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В статье отмечается необходимость осуществления методологического анализа коллаборации академических и современных подходов в обучении скульптуре в системе профильных творческих колледжей и вузов Республики Казахстан в современном образовательно-эстетическом дискурсе. Основная исследовательская проблема фокусируется на выявлении и характеристике наиболее актуальных учебных теоретических и практических методик, способных существенно повысить уровень отечественного художественного образования в орбите искусства скульптуры.

Автор считает, что комплексный научный анализ образовательного потенциала эстетической самобытности современной скульптуры Казахстана, ее истории и технико-технологических особенностей позволит глубже и масштабнее осознать роль художественного образования в общей социокультурной канве суверенного Казахстана. На данный момент система художественного образования Казахстана находится на перипетии, которая обуславливает необходимость четкого выбора между академической и современными арт-практиками или их гармоничным синтезом. Анализу этих вопросов и раскрытию общей идеи исследовательской работы автора посвящена настоящая работа.

Ключевые слова: академизм; современные арт-практики; творческие вузы; Казахстан; скульптура; художественное образование.

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