

делеу және біліктілікті арттыру тиімділігін талдау негізінде ИПҚ мен ПОҚ педагогтердің біліктілігін арттырудың білім беру бағдарламаларын жетілдіру үшін ұсынымдар әзірленді.

*Түйін сөздер:* педагогтердің біліктілігін арттыру; инженер-педагог қызметкерлер; профессор-оқытушылар құрамы; педагогтерге бейресми білім беру.

### Research on the effectiveness of advanced training courses for teaching staff in Kazakhstan

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#### *Abstract*

The article presents data from a study of the effectiveness of advanced training courses for teachers of organizations of primary, basic secondary and general secondary education in Almaty, engineering and teaching staff of colleges and faculty of organizations of higher and postgraduate education of the Almaty region, carrying out teacher training. Taking into account the results of international OECD research on professional development of teachers and administrative and managerial staff of schools, we developed questionnaires for faculty members and prepared survey materials for staff of colleges and providers of professional development services. A survey of teaching staff and teachers in Almaty was carried out. Interviews were conducted with college employees and employees of the leading providers of professional development of the IPR and the faculty of the Ministry of Education and Science of the Republic of Kazakhstan: Centre for Teaching Excellence of Joint Stock Company «Nazarbayev Intellectual Schools» («Center of excellence»), Joint Stock Company «National Professional Development Center «Orleu» («Orleu»), Non-profit Joint Stock Company «Talap» («Talap»). The conclusions of the study are summarized and presented. Based on the study of international experience and analysis of the effectiveness of professional development of teachers and faculty, recommendations for the improvement of educational programs of professional development of teachers have been developed.

*Keywords:* advanced training of teachers; engineering and teaching staff; teaching staff; informal education of teachers.

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### **ARTISTIC AND DESIGN COMPETENCE OF FUTURE COSTUME DESIGNERS: IDENTITY AND CONTENT** *(based on Kazakh materials)*

#### *Abstract*

The article is dedicated to study the identity and content study of one of the important professional competencies of future costume designers - artistic design. The author understands it as the designer's ability to develop a project idea based on a conceptual and creativity to solve a design goal. Without all this, today a designer cannot be in demand and competitive in his professional area. This type of professional competence, according to the author of the article, is the least developed in the general structure of the professional training of future costume designers based on Kazakhstani materials. To prepare specialists of any profile, each country is looking to create its professional personnel based on national values, especially relevant for culture and art. From this point, the author of the article is convinced that the artistic and design competence of future costume designers as an integral quality of a person in Kazakhstani universities should be based not only on modern theories to create competencies theory, but also on the national component. The latter in costume design is understood as a whole complex of knowledge in the national clothes (the semantics of the costume and its decor,

the features of headdresses, and much more). Therefore, the structure of the artistic and design competence of future costume designers, the most important is the national component, integrated into the professional training system. This competence is formed in several special disciplines: “Costume History” and “Material science of textile materials”, which take an important place in the education system of future costume designers. The aim of this study is to develop and substantiate the identity and content of the artistic and design competence of future costume designers

*Keywords:* costume designer; Kazakhstan; professional training; artistic design documentation.

**Introduction.** Every development stage of education puts a new requirement for the quality of the graduate students, according to the imperatives. Of course, the modern graduates of any specialisation must have a several professional competencies, that are characterise overall special knowledge and skills, necessary to solve professional problems at a high level.

This is especially relevant in design training and, in particular, in the fashion design. This question is comprehensively considered in the works of foreign scientists: Francesco Longo and etc. [1], Stella Claxton and Anthony Kent [2], Anika Kozlowski and other [3], Dilys Williams [4] and many other, that are represented in the works of other researchers: Mok P.Y., Jie Xu, Wang X.X. [5], Islam S. [6], Tingting Ma. [7], Usenyuk-Kravchuk S., Garin N., Trofimenko A., Kukanov D. [8], Clancy G., Fröling M., Peters G. [9], ] Maldini I., Pieter J. Stappers, Javier C. Gimeno-Martinez [10].

Professional competence of future designers in the CIS countries are considered from different positions: as the base of a key concept, we can see the essential signs as an integrative personal quality and the analyze in creative universities of the features of this process. Works of A.V.Sheglov [11], Y.M.Bundina [12] and many others. Almost all authors are sure that design is a special creative activity that unites the achievements of various areas of human activity: technic, engineering design, art, technology, economics, sociology and to create aesthetically perfect and high-quality serial products to meet human needs and society.

Therefore, the first problem is the formation of the artistic and design competence of future costume designers during the education process at a university. However, it should be noted that the problem of designer’s training on Kazakhstani materials is a little-studied and requires its own development.

The quality of graduate’s education depends on the standards of education and the reputation of universities, both at the national and international levels. It is clear that the education of a new generation specialists, competent professionals in the clothing development and production, who can create relevant conceptual ideas, project development from the zero to the ready collection, has become relevant.

Most of all, this refers to the problem of the formation of the artistic and design competence of future costume designers in the universities of Kazakhstan. At the same time, competence should not be opposed to professional qualifications, but should not be identified with them either. The word “competence” connected to show the integrated characteristics of the graduates’ training quality, the category of the result of education.

**Main body.** According the Russian researcher A.V. Sheglov opinion, that we also accept: the formation of professional competencies of design students is a type of integrative personal education of a specialist, reflecting the quality of its general educational, general artistic and special professional training [11, P.15].

According to V.A.Bolotov and V.V.Serikov, organized educational environment for the future professional allows the future designer to create the following general cultural competencies:

- the ability to act, to have skills to work on the tasks and take responsibilities of the future profession;
- the ability for self-development, improvement of self-qualification and skills;
- critically assess their strengths and weaknesses, outline ways and choose instruments for development or elimination.

Competence is the potential or ability to find answers to questions, as a rule, in a certain situation, the potential quality of a certain activity [13, P.9]. In addition to general cultural

competencies, the modern professional model of a future costume designer contains professional competencies.

Modern Kazakh designers often forget about the original meaning of the English word design, which means artistic design. First of all, it is the search for fundamentally new solutions based on the problem that was a requirement from the designer. As a result, a superficial way to the original source and excessive decorativeness against to conceptuality turn design from project design (or at least artistic design) into applied art. Creativity for sure based not only on an empirical basis, part of which is the author's individual experience and wonderings, but also on a theoretical and practical foundation, which must be formed during the study at a university. Thus, in modern Kazakhstani clothing design there is a clear need to revise its principles and methods, considering the main design categories - the function, image, morphology of the product, its technological form and aesthetic value.

The researchers T. Aldanayeva and N. Mikhailova [14] are right, that traditional culture, in particular the national costume, is the subject of many studies in education, but this potential is inexhaustible today for the education and development of a thinking among young people [14, P.62]. From this point, in our study, we will look at the professional competencies of future costume designers on the example of the Kazakh national costume.

So, to prepare costume designers for the Kazakhstani education system is important to complete a specialist who is open-minded in profession, can change or go deeper in professional skills according to the labor market needs. And in the priorities of all design schools there is a desire to develop creative abilities and an individual approach.

Analysis of the above studies [5-15] showed that an important feature of professional competence is that the use in the present, but is focused on the future. The result of training at a university, a student should develop a full personal and professional skills that allow him for successful work perform, as well as interact with other people. These qualities can be

defined as a holistic personal and professional competence of a person, that can be seen in professional actions and activities.

The professional competence of future designers is one of the most important components of personality, that shows the general professional level and personal qualities of design specialists. The designer's professional competence content – is specified by the qualification characteristic, which is a normative model of the specialist's competence and shows the scientific based professional knowledges, skills and abilities.

To form professional competence of future designers increases the level of on-time completion and respond on socio-economic changes, has a positive effect on personnel enrichment, create a holistic view of the world, on the value system, on interest in profession, on the quality of own professional skills realization, as well as the motivation in self-education.

In general, in these works, professional competencies are considered as integrative constructs, including not only knowledge, skills, but also activity abilities, experience, value-motivated components, and that shows the specifics of a particular professional subject area. It helped to understand that the artistic and design competence of future design bachelors shows the readiness and ability to use knowledge and skills in artistic and design activities to solve professional problems, while realizing professionally important personal qualities.

The researchers point most significant professional competencies [5-15]:

– holistic ideas about the science of design (to know and work with art instruments; the specify style features in the art of different eras and trends; to know the scientific basis of design);

– the ability to systematically practice knowledges (the ability to participate in the entire cycle from creation to a finished product at the market; the ability to continue learning and professional activities; to be able to interact with colleagues);

– readiness for activities in design (the knowledge in regulations to build an art form and features of its perception, the principles

and methods of design project; the ability to set goals based on experience, make plans to reach goals and achieve them) and more.

Thus, the definition of design as a complex synthesis of an artistic project, the process and result of an activity, an artistic and aesthetic concept needs a special integrated steps to study. Therefore, the research methodology is also synthetic and combines different steps. At the same time, the multifaced and multidimensional problem of university training of specialists in design and the methodology to form an art and design competence directly at the university concerns various areas of scientific knowledge - philosophy, pedagogy, psychology, methods of special disciplines, as well as interdisciplinary research.

At the same time, in a modern society, where designers have a great social responsibility for the quality of the subject environment of a person, shows decrease of needs in only skilled design project's professionals. Nowadays, the activity of a designer implies a conscious problematization of the design situation, the actualization of non-traditional aspects of the design process content, primarily of a socio-cultural order.

Thus, without a formed artistic and design competence, which means the ability to develop a design idea based on a conceptual and creative knowledge to create design solution, a designer today cannot be in demand and competitive in his professional field.

**Methods/Methodology.** We are sure that a modern costume designer must have a fine artistic sense, a sense of color and proportions,

professional knowledge and skills in tailoring and clothing technology. And the new requirements for the professional competencies of a costume designer include the ability to integrate their worldview positions into the author's concept of the project, the flexibility of design thinking, the ability to freely handle the source design material, quickly and creatively respond to complex design tasks, and find extraordinary ways to solve them.

Our designed model of artistic and design competence consists of three interrelated components and is graphically presented in Table 1.

We will look at the goals and objectives of the curricula of special courses developed by us during the experimental work "History of Fashion" and "Material Science of Textile Materials".

The subject "Fashion History" studies by 1st year "Design" students, "Costume Design" profile, includes the process of socio-cultural emergence and development of fashion. "Fashion History" is a choosing discipline for a professional cycle of bachelors in the "Design", "Costume Design" profile. The study of this discipline is associated with the basic and optional parts of: "History", "Philosophy", "Culture History and Theory", "Religion History and Theory", "Local history", "History of art", "Pedagogy", "Psychology". The knowledges from the discipline can work as a basis for a deeper understanding of the constructive methods and as the processes of modern fashion formation.

Table 1

**The structure and content of the components of the artistic and design competence of future costume design bachelors**

Competence component	Competence component content
<i>1</i>	<i>2</i>
Motivational	needs, taste for creativity; interest to be as a designer and interest to work in; desire in professional knowledge, skills and abilities.
Cognitive	theoretical basis of artistic design knowledge; knowledge of possible methods of harmonization of forms, structures, complexes and systems; knowledge about the stages, methods and techniques of artistic design.

1	2
Activity	the ability to develop a project idea based on a conceptual, creativity to solve a design problem; ability to use a complex of functional and compositional solutions during the process; practical knowledge of techniques of artistic and figurative solution in design.

The course represents a creative view of creation a new forms and cuts, design model details of XX centuries' famous fashion designer clothes to create competitive products that are in high demand. Knowledge of cutting techniques, design details, artistic and compositional construction, coloristic and decorative design, methods and means of shaping, aesthetic canons of folk and historical costumes, is the basis for creating new forms and proportional clothing solutions.

The goals of the discipline:

- knowledge about the evolution and peculiarities of the costume stylistic development, the late XIX - early XX centuries;
- to form knowledge about the methods of designing costume parts of these period, about the originality of individual examples of a creativity to create a cut and decor of clothes.
- study the features of the costume and cut of famous XX-XXI centuries' fashion houses.

The tasks of the discipline:

- to teach to work with a creative view when you are designing the new clothing models and how to choose the assortment and functionality of the designed products;
- combine rationality, optimality with individuality in a complex while designing the suit.
- to systematize theoretical knowledge of the fashion history and gain creative skills to design clothes.

The future costume designer must have professional competencies according to the types of activity, which are in Table 2.

As a result, the student must:

- know: the features and general regulations of fashion development trends in a suit, the cause and development of various forms of clothing, their connection with the socio-economic achievements of society, class relations, natural and climatic conditions, culture level;

Table 2

### Requirements for final results

Code	Description of the competence
ПК 1.1	Pre-project research of new clothing models development
ПК 1.2	Modeling and designing clothing models
ПК 1.3	Design pre-production of clothing models

– be able to: analyze the options for using various elements of cut, decor, silhouette form, general style and proportional solutions, historical and folk (national) costume in subsequent historical periods, including the fashion of the XX century, understand the features of the costume, that shows the character of the aesthetic ideal person in different historical development stages;

– know: comparative analysis based on associations with the costume of past years, find an artistic image that best meets today's fashion requirements, according to the psychological portrait of a modern person.

To get skills in the main professional activity “Modeling and design of garments” and the relevant professional competencies, the student, during the professional module course, must have experience in design drawings for standard and individual forms.

The purpose of the discipline “Materials Science of Textile Materials”: the formation of students' competencies of a holistic view of the material textile production; skills to use in practice the main methods of research of textile materials.

As a result of studying the discipline, the student must:

- know: the characteristics of the main materials of industrial production for conducting classes at school in: “Materials Science”;
- be able to: work with various sources of information to complete the content of the school curriculum on the technology of “Materials Science”;
- have: the ability to perform didactic materials, visuals for students’ knowledge on the elements of textile materials science. The levels of mastering the competence in Table 3.

Within the presented special courses, during the implementation of experimental work, the theoretical classes are held in a group, and practical (laboratory) classes are divided into subgroups. To implement the competency-based approach, were used active forms to conduct classes (business and role-playing games, analysis of specific situations, group discussions).

At the moment, there is a huge number of innovative pedagogical technologies that

can be successfully applied in Kazakhstani design education. They are: Learning through experience, experimental learning cycles, action learning, communities of practice, learning from reflective action, critical reflection, transformative learning, learning mediated by context, work place expectations, socialization and many others. Thus, today’s realities of the higher education system shows to include innovations in educational process, which are shown, first of all, by including of interactive educational forms, or otherwise interactive educational technologies.

All this is a cause to use by higher educational institutions all the advantages of interactive, innovative teaching methods, to search for non-standard ways of solving pedagogical problems. In our case, this is the formation of the artistic and design competence of future costume designers.

Table 3

### Competency levels

Levels	Competency levels
Beginner	<b>Knows</b> the characteristic of the main material industrial production <i>характеристику основных материалов промышленного производства по разделу “Materials Science”</i> .
Advanced	<b>Can</b> individually work with different information in “Materials Science” technologies.
Beginner	<b>Knows</b> the classification of fibers, fiber properties; the technological process of obtaining fabrics, weaves; textile’s characteristics, its range.  <b>Knows</b> the material research methods for cloth production.
Advanced	<b>Can</b> individually correctly determine the fibrous composition of fabrics and the structure of the material, select the technological mode of processing materials in accordance with its textile characteristics, choose the right fabric for the product, according to its properties, purpose
Beginner	<b>Knows</b> the classification of fibers, the properties of fibers; the technological process of obtaining fabrics, weaves; properties of fabrics and its range.  <b>Knows</b> material’s research methods for cloth production.
Advanced	<b>Can</b> individually correctly determine the fibrous composition of fabrics and the material structure, select the technological mode of processing materials based on the textile characteristics, choose the right fabric for the product, according to its properties and purpose.

**Results.** An analysis of the scientific literature on the interactive educational technologies problems shows that in this perspective, the activity of the teacher gives way to the activity

of students, and the task is to create conditions for their initiative. The teacher rejects the role kind of filter that passes educational information through himself, and works as an assistant,

one of the information sources. Therefore, interactive learning has to be used, first of all, in intensive training of adult learners, i.e. students.

At the same time, we should not forget that an important role in the training process and formation of a modern designer is the project-based teaching methodology. Designing is the most important factor in the education development, it involves to create a project, concept, idea, and then transform in the material. When you get skills the basics of the designer's professional activity in the project gives students creative satisfaction, a sense of self-realization, familiarization with a new culture. Theoretical and practical classroom lessons will be perceived as a routine, and project forms of work as a creative activity [14, P.345].

**Discussion.** When organizing work in groups, the level of students, individual characteristics (learning styles) of students, including their personal qualities, were counted to optimize the quality and effectiveness of activities.

It is very important during the education to receive feedback at all stages of the learning cycle. The purpose of feedback is to give students the opportunity to look objectively at what they have done, to help them learn from this knowledge, and to teach them how to plan everything related to their future work.

While organizing training, special situations were created for students to understand how they get knowledge, what methods of reasoning they used, what assumptions they were based on, what evidence and justification they used to confirm their confidence that their knowledge was correct.

The student completes a portfolio – samples of work performed, abstracts and presentations. The portfolio included a self-analysis of the student, based on the collected materials.

The portfolio is drawn up in accordance with the accepted structure by the student himself in a folder with files on paper and/or in electronic form. This allows students to gradually develop independence, take control and responsibility. The student has the right to include additional materials and design elements in the portfolio, according to his individuality.

Portfolio defense has two stages:

Stage 1 – portfolio design during the module learning process.

Stage 2 – portfolio defense (following stages: portfolio defense by the student; answers to the teacher's questions that are presented in documents; discussion of the results, conclusions and recommendations for the student).

Another important pedagogical technology used by us during the experimental work was extracurricular professionally oriented activities in preparation for a creative competition. The participation of students in such competitions forms the competence of the designer as a whole and is a form of to organize educational process, which significantly improves the quality of costume designer's professional training.

During the experimental work, we also used the technique: "Unfinished sentence". The content of the unfinished proposals had to actualize and reveal the attitude to form professional competencies among students-costume designers based on the national traditions of Kazakhstan while studying at the university.

The studied information was based on the content analysis procedure. In the content of the sentences, essential features were identified – semantic that reflected in concepts, words or a combination of words.

As a result of the "Unfinished Sentence" methodology, we saw that there is a big reserve to involve students to the developing professional competencies process among design students.

We also looked to implement directed learning. The effectiveness of the method is that the students learn the material better by performing specific actions under the unobtrusive control of the teacher. Therefore, during the training there are many opportunities for developing your own design projects, some of which are prepared in collaboration with practitioners.

**Conclusion.** Thus, modern education is aimed to form a competitive, mobile specialist: personally and professionally motivated, as well as capable of solving specific practical problems. As a complex of professional

educational questions, it is relevant the problem of the professional competencies formation of future costume designer, and especially artistic and design competence.

It became obvious that the modern designer sphere goes beyond the design of the surrounding objective world. In the global community, design is moving to the anthropological studies of human behavior and lifestyle. Design is turning into a global instrument of the economy, it can manage the motivation of consumption. Global processes in the fashion sector put new requirements for a competencies and technologies for training modern market specialists.

In Kazakhstan, there is some underrun behind the named global trends. Therefore, the development of Kazakh design education requires a non-top search for its improvement. These and other reasons present in this study a search for theoretical and practice-oriented

mechanisms for the formation of professional competencies in costume designers that meet modern challenges.

It was studied that the criteria for assessing the professional competencies of a costume designer are made up of a set of requirements for special disciplines, humanitarian, artistic and creative practices, professionally significant qualities and personal abilities. And each disciplines has its own requirements, which includes a number of components that characterize and determine the quality of the professional competencies of a costume designer.

The artistic and design competence of future bachelors of design is a readiness for artistic and design activities as a whole quality of a person, which shows the ability to design clothes based on identifying the artistic structure, compositional and rhythmic structure, decorative solution, and even the semantic features of an ethnic costume as a creative product.

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**Болашақ костюм дизайнерлердің көркемдік-жобалық құзыреттілігі:  
мәні мен мазмұны (қазақстандық материалдар негізінде)**

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Мақала болашақ костюм дизайнерлерінің маңызды кәсіби құзыреттіліктерінің бірі- көркемдік-жобалық мәні мен мазмұнын зерттеуге арналған. Бұл мәселені автор дизайнердің дизайн мәселесін шешуге тұжырымдамалық, шығармашылық көзқарасқа негізделген дизайн идеясын жасау қабілетін түсінеді. Онсыз дизайнер бүгінде өзінің кәсіби саласында сұранысқа ие және бәсекеге қабілетті бола алмайды. Мақала авторының пікірінше, кәсіби құзыреттіліктің бұл түрі қазақстандық материалдардағы болашақ костюм дизайнерлерін кәсіби даярлаудың жалпы құрылымында ең аз зерттелген болып табылады. Кез-келген бағыттағы мамандарды дайындауда, әсіресе мәдениет пен өнер саласына, әр ел ұлттық құндылықтарға сүйене отырып, өзінің кәсіби кадрларын қалыптастыруға тырысады. Демек, мақала авторы болашақ костюм дизайнерлерінің көркемдік - жобалық құзіреттілігі қазақстандық университеттердегі жеке тұлғаның ажырамас сапасы ретінде құзіреттілікті қалыптастырудың заманауи теорияларына ғана емес, сонымен бірге ұлттық компонентке де негізделуі керек деп санайды. Костюм дизайнындағы соңғы ұғым ұлттық киім саласындағы (костюм мен оның декорының семантикасы, бас киімдердің ерекшеліктері және басқалары) білімнің барлық жиынтығын білдіреді. Сондықтан болашақ костюм дизайнерлерінің көркемдік – жобалық құзіреттілігінің құрылымында кәсіби дайындық жүйесіне біріктірілген ұлттық компонент маңызды болып табылады. Сонымен, қарастырылып отырған құзыреттілік болашақ костюм дизайнерлерін даярлау жүйесінде маңызды орын алатын «Костюм тарихы» және «Тоқыма материалдары туралы материалтану» бірқатар арнайы пәндерде қалыптасады. Осы зерттеудің мақсаты болашақ костюм дизайнерлерінің көркемдік – жобалық құзіреттілігінің мәні мен мазмұнын әзірлеу және негіздеу болып табылады.

*Түйін сөздер:* костюм дизайнері; Қазақстан; кәсіби дайындық; көркемдік-жобалық құжаттама.

**Художественно-проектная компетенция будущих дизайнеров-костюма:  
сущность и содержание (на казахстанских материалах)**

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*Аннотация*

Статья посвящена исследованию вопроса сущности и содержания одной из важных профессиональных компетенций будущих дизайнеров-костюма – художественно-проектной. Под ней автор понимает способность дизайнера разрабатывать проектную идею, основанную на концептуальном, творческом подходе к решению дизайнерской задачи, без которой дизайнер сегодня не может быть востребован и конкурентоспособен в своей профессиональной сфере. Этот вид профессиональной компетенции, по мнению автора статьи является наименее разработанной в общей структуре профессиональной подготовки будущих дизайнеров-костюма на казахстанских материалах. В подготовке специалистов любого профиля каждая страна стремится к формированию своих профессиональных кадров с опорой на национальные ценности, особенно данный факт актуален для сферы культуры и искусства. Отсюда, автор статьи убежден, что художественно-проектная компетенция будущих дизайнеров-костюма как интегральное качество личности в казахстанских вузах должна опираться не только на современные теории формирования компетенций, но и на национальный компонент. Под последним в дизайне костюма понимается целый комплекс знаний в области национальной одежды (семантика костюма и его декора, особенности головных уборов и многого другого). Поэтому в структуре художественно-проектной компетенции будущих дизайнеров-костюма важнейшим выступает национальный компонент, интегрированный в систему профессиональной подготовки. Так, рассматриваемая компетенция формируется на ряде специальных дисциплин: «История костюма» и «Материаловедение текстильных материалов», которые занимают важное место в системе подготовки будущих дизайнеров-костюма. Целью настоящего исследования является разработка и обоснование сущности и содержания художественно-проектной компетенции будущих дизайнеров-костюма.

*Ключевые слова:* дизайнер-костюма; Казахстан; профессиональная подготовка; художественно-проектная документация.

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**ЖОҒАРҒЫ ОҚУ ОРЫНДАРЫНДА ЛИНГВИСТИКАЛЫҚ БІЛІМ БЕРУДІҢ  
ПЕДАГОГИКАЛЫҚ НЕГІЗДЕРІ**

*Аңдатпа*

Мақалада жоғары оқу орындарында лингвистикалық білім берудің ғылыми теориялық және әдіснамалық мәселелері жан-жақты сипатталады. Ғылыми зерттеу жұмысы Абай атындағы Қазақ ұлттық педагогикалық университетінің 2022 жылғы Жас зерттеушілерге арналған ЖТН: 0122РКИ0048