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FUNCTIONING OF CREATIVE MUSICAL-EDUCATIONAL ENVIRONMENT OF A UNIVERSITY IN THE CONTEXT OF SOCIO-HUMANITARIAN AND INFORMATION SECURITY

Abstract

The article was prepared as a part of the research on the assignment: «To develop strategic directions and mechanisms for the transformation of professional training of teachers of artistic-aesthetic profile for the purposes of socio-humanitarian and information security» of the sectoral scientific-technical program «Art». The subject of our research is to consider the role of creative musical-educational environment (CMEE) of a university in solving the problem of socio-humanitarian and information security. Having considered two security paradigms, the authors state that most optimal is development of the paradigm, in the implementation of which the worldwide educational system, including musical education, plays an important role. The natural environment that provides an opportunity to solve this problem is creative musical-educational environment. Admitting that not every musical environment is positive, the authors consider musical-communicative field (polarized space), the polysubject (socio-pedagogical community) and the phenomena of musical culture represented by CMEE. The formation of a dynamic semantic system of a personality is recognized as a mechanism that ensures psychological and moral-aesthetic stability of a personality, in the structure of which a high degree of correlation of subjective meaning of a musical work with personal values is noted, providing filtration of perceived information and actualizing the stability of a personality, society and the state.

Keywords: creative musical-educational environment; socio-humanitarian and information security; musical-communicative field; polysubject; phenomena of musical culture.

Introduction. The most important task of training a professional for music and art education is to strengthen the value orientations of society in order to implement socio-humanitarian and information security. An analysis of the modern sociocultural situation allows us to assert, that as one of the threats to socio-humanitarian and information security one should consider the imbalance in the education of a modern person from the point of view of the representation of natural science and humanitarian knowledge, as well as the art in the content of his education. In an objective sense, only that education is truly safe for a personality, which corresponds to its nature, which takes into account the fact of the presence of individual differences in

the type (mental and artistic) and the level of intelligence development, in which the harmony of pedagogical influence on the intellectual, motivational, emotional-volitional and practical spheres is observed for a growing person. The task of providing a safe educational environment is to comprehend the nature of a Man and to create pedagogical conditions for his natural development. Therefore, the determination of the unity of natural existence and development of the individual and the conditions for the realization of his creative potential, the conditions for preservation and development of spirituality as a factor of unity and integrity of a nation is the most important goal of pedagogical science and national education system in order to ensure security.

Methods. The study is based on the fundamental provisions of modern science; on theoretical methods: analysis, synthesis, concretization, conceptualization and modeling; as well as on experimental ones: pedagogical observation. The adoption into the educational process is documented: by the acts of adoption in Belarusian State Pedagogical University named after M. Tank.

Results. In the late XX – early XXI centuries, under the influence of the socio-humanitarian transformation of society and intensive processes of information development of mankind, two security paradigms clearly emerged: security paradigm and development paradigm. From the viewpoint of ontology, security is of a humanitarian nature and represents subjective ideas of individuals about the absence or presence of threats and risks to their existence at local, regional, global and cosmic scales (M.Y. Zakharov) or activities to create a favorable environment for their self-preservation (A.Y. Mozdakov) [1, P.45; 2, P.20]. At the same time, the security paradigm assumes that the basis for ensuring security is the fight against threats (risks). A necessary prerequisite for ensuring security within the framework of this paradigm is the identification of security threats, the elimination of which the activity is directed at. Another paradigm – the development paradigm – is based not so much on the existence of risks, fights against dangers, but on the development of one’s own internal forces. The essence of security at the genetic level is defined as the property of any viable system (individual, person, specific group) to maintain its integrity based on self-regulation with the external environment due to stable or unstable interaction and state (A.Sh. Viktorov) [3, PP.54-58]. The danger is, first of all, that which threatens their self-realization and self-affirmation (N.N. Rybalkin) [4, P.293].

The most natural environment that provides an opportunity for self-realization in musical-artistic education is creative musical-educational environment of a higher education institution, that has been admitted by modern scientists and pedagogues-musicians [5, P.152-157]. The sociocultural situation in our country

has put forward an urgent demand to explore creative musical-educational environment, its possibilities in the spiritual revival of our society in order to ensure its safety and sustainable development.

The phenomenon of culture itself, the phenomenon of musical culture plays an important role. As a kind of triunity of the following components: a form of life and communication of people in time; a form of self-determination of an individual and free decision by the individual of his own destiny; determinants of creation of a new original and self-existing world, the concept of “culture” is interpreted by B.K. Bibler [6, P.440]. The powerful function of musical culture is realized through communication and ensures self-determination, self-realization of an individual and realization of freedom of life.

Music education is a part of the global educational space, therefore, it is also undergoing processes of change that do not always have a positive impact on the development of the student’s personality, and also do not always allow to fully embody the communicative and other functions of musical art. The well-known researcher A.V. Toropova notes: «Education in the field of arts, especially music education, has the ability to create a mental foundation for multidimensional development of a personality: its creative abilities, harmony of body, soul and spirit, self-realization in culture» [7, PP.135-136].

It should be noted that not always contact with music art can be positive. Also, not every musical environment and information of musical and aesthetic content contains a positive charge, intellectual, emotional. If, in accordance with the conclusions of philosophers, music is recognized as the conceptual matrix of the Universe, then in the Universe there are both developing, forming systems, and systems that are collapsing. Thus, the musical and aesthetic information conveyed by the language of musical art carries both positive and negative potentials. And, moreover, accordingly, it forms the essence of a polarized musical and educational environment, causing its impact on the subjects of the educational process.

This effect has been studied in recent developments, which made it possible to substantiate and define the concept of a musical-communicative field – a component of a polarized musical-information space, in which a communicative action is carried out within the framework of a musical-educational process. The musical-communicative field functions as the context of the communicative situation (communicative actions of the subjects of musical-educational process), in which the interpretation is carried out (the interaction of sense and meaning of a musical work, the perception of uniqueness – objectivity – of a musical image, expressed in a certain sign system, and a person's experience of polysemy – subjectivity – of this image) (M.V. Ivanova) [8, P.13-15].

Discussion. The latest research shows the possibility of modifying and modernizing music and arts education through its qualitative renewal, where an important role is given to mobilization and use of cultural resources, including art. Music and art education in the XXI century is intended to help build the creative potential of society, to assert the principles of cultural diversity, multicultural interaction within a polysubject as the highest social and educational community of learners and teachers (E.S. Polyakova) [9, P.542]. Development of a creative personality, strengthening value orientations of a society in order to implement socio-humanitarian and information security is an urgent task for teachers in the educational field of art.

An important direction of university science is development of scientific and methodological support for the system of continuous artistic-aesthetic education, distribution of achievements of national science and practice into the world educational space, generalization of advanced experience of pedagogy of general artistic-aesthetic education. Of particular importance is the development of problems of professional training of teachers of aesthetic profile, which ensures the quality of musical education of an individual at all levels. The adoption in public consciousness of the concept of «sustainable society development» increases the importance

of studying the transformation of this training in order to implement socio-humanitarian and information security of a state, society and an individual.

Admitting educational and developmental function of musical art and its role in formation of spirituality of an individual and the nation, the importance of music as a creativity-developing factor in the life of a university should be noted. In this case, we can talk about creative musical-educational environment (CMEE) of an educational institution, which includes educational and extracurricular forms of work. It can be noted that musical-pedagogical process includes the space of the entire institution of higher education, ensuring formation of creative musical-educational environment, where everyone gets the opportunity to satisfy their needs in communication with musical art, to strengthen their value orientations in the polarized space of the musical-educational environment.

It should be noted that the phenomena of musical culture, represented by musical works, play a significant role in this process. The musical information encoded in musical notation exists objectively, but in order for a subject of CMEE to transform this information into knowledge, its decoding is necessary: scoring, directly related to the re-creation of sound material, its comprehension and transformation – what is called interpretation of a musical work. Only in this case will the musical information be assimilated, actualized and transformed into musical knowledge. What CMEE will be, depends not on the potentially existing musical information, but on the musical-aesthetic information actually used in the musical-communicative field (M.V. Ivanova) [10, PP.730-733]. It can be stated that the role of the phenomena of musical culture is ensured by the precise selection of musical material and inclusion of a student in the system of spatially, intonationally, rhythmically, dynamically, timbre and semantically organized sounds, contributing to self-awareness through the prism of music and the activity of mastering and transforming reality.

A well-known scientist V.V. Medushevsky recognizes the existence of musical language

of emotions that every person starts to acquire at birth [11, P.254]. Since emotion underlies the emergence of a musical–aesthetic need and musical-aesthetic attitude, a deeper connection between music and emotion should be noted. Music affects the emotional state of a person, causing stable emotional experiences. Emotions can arise, grow, reach their culmination and transform, resolve. We can say that the logic of functioning of emotions is the fundamental natural mechanism that, extrapolating into the field of social consciousness, transforms into the logic of musical thought development [9, PP.6-12].

Musical art is a repository of emotional information: relationships, experiences and feelings of generations of our ancestors. Since, according to the theory of M. Moltz [12, P.336], human brain at the moment of work does not distinguish between real and imaginary events, in so far as the translation of an imaginary experience into the experience of real personal relation ensures the development of a person's emotional sphere through gaining someone else's experience, expressed in a piece of music [9, P.14]. It is not without reason that M.K. Mamardashvili equated full-fledged perception of a work of art with the second birth of personality [13, P.412].

The bearer of emotional experience of humanity is a piece of music that has the traits of subjectivity and can be defined as an imaginary quasi-subject that exists in time, in evolution and change. In interaction with a quasi-subject, that is, through the mediation of a piece of music, self-knowledge of a perceiving person occurs (cognitive function). Creative musical environment ensures the interaction of a subject of perception with a musical image in its mobility and interpretive variability (communicative function). Quasi-subject provides correction and regulation of an individual, his change, transformation in the process of living and experiencing a musical image, as well as in the process of sustained awareness by personality of their musical experience (regulatory function) (E.S. Polyakova) [14, P.235].

In the process of professional development in creative musical-educational environment

of a university, there is a person's ability to build on the basis of personal experience that model of reality, that is adequate to the degree of his personal musical development and real conditions of the creative musical-educational environment. On this basis, the formation of a dynamic semantic system of a personality takes place, in the structure of which a high degree of correlation of subjective meaning of a musical work with personal values is noted. At the junction of interaction of subjective meaning and personal values, functions the psychological, moral and aesthetic stability of a subject of educational process, a person, a citizen. This stability is a filtering mechanism for any information received, which ultimately ensures the stability of the individual, society, state and prevents many risks.

The adoption of a strategic course for the transformation of national education system and actualization of such its segment as artistic education is dictated by the threat of substitution of goals and values of nation's existence, which is carried out with the introduction of «values» of minority into the consciousness of the majority of people. Currently, there is an invisible struggle for spiritual and moral values and inner convictions of the younger generation. The destruction of traditional value-semantic foundations of peoples' culture is achieved by «erasing» their historical memory «The shorter and poorer historical memory people have, the easier it is to force them to accept newly invented principles and dogmas» [15, P.444; 16, P.16].

Conclusion. So, the functioning of creative musical-educational environment of a university is actualized by the complexity of tasks of training a professional. Strengthening value orientations of society for sustainable development of society and implementation of socio-humanitarian and information security inevitably rely on the national education system, which ensures positive transformations in the process of professional training of a teacher in the educational field of art and holistic development and formation of his personality. Each person represents value to society and the state. If a person does not realize his

potentials in a positive way, then he is filled with negative emotions, destructive ideas and inhuman manifestations. Development of strategic directions for the training of a music teacher and, more broadly, educational field of art, made it possible to single out the following among them: development of poly-subjectivity, a musical-communicative field and a creative

musical-educational environment. Of particular importance is the holistic development of the personality of a teacher-musician, artist and conditions for the realization of their creative potential, as well as the conditions for preservation and development of spirituality as a factor of nation unity and integrity.

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**Функционирование творческой музыкально-образовательной среды вуза
в контексте социогуманитарной и информационной безопасности***Е.С. Полякова¹, М.В. Иванова¹, Н. Болатхан²**¹Белорусский государственный педагогический университет имени М. Танка**(Минск, Беларусь)**²Казахский национальный педагогический университет имени Абая**(Алматы, Казахстан)**Аннотация*

Статья подготовлена в рамках исследований по заданию: «Разработать стратегические направления и механизмы трансформации профессиональной подготовки учителей художественно-эстетического профиля в целях социогуманитарной и информационной безопасности» отраслевой научно-технической программы «Искусство». Предметом нашего исследования является рассмотрение роли творческой музыкально-образовательной среды (ТМОС) вуза в решении проблемы социогуманитарной и информационной безопасности. Рассмотрев две парадигмы безопасности, авторы констатируют, что наиболее оптимальной является парадигма развития, в реализации которой большая роль отводится мировой системе образования, в том числе, и музыкального. Естественной средой, обеспечивающей возможность решения этой проблемы, является творческая музыкально-образовательная среда. Признавая, что не всякая музыкальная среда позитивна, авторы рассматривают музыкально-коммуникативное поле (поляризованное пространство), полисубъект (социально-педагогическую общность) и феномены музыкальной культуры, представленные ТМОС. В качестве механизма, обеспечивающего психологическую и нравственно-эстетическую устойчивость личности, признается формирование динамической смысловой системы личности, в структуре которой отмечена высокая степень корреляции субъективного смысла музыкального произведения с личностными ценностями, обеспечивая фильтрацию получаемой информации и актуализируя устойчивость личности, социума, государства.

Ключевые слова: творческая музыкально-образовательная среда; социогуманитарная и информационная безопасность; музыкально-коммуникативное поле; полисубъект; феномены музыкальной культуры.

**Әлеуметтік-гуманитарлық және ақпараттық қауіпсіздік контекстіндегі
ЖОО шығармашылық музыкалық-білім беру ортасының жұмыс қызметі***Е.С. Полякова¹, М.В. Иванова¹, Н. Болатхан²**¹М. Танк атындағы Беларусь мемлекеттік педагогикалық университеті**(Минск, Беларусь)**²Абай атындағы Қазақ ұлттық педагогикалық университеті**(Алматы, Қазақстан)**Аңдатпа*

Мақала «Әлеуметтік-гуманитарлық және ақпараттық қауіпсіздікті қамтамасыз етудегі негізгі мақсат бойынша көркем-эстетикалық бейіндегі мұғалімдердің кәсіби даярлығын трансформациялаудың стратегиялық бағыттары мен тетіктерін әзірлеу» атты ғылыми-техникалық бағдарламасының тапсырмасы бойынша «Өнер» бағыты саласындағы зерттеулер шеңберінде дайындалды. Біздің зерттеуіміздің пәні әлеуметтік-гуманитарлық және ақпараттық қауіпсіздік мәселелерін шешудегі ЖОО-ның шығармашылық музыкалық-білім беру ортасының (ШМББО) рөлін қарастыру болып табылады. Қауіпсіздіктің екітараптағы парадигмасын қарастыра отырып, авторлар жағдайы ең оңтайлы болып есептелінетін даму парадигмасын көздейді және оны жүзеге асыруда әлемдік білім беру жүйесіндегі музыкалық білім берудің үлкен рөл атқаратын жолдарын көрсетеді. Ал, бұл мәселені шешуге мүмкіндік беретін нағыз орта болып

шығармашылық музыкалық білім беру ортасын айқындайды. Осы тұста, әрбір музыкалық орта жағымды бола бермейтіндігін авторлар мойындай келе, музыкалық-коммуникативтік өрісті (поляризацияланған кеңістік), полисубъектіні (әлеуметтік-педагогикалық қауымдастық) және ШМББО ұсынған музыкалық мәдениет құбылыстарын зерттеуде қарастырады. Тұлғаның психологиялық және моральдық-эстетикалық тұрақтылығын қамтамасыз ететін механизм ретінде тұлғаның динамикалы мағыналық жүйесін қалыптастыру болып танылады және оның құрылымында алынған ақпаратты іріктеуді қамтамасыз ету және жеке тұлғаның, қоғамның, мемлекеттің тұрақтылығын өзектендірудегі музыкалық шығармалардың субъективті мағынасының жеке құндылықтарымен арақатынасының жоғары деңгейі аталып көрсетілді.

Түйін сөдер: шығармашылық музыкалық-білім беру орта; әлеуметтік гуманитарлық және ақпараттық қауіпсіздік; музыкалық-коммуникативтік өріс; полисубъект; музыка мәдениетінің феномендері.

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ОНЛАЙН ОБРАЗОВАНИЕ: НОВАЯ РЕАЛЬНОСТЬ (О НЕКОТОРОМ ОПЫТЕ РАЗРАБОТКИ ОНЛАЙН КУРСОВ)

Аннотация

В центре внимания данной статьи – стоит проблема эффективности онлайн образования. Во введении рассматриваются предпосылки перехода образования в режим удаленного, дистанционного взаимодействия обучающихся и обучающихся. В основной части подробно описываются мероприятия, проведенные администрацией Восточно-Казахстанского технического университета имени Д.Серикбаева, которые были направлены на повышение грамотности преподавателей в области данного формата образования. Рассказывается о практике обучения языкам в техническом университете с помощью онлайн курсов платформы Open edX. Так же в статье приводится анализ возможностей данной платформы и описывается курс, уже разработанный и запущенный в образовательный процесс в предыдущем учебном году. Языковые дисциплины в техническом университете успешно реализуются в смешанном режиме: асинхронное изучение материала, структурно организованного на платформе Open edX, и синхронное обучение в виде бесед, конференций, семинаров, осуществляемых посредством соответствующих платформ (Big Blue Button, Zoom, Google Meet).

Ключевые слова: онлайн образование; образовательный контент; новые технологии; уровневое обучение; языковое образование; коммуникация между студентом и преподавателем; модульные учебные программы; дистанционные формы; интерактивность обучения.

Введение. Обстановка, сложившаяся в данный момент в мире, диктует коренное переустройство всех сфер жизни и прежде всего образования. Большинство учебных заведений мира переходит на частичное или полное существование в онлайн формате. Форсированный процесс цифровизации, использование информационных технологий дает университетам новые векторы развития: расширяется круг участников образовательного пространства, облегчается коммуникация между студентом и преподавателем. Огромное преимущество таких процессов – возможность входить в учебный процесс