

L.R.Zolotareva

*Ye.A.Buketov Karaganda State University (E-mail: zolotareva-larisa@yandex.ru)***The cultural concept of polyart education**

Problem field of research is polyart education as the culturological phenomenon interfacing in elements of educational practice and art and creative activity. The culturological model of polyart education of bachelors of the fine arts in the course of studying of theoretical estetik-art criticism disciplines locates. Includes: humanitarian and culturological, polyart, art and pedagogical, research modules.

*Key words:* polyart education, culturological model, art picture of the world, lecture image, creative pedagogical technologies and methods.

The cultural concept of polyart education / Культурологическая концепция полихудожественного образования // Art Education Research and Development Congress: International congress «InSEA 2007». — Heidelberg / Karlsruhe, Germany, 2007 / Научное исследование художественного образования и его развития: Материалы междунар. Конгресса. — Гейдельберг/ Карлсруе, Германия: Высш. пед. школа, 2007.

The problem of our research is polyart education as the cultural phenomenon interfacing in elements of educational practice and artistically-creative activity, the cultural model's basis of polyart education of art bachelors during the studying theoretical aesthetic-art disciplines. It is necessary to consider the cultural approach as the principles' system of advisable construction in educational process, using at school and high school, they are directed on person's cultivation who is clever at cultural work, productive dialogue with nature, society on the basis of high-grade maintenance's mastering of education as «the complete cultural text, which is suitable for perception and understanding» (A.P.Valitskaya). At the same time there is narrower understanding connected with subjects' teaching of art-aesthetic cycle in the cultural approach. Polyart education (PAE — shortening of the author) is understood as value, system, process and result. PAE as value assumes the formation of art reference points, culture of talent and experience of creativity by means of various art kinds and various kinds of art activity; as the system, as the valuable structure of pedagogical process supposes presence of general, invariant qualities, they are: variability, prognostication, continuity, multilevel, integrity; as the process includes innovative pedagogical technology; as the result defines the shape of the polycultural person the specialist in new type. We systematized and proved cultural functions of polyart education, they are: socially-reformative function; cognitive-heuristic; communicative; art-conceptual; creative; suggestively-hedonistic; mechanisms of interaction in PAE and culture were revealed: valuable aspect, «human limit in the person»; development intrinsic, creative power; self-tendency, self-determination of human I; polyfunctionality.

Cultural model of polyart education includes an integration complex consisting of the following blocks. Humanitarian-cultural: Cultural science as methodology of aesthetic-art disciplines; polyart: History and theory of art, History of Kazakhstan's art, Psychology of art work, Description and analysis of art works; art-pedagogical (methodical): Pedagogical art criticism (the Technique of world art culture teaching), Museology (museum practice); scientifically-research: course and diploma project under the theory and history of art culture, activity of a student's scientific organization «Image». There is a dominant principle in the structure of polyart education where the leading value is kept for the course «History and theory of art». As a subject of syncretic influence it has the own specificity: leaving the area of plastic, spatial art dominating, it can overall and completely represent art-cultural process — as «art picture of the world». Generalizing theoretical ideas of scientists, we tried to create author's model of the world art picture with reference to studying-pedagogical process: epoch ideology; person image; art philosophy and art theory; interrelation and synthesis of art in kinds' development of (plastic, painting — literature — music); style as an ideal model of art's synthesis; art universalism of creative person [1].

The major valuable concept of structure in educational-cultural axiology is the mentality associating with a problem of the national originality. The humanitarian knowledge during studying history of art acts as an interrelation «universal and regional», therefore an integral part of studying of the world art history is the course «History of art in Kazakhstan», covering wide time range of art problems of traditional and modern culture in Kazakhstan; the art culture of Kazakhstan is guided by dialogue of cultures in aspect «West–East» [2].

The feature of studying these courses consists that the world of culture, they reconstruct a picture of the world, depending on various kinds of art works. The work of art is studied as the text demanding values' understanding of «images-signs», language of art. The comprehension function of art perception's laws performs the special course «Description and analysis of art works», including the studying of morphology, semantics and hermeneutics art, styles and directions, methodological bases of the analysis of art work, emotional-aesthetic estimation, genre forms and methods of art criticism research.

The perception's potential of art work will be changed to contact energy, identification, dialogue — coauthorship. The importance of the creative (coauthorship) category is brought to consider the cultural-educational aspects of the multifunctional course «Psychology of art creativity», inserted for the faculties of creative specialities. The aesthetic sense of art creativity and educational-pedagogical aspects of creative education are comprehended: levels of creative predispositions, the nature of art talent, psychological mechanisms of creative process (imagination and imagination, intuition, inspiration, conscious and unconscious, empathy) and art perception, factors and conditions of the creative person formation.

It is necessary to pass to methodical modelling from the theory. The problem of author's lecture is shown; lecture-image is an art-pedagogical work, art-pedagogical action which principles of designing can be presented in three levels: cultural, art-pedagogical and methodical.

*Cultural principles are:* principle of integrativity, promoting comprehension of art development at the deep philosophical level; interrelation and synthesis of various arts, allowing seeing the panoramic history of art — as «art picture of the world».

*Art-pedagogical principles are:* the organization of lecture-image by the principle of art-pedagogical dramatic art; creation of «emotional resonance», participation in art-pedagogical action; using the visual image-impression, introduction the art dialogue interfaced to the principle of problematical character; creative character of lecture-image — thinking of little-known as a result of which there is a new personal sense and value of knowledge, opening it «value — for itself»; heuristic: the «open» lecture causes associative freedom during the interpretation of artist's creativity, it induces to contact, «coauthorship» at perception of art works.

*Methodical principles* are defined by the leading part of theoretical knowledge and higher (accruing) level of complexity.

The creative pedagogical technologies and methods answer the maintenance of problem training with: comparative-historical method; discussions; research, creative projects («Psychology of childhood of the artist, the designer, the architect»); the analysis, drawing up of sources theses; interrelation and synthesis of art (Rembrandt. «Returning of prodigal son» — I.S.Bah «Choral prelude F minor»); the description of pictures —«metaphors»; drawing up reading-books (the description of architectural monuments in fiction). A methodical practical work is author's studying-methodical complexes and educational editions [1–6].

Structure and maintenance of the studying-methodical complex.

*Theses of lectures; list of the basic and additional literature. Independent students' work under direction of the teacher:* working with the educational and scientific art criticism literature; lecture-room's classes; consultations of the teacher; colloquium; the description and the analysis of art works; visual art criticism dictation; performance of graphic schemes, plans of architectural monuments, chronological tables. *Independent work of students:* studying the theoretical material under the recommended literature; the abstract of sources; the text table; creative work; graphic work; designing the folder with illustrations of architectural monuments and ensembles; working with the dictionary of architectural and art criticism terms, methodical recommendations to performance.

Logic of structural construction in electronic editions: the purpose of the textbook, functionalities, maintenance, appendices, the basic characteristics, programming language, type of realization using the COMPUTER.

Art-pedagogical (methodical) block.

There is the special course in new curriculums «Pedagogical art criticism» which is structured in the substantial basis such as: formation as a component of culture; development history of art formation from the antiquity up to the present; the academic system of art formation in Europe and Russia in XVI–XX centuries, in Kazakhstan.

The main scientific and pedagogical problem is to prepare future bachelors and masters of art for teaching a panoramic subject «World art culture» at school, college, and high school. According to this purpose they developed the program in a view of ethnocultural tradition, maintenance and principles of teaching WAC at modern school, the pedagogical culture of modern lesson on world art culture is proved.

As future experts can put their forces in cultural — educational and art-creative activity, and probably to work as arts critics, knowledge in the field of museology are important for them. As the result of this the manual «Museology» which covers all activities of the art structure museum was published to help the students and masters; as an independent section the museum pedagogics and all complex of the problems which are carried out by museum teachers is considered.

*The scientifically-research block* is provided with the maintenance of the manual «Course and diploma projects under the theory and history of art culture», including the chapters: problematics and types of course and diploma works, methodical recommendations for scientific research, composition of scientific work, designing requirements. Special value has a section «Language and style of scientific work» where means of logic communications' expression of idea development, stylistic and grammatic features of scientific speech are shown.

Scientifically-research work of students is realized in activity of a scientific organization «Image» (there is illustrated annals SSO), participation in the international conferences and competitions (the project «Research of interest's motivation to the special literature at students of art-design and architectural type» and etc).

As a result it is necessary to conclude, that the given material does not argue all theoretical and practical aspects of the developed problem. At the same time it allows to summarize: in the modern situation polyart education finds cultural trend and universal sense that provides its sociocultural perspective.

### References

- 1 Золотарева Л.Р. История искусств. Художественная картина мира. — Караганда: Изд-во КарГУ, 1996. Электронное учебное издание, 2006.
- 2 Золотарева Л.Р. История искусств Казахстана. — Караганда: Изд-во КарГУ, 2000. Электронное учебное издание, 2006.
- 3 Золотарева Л.Р. Психология художественного творчества. — Караганда: Изд-во КарГУ, 2001. Электронное учебное издание, 2006.
- 4 Золотарева Л.Р. Учебно-методические комплексы: История и теория изобразительного искусства (части 1–4); Описание и анализ произведений искусства; Психология художественного творчества. — Караганда: Изд-во КарГУ, 2006–2007.
- 5 Золотарева Л.Р. Музееведение. — Караганда: Изд-во КарГУ, 2007. Электронное учебное издание, 2007.
- 6 Золотарева Л.Р. Курсовые и дипломные работы по истории художественной культуры. — Караганда: Изд-во КарГУ, 2005. Электронное учебное издание, 2006.

Л.Р.Золотарева

### **Көп салалы көркемсурет білім берудің мәдениеттану тұжырымдамасы**

Мақаланың проблемалық ортасы көп салалы көркемсурет білім беру сияқты мәдениеттану білімдік тәжірибенің және әдеби-шығармашылық қызметтің элементтерінің көрінісі болып табылады. Бейнелеу өнердің бакалаврының көп салалы көркемсурет білімінің теориялық эстетикалық-мәдениеттік пәндерді оқытуда мәдениеттанудың үлгісі белгіленген. Мәдениеттанудың үлгісі келесіден тұрады, яғни, гуманитарлық-мәдениеттану, көп көркемсурет, көркем-педагогикалық (әдістемелік), ғылыми-зерттеу модульдерден.

Л.Р.Золотарева

### **Культурологическая концепция полихудожественного образования**

Проблемным полем исследования является полихудожественное образование как культурологическое явление, сопрягающее в себе элементы образовательной практики и художественно-творческой деятельности. Обоснована культурологическая модель полихудожественного образования бакалавров изобразительного искусства в процессе изучения теоретических эстетико-искусствоведческих дисциплин; включены гуманитарно-культурологический, полихудожественный, художественно-педагогический (методический), научно-исследовательский модули.

## References

- 1 Zolotareva L.R. *History of art. Art picture of the world*, Karaganda: Publ. Karaganda State University (KarSU), 1996, the electronic educational edition, 2006.
- 2 Zolotareva L.R. *History of art in Kazakhstan*, Karaganda: Publ. KarSU, 2000, the electronic educational edition, 2006.
- 3 Zolotareva L.R. *Psychology of art creativity*, Karaganda: Publ. KarSU, 2001, the electronic educational edition, 2006.
- 4 Zolotareva L.R. *Studying-methodical complexes: History and theory of the fine art (parts 1–4); Description and analyses of art works; Psychology of art creativity*, Karaganda: Publ. KarSU, 2006–2007.
- 5 Zolotareva L.R. *Museology*, Karaganda: Publ. KarSU, 2007, the electronic educational edition, 2007.
- 6 Zolotareva L.R. *Course and diploma works on art culture history*, Karaganda: Publ. KarSU, 2005, the electronic educational edition, 2007.

УДК 37

А.А.Ергазина

*Актюбинский университет им. С.Баишева (E-mail: Yergazina@mail.ru)*

### Воспитательная деятельность педагога как фактор развития опыта интеркультурной деятельности студента

В статье представлен современный взгляд на воспитательную деятельность педагога как фактор развития опыта интеркультурной деятельности студента. Показано, что общество XXI в. — это общество открытое, демократическое, правовое, с развитой структурой общественного самоуправления, населенного образованными, воспитанными, культурными людьми. Автор подчеркивает, что воспитание должно указывать человеку путь в такое общество, а педагог должен быть проводником. Доказывается, что содержание воспитания, по мере развития студентов, насыщается их опытом интеркультурной деятельности, жизненными и воспитательными ситуациями. В статье рассматриваются сущность и структура опыта интеркультурной деятельности студента.

*Ключевые слова:* воспитание, воспитательная деятельность, педагог, опыт, интеркультурная деятельность, интеркультурное поведение, опыт интеркультурной деятельности, человек культуры, поликультурная среда, полиэтничность.

Профессиональная деятельность педагога протекает в определенной образовательной ситуации. Она характеризуется совокупностью условий, ограничений, факторов, обуславливающих ход образовательных процессов, а также развитие педагогических систем в определенном педагогическом пространстве и времени. Линии жизни педагога и его воспитанников постоянно пересекаются, взаимодействуют. На это взаимодействие влияют особенности функционирования системы учебно-воспитательного учреждения, где они вместе находятся. Все это происходит в определенном социально-историческом и культурном контексте.

В результате образуется своеобразный клубок взаимодействий, являющийся моделью той или иной образовательной ситуации. Такая модель при умелом рассмотрении способна дать педагогу системное представление о многомерности воспитательного контекста и интегрирующем факторе воспитания. Это позволяет упорядочивать многообразие возможных стратегических вариантов воспитательной деятельности [1].

Историко-культурный анализ обнаруживает существование в опыте человечества нескольких моделей воспитания, каждая из которых требует своей стратегии организации воспитательной деятельности. Условно их можно разделить на:

- традиционные, в рамках которых осуществляется этническое, религиозное, духовное воспитание;
- социально-адаптирующие, ориентированные на то, чтобы с помощью общественно-государственных институтов вписать воспитанников в социальный контекст;
- педоцентрические, выдвигающие на первый план внутренние потребности и интересы ребенка;
- диалоговые, обеспечивающие сотрудничество участников воспитательного процесса.