

re, aesthetic education is built on the basis of achieved in the end-for relaxation leads under dombra.

Korkyt-ATA, Asan Kaygy, Chalkis, Aktamberdy, Bukhar Zhyrau, Makhambet, Director, Abai, Almaty, Birzhan, Mukhit, Nurdogan, Zhambyl, Nurpeisov, Kashagan, N of Chernitsa, Aubakir Kerderi, Kazangap, Tattimbet, Dauletkerei, Abylai Sugur.b. the name of the works of famous and bright personalities has given the country not only training in educational institutions samples that theoretical conclusions formed on the basis of the introduction of educational sources of the Holy instrument of dombra.

In the conclusion, I want to say that Dombra is as Symbol of Kazakh People. If you can't play the dombra you should respect this instrument. If you don't respect this instrument you don't understand the soul of Kazakh people.

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#### **АМИРХАМЗИН, Н.К. АКБУЖУРОВА, С.Ж. ЕСМАГАНБЕТОВА, Ш.К. ДОМБЫРА АСПАБЫН ҮЙРЕНУШІ ТОППЕН МЕҢГЕРУДІҢ МАҢЫЗЫ**

*Бұл мақалада, мектеп қабырғаларында, жеке музыкалық студияларда домбыра үйірмесіне қатысып жүрген оқушылардың домбыра аспабын топпен бірлесе меңгерудің маңыздылығы қарастырылған. Оқушылардың домбыраға лайықталған бірнеше педагогикалық репертуары келтірілген. Домбыра аспабының оқушыларға берер тәрбиесі мен қадір-қасиеті сөз етілген.*

*Мақаланың мәнін ашатын сөздер:* музыка, оқушылар, педагогикалық репертуар, домбыра, ән-күй, рухани байлық.

#### **АМИРХАМЗИН, Н.К. АКБУЖУРОВА, С.Ж. ЕСМАГАНБЕТОВА, Ш.К. ЗНАЧЕНИЕ ИГРЫ ИНСТРУМЕНТА ДОМБРА С ГРУППОЙ УЧАЩИХСЯ**

*В этой статье рассматривается значение групповой игры на домбре обучающихся в домбровых кружках в стенах школы или в музыкальных студиях. Также рассмотрены несколько педагогических репертуаров для учащихся. Рассмотрены воспитательные стороны домбрового искусства.*

*Ключевые слова:* музыка, учащиеся, педагогический репертуар, домбра, музыка, духовное богатство.

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#### **"FORMATION OF PROFESSIONAL-AESTHETIC READINESS FOR FUTURE TEACHERS OF FINE ARTS"**

##### **Abstract**

*The essence and structure of vocational readiness of students of higher pedagogical institutions for the implementation of pedagogical activity is considered in the article. The theoretical and methodological foundations of the formation of the professional readiness of students of higher pedagogical universities are described. The main types of readiness are revealed. Generalized requirements for*

*professional and pedagogical training of teachers of fine art are generalized. The definition of professional and aesthetic readiness of future teachers of Fine Arts is given. Three structural components of the professional and aesthetic readiness of the future teacher of Fine Arts for professional activity are singled out.*

**Keywords:** *readiness, professional-aesthetic readiness, Fine Arts, teacher, teacher of Fine Arts, students of art faculties of teacher training Universities.*

### **1. Introduction**

In the program documents of Russian and Kazakh education at the present stage it is noted that one of the conditions for improving the quality of general education is "a more complete use of the moral potential of art as a means of forming and developing ethical principles and ideals for the spiritual development of the individual". These provisions of the Concept are a strategic line in the field of artistic and pedagogical education and expand the possibilities for the professional training of the teacher of Fine Arts, make the teacher understand more deeply his role in the transfer of aesthetic culture to the younger generation, makes him responsible for his artistic and pedagogical education and his own spiritual appearance.

These provisions correlate with the purpose of the educational program in the field of training students in the specialty of Fine Arts – to prepare competitive specialists who have key, professional and special competencies and are able to carry out productive artistic and aesthetic activities in educational and cultural institutions.

Students of art faculties of pedagogical universities should be formed clear moral and aesthetic orientations, criteria for evaluating beauty in art and the surrounding world are worked out, and the foundations of pedagogical mastery laid. Future teachers of Art should be aware of aesthetic culture. Therefore, the professional and aesthetic readiness of future teachers today requires an accurate understanding of the possibilities of its formation in the conditions of the educational process of the university.

### **2. Materials and Methods**

The problem of professional readiness for pedagogical activity was considered in the works of N.V. Kuzmina, Yu.N. Kulyutkin, V.A. Slastenin, etc. Psychological and pedagogical studies demonstrate a wide range of the definition of professional readiness, considering it as the availability of abilities (B. G. Ananyev, S. L. Rubinstein), the quality of personality (K. K. Platonov), situational state P. A. Rudniv, complex integral properties of the individual (I. Shirinsky), capital subjective education (L.V. Kondrashova). Scientists A.E. Antipov, R.I. Penkov studied the questions of readiness for the professional activity of the class teacher, A.I. Mishchenko – for the work in the extended day group, N.A. Ustelymova – formation of readiness of the future teacher of a foreign language, S.M. Korpienko – for the work with parents, A.V. Agaeva – the formation of communication readiness, T.D. Suslov – for musical and aesthetic work in primary school, etc.

### **3. Discussion**

A.Ts. Putea claims that readiness for pedagogical activity differs in nothing from any other activity, representing confidence of the individual in the forces, an optimum level of excitement, understanding of self-motivation and an orientation of all actions on achievement of the objectives. It is possible to argue with this statement since, in our opinion, readiness is more difficult category, than any usual action and represents multilevelled, multidimensional system which essence is defined by specifics of activity.

The versatility and complexity of the professional readiness of the teacher makes the researchers look for the essence of readiness. Thus, K.K. Platonov regards professional readiness for pedagogical labor as an integral property of the individual, the beginning of the formation of which lies in the substructure of experience, i.e. conditioned, first of all, by knowledge, skills [1]. G.A.Nizamov assumes that such professional qualities as ability to organize one's own and collective scientific work, ability to see an innovative future, ability of self-organization and self-development can be referred to professional readiness [7].

M.I. Gay, E.V. Polevnichaya, L.V. Romanenko, T.A. Taskavaeva, et al. consider readiness for pedagogical activity through a polyvariant examination of its essence, conditioned by the functional differentiation of the tasks of the professional activity of the teacher [9].

The work of M. I. Djyachenko and L.A Kandybovich has a huge value in the research of the matter. Readiness is considered by scientists as a fundamental condition of success of any activity in which not only conscious requirements are joined, but also conscious tasks, models of probable behavior, definition of an optimum way of activity, an assessment of own opportunities, also achievements of a certain result.

V.A. Slastenin gives the most complete definition to professional readiness for pedagogical work and also notes its versatile essence [4]. The scientist refers to readiness indicators the ability to identify itself with others or perspective ability; a psychological state, the persons reflecting dynamism, richness of internal energy, will, initiative and so on. Also the author includes into this definition emotional stability; the professional and pedagogical thinking understood by him as the search of success and failures causality; ability to predict results.

#### 4. Conclusions

Thus, an analysis of scientific literature on this issue makes it possible to draw certain conclusions, which consist in the fact that readiness is considered by researchers as:

- active state of personality, caused by the type of activity;
- consequence of activity;
- quality, which determines the setting for the solution of professional situational tasks;
- prerequisites for targeted activities;
- form of the subject's activity, which is included in the general flow of his actions and,

despite some similarities in readiness and requirements, is a complex structural formation.

The determination of readiness for pedagogical activity in the scientific literature is interpreted depending on the approach of the study. Thanks to this, several types and forms of readiness are singled out: personal, professional, psychological, moral, motivational, etc.

Most of the scientists note the predominant role in the readiness for pedagogical activity of personal readiness, "... personal readiness presupposes a reflexive focus on the profession, the person's worldview, broad and systematic professional-subject competence, didactic need and need for affiliation" [5, p. 97].

Indeed, the teacher's preparedness for activities can be considered as the teacher's personal qualities such as erudition, goal-setting, thinking, intuition, improvisation, observation, optimism, resourcefulness, foresight and reflection (A.K.Markova). Let's note that readiness is dynamic, and many personal qualities of a person can develop and intermix. N.M. Shakirova notes that readiness is a person's qualities, the formation of which depends on the received knowledge, and therefore "... the future teachers and educators need to be given the most up-to-date knowledge and good practical training" [6, p.19].

Researching the readiness for pedagogical activity, many scientists note that the teacher has a certain requirements for the knowledge mastering, necessary for teacher work abilities. In our research we understand requirement as steady desire, need for self-development. So, in the research of L.A. Kondrashova attention is paid to a condition of satisfaction of the chosen pedagogical activity that is reached through desire of the teacher to self-development.

The structure of readiness for pedagogical activity is also important, according to scientists V. N. Pushkin and L.S. Nersesyan who offered structure in the form of components of readiness for professional activity: the first – a mental orientation of the personality, the second – an integrated psycho-physiological component, the third component – in the form of structure of actions [7].

Possession of pedagogical technologies of education and training belongs to structure of readiness of the teacher for pedagogical activity; the created pedagogical consciousness (Self-concept, B-concept as the concept of the pupil and D-concept as the concept of activity); possession of pedagogical equipment; having pedagogical abilities (communicative, perceptual, predictive, constructive, didactic, gnostic, organizing, expressional) [8].

Summing up, we can say that the teacher's readiness for professional activity can be considered in three components: firstly, the formation of the foundation in the form of solid knowledge; secondly, the formation of certain qualities of personality, abilities, the orientation on which will be reflected in the relationship between students, colleagues and in the pedagogical process; thirdly, the requirements for self-development.

It can be noted that the above points are not exhaustive for some specialties, for example, for Fine Arts teachers, because requirements for the preparedness of Fine Artsteachers can be determined depending on the direction of their activities.

The profession of Fine Arts teacher in its professional basis is aimed at the artistic and aesthetic development of students as an important condition for the socialization of the individual, contributing to its entry into the world of human culture, as well as self-identification and the affirmation of a unique individuality [9].

The understanding of the fine arts, Art studies elements, the theory of graphic activity, development of practical drawing are included in the content of art knowledge as complex subject. The fine arts acquaint students with a big range of art forms, such as: painting, graphics sculpture knowledge, architecture and crafts. The content of the subject "Fine arts" is focused on the formation of perception and studying of fine arts works, development of the creative attitude towards surrounding reality and children's art creativity. The fine arts are connected with surrounding reality and help children to develop esthetic perception of the world, ability to observe beauty, to differentiate, analyze and classify the esthetic phenomena of reality and works of art, thereby cultivate the active esthetic attitude towards reality, abilities practically to apply art abilities in the course of labor, educational and public work.

The main goal of the fine arts at school is to enrich the child spiritually, to teach penetration into esthetic essence of a work of art. Thus, the fine arts are an effective remedy of esthetic education of school students and opportunity to cultivate original esthetic qualities of the personality: taste, ability to estimate, understand, and create the fine. Implementing full esthetic education of the child at school age, it is possible to provide formation of the personality who will combine spiritual wealth, true esthetic qualities, moral purity and high intellectual potential in the future.

These conclusions can be fully attributed to the content of professional and pedagogical training of Fine Artsteachers in a higher educational institution. According to the requirements for professional and pedagogical training of teachers, the following activities are actualized:

- educational (social, pedagogical, teaching) in various educational institutions;
- cultural and educational (lecturing, conducting talks on art, excursions to museums, galleries, monuments of architecture and national culture);
- art production, which involves work in the field of interior decoration, exteriors, work as an artist in the enterprise, as an artist of a book in the printing industry;
- research and methodical, which is aimed at solving urgent problems of art pedagogy, personality development psychology; the development of new approaches to teaching Fine Arts, new methods of teaching students; the construction of a new content of art education;
- artistic and creative, which assumes the direction of the teacher of Fine Arts to create works of art on painting, graphics, sculpture, arts and crafts [8].

However, according to the candidate of pedagogical sciences I. A. Mikhailov, along with all the above activities for future Fine Arts teachers, aesthetic preparedness is important, because "The specificity of artistic activity, in which students of art faculties are immersed, lies in the fact that in it, as in any other one, the aesthetic concentrates. The desire to create "according to the laws of beauty" educates the world relation, determines value orientations, develops creative and associative thinking, teaches to perceive and evaluate art and reality aesthetically"[5].

Also an experiment was conducted with students of art faculties, it became clear that art students became more creative due to the reorganization of the prefrontal white matter, but did not find any significant changes in perceptual ability or related nervous activity in the students-specialists compared to the control group.

The development of the aesthetic consciousness in the Fine Arts teachers is closely connected with the character of the formation of professionalism in the teacher, designed to carry out the aesthetic education of schoolchildren. It should also be understood that the foundation of aesthetic readiness is the individual's ability to aesthetic perception and empathy, his aesthetic taste and the formation of an aesthetic standard [3]. Aesthetic education is the formation of not only value attitudes to the person's surrounding reality, but also the disclosure of creative possibilities, the tendency of a person to surround himself with beauty, which leads to the embodiment of aesthetic values in pedagogical and labor activity, in everyday life, in behavior, and in art. Therefore, today the professional and aesthetic readiness of future Fine Artsteachers needs a precise understanding, including the possibilities of their formation in the educational process of the university.

Under the professional and aesthetic readiness of future Fine Arts teachers, we will understand the diverse, integrated education of the individual, who possesses the full aesthetic knowledge, methodical skills to use aesthetic knowledge in the educational process, the desire for creative self-realization in artistic and pedagogical activity [4].

We have singled out three structural components of the professional-aesthetic readiness of the future Fine Arts teacher for professional activities:

- cognitive component – the measure of the formation of this component is expressed in the presence of professional competence in the field of aesthetic education. The basis of this component is objective knowledge of the aesthetic culture in the context of professional activity; the ability to historical analysis of art as a cognition of the surrounding reality; reduction of categories of analysis of artistic content in the works of fine art; the student's personal awareness of his personal aesthetic culture, the future teacher's definition of his role, status and functions in the contemporary aesthetic education of the younger generation);

- the emotional-value component, as the totality of the teacher's value orientations in professional activity; emotional excitement of the process in relation to the values of aesthetic culture; aesthetic connection, acting as the unity of the sensible and rational; the ability to capture emotional experiences in the aesthetic emotions of children in the process of visual activity.

- personality-reflective component – the criteria for the formation of this component is expressed in the professional-aesthetic orientation of students, where the degree of formation is "internal positive motivation", because there is a change in activity in a personally important plan and the ability to perform a consistent analysis of professional activities in the aesthetic education of schoolchildren and the comprehension of its results.

Thus, the process of forming the professional and aesthetic readiness of future Fine Arts teachers should be carried out taking into account national characteristics and ethnic traditions that are aimed at involving students in the process of aesthetic and cultural activities.

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### **Резюме**

Бұл мақалада жоғары педагогикалық жоғары оқу орындары студенттерінің бейнелеу өнері мамандықтарына кәсіби және эстетикалық дайындықтың мәні айқындалды. Бейнелеу өнері мұғалімі жұмысының кәсіби және эстетикалық құрамдас бөліктерінің мағынасы ашылады. Қазіргі заманғы білім беру саласында бейнелеу өнерінің мұғалімінің мәдениетін байытатын өнердің моральдық әлеуетін пайдалану қажет. Сондай-ақ болашақ мұғалімдердің бейнелеу өнері кәсіби-эстетикалық қызметіне дайындықтың үш компоненті бөлінді.

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**ОРДАШЕВА, М.Ж., ПЛОХОТЕНКО, В.Н.**

### **«ФОРМИРОВАНИЕ ПРОФЕССИОНАЛЬНО-ЭСТЕТИЧЕСКОЙ ГОТОВНОСТИ БУДУЩИХ УЧИТЕЛЕЙ ИЗОБРАЗИТЕЛЬНОГО ИСКУССТВА»**

*В статье рассматривается сущность и структура профессионально-эстетической готовности студентов педвузов к осуществлению педагогической деятельности. Описываются теоретико-методологические основания процесса формирования профессиональной готовности студентов педвузов. Обобщены основные требования к профессионально-педагогической подготовке будущих учителей изобразительного искусства. Дается определение профессионально-эстетической готовности, выделяются три структурных компонента профессионально-эстетической готовности будущего учителя изобразительного искусства к профессиональной деятельности.*

**Ключевые слова:** *готовность, профессионально-эстетическая готовность, студенты художественных факультетов педвузов.*

**ОРДАШЕВА, М.Ж., ПЛОХОТЕНКО, В.Н.**

### **БЕЙНЕЛЕУ ӨНЕРІ ПӘНІ БОЛАШАҚ МҰҒАЛІМДЕРІНІҢ КӘСІБИ-ЭСТЕТИКАЛЫҚ ДАЯРЛЫҚТАРЫН ҚАЛЫПТАСТЫРУ**

*Мақалада жоғары оқу орны студенттерінің кәсіби-эстетикалық дайындығының маңыздылығы қарастырылған. Жоғары оқу орны студенттерінің кәсіби-эстетикалық дайындығының теориялық және әдістемелік мәліметтері ұсынылған. Бейнелеу өнері пәні болашақ мұғалімдерінің кәсіби педагогикалық даярлығына қойылатын талаптар жүйеге келтірілген. Кәсіби-эстетикалық дайындық ұғымына анықтама беріліп, бейнелеу өнері пәні болашақ мұғалімдерінің кәсіби-эстетикалық дайындығының үш құрылымдық компоненті анықталды.*

**Мақаланың мәнін ашатын сөздер:** *дайындық, кәсіби-эстетикалық дайындық, педагогикалық жоғарғы оқу орындары, көркем өнер факультетінің студенттері.*

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## **ТОЛЕРАНТНОСТЬ: ШТАМПЫ И РЕАЛЬНОСТЬ**

### **Аннотация**

*Статья посвящена актуальной и проблемной теме толерантности, вокруг которой идут несмолкаемые споры. Автор обращает внимание на взаимосвязь проблемы толерантности с вопросами постмодернизма и истории религии и наглядно демонстрирует штампы, демонстрируемые современными масс-медиа.*

**Ключевые слова:** *толерантность, штампы, постмодернизм, семейные и межличностные отношения, межэтническая, религия.*