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DOI: <https://doi.org/10.37788/2023-3/26-31>**B.D. Kairbekova<sup>1\*</sup>, A.O. Rudevskiy<sup>1</sup>, M.B. Botambaeva<sup>1</sup>**

Innovative University of Eurasia, Kazakhstan

\*(e-mail: kairbekova.bagzhanat@mail.ru)

**Pedagogical Conditions for Creative Self-realisation of Students in Fine Arts****Abstract**

*Main problem:* the issue of self-actualisation of schoolchildren is one of the most urgent problems of pedagogical science, aimed at investigating and comprehending the contradictory processes of development, training and education of schoolchildren's personality in modern socio-cultural conditions. Thus, one of the tasks of the secondary school and the teacher is to create optimal conditions for the development of adolescents' personality abilities for self-realisation.

*Purpose:* is to reveal the optimal pedagogical conditions that promote the process of development of teenagers' personality abilities to self-realization.

*Methods:* the task of the research contains the study and experimental verification of a certain set of conditions which contribute to the self-realisation of students in the process of fine arts lessons at a comprehensive school.

*Results and their significance:* organizational forms of conducting classes for the formation of abilities to creative self-actualisation are defined. It is shown that the most important pedagogical conditions for the self-realization of the teenagers' personality are the combination of individual and collective organization of learning at the fine arts lessons and the wide use of the problem-based method of teaching.

*Keywords:* pedagogical conditions, creative self-realisation, collective organization of learning, problem-based learning method.

**Introduction**

Nowadays, the leading goal of education is the development of personality, the realization of unique human capabilities, and the preparation of young people for independent choice of life strategies in the changing circumstances of life. Formation of a personality capable of self-determination and self-realisation, socially stable and mobile, able to develop and change their own life path, this is the goal and success criteria of modern education.

The problem of self-actualisation of schoolchildren is one of the actual problems of pedagogical science, designed to investigate and scientifically comprehend the contradictory processes of development, training and education of schoolchildren's personality in modern socio-cultural conditions. Thus, one of the tasks of the secondary school and the teacher is to create optimal conditions for the development of adolescents' personality abilities for self-realisation.

**Materials and methods**

At present, researchers focus on the problem of self-realisation of children and adolescents in additional art education, which provides a much greater choice of various activities and organizational forms of work in comparison with the secondary school. And a consequence, there is a greater possibility of individual manifestations of schoolchildren's personality. Much less attention is paid to the study of the problem of self-realisation of adolescent schoolchildren at lessons. In this connection, it becomes an urgent task to investigate this problem in relation to the situation of the class-lesson system of teaching fine arts in a comprehensive school. The task of our research includes the study and experimental verification of a certain set of conditions that contribute to the self-realisation of students in the process of fine arts classes at a comprehensive school.

**Results**

Under pedagogical conditions it is accepted to understand such aspects of the pedagogical process, which can be influenced by external circumstances, including those specially conceived and designed by the teacher [1]. At the same time, pedagogical conditions cannot guarantee the mandatory achievement of the pedagogical result. They can only contribute to it. Organizational forms, educational content, teaching methods and other components of the pedagogical process can be considered as pedagogical conditions.

## **Discussion**

Fine arts as an educational subject has its own peculiarities, which are conditioned by the specificity of the educational area 'art'. Aesthetic attitude to life and art is formed in artistic and creative activity, one of the features of which is self-expression of personality in artistic images. The aesthetic attitude is the basis of artistic creativity. The expression of one's attitude, experiences and feelings in artistic images strengthens the need for artistic and creative activity.

Most of the teaching time of fine arts lessons is taken up by practical work with a variety of materials and artistic techniques, which gives the opportunity to experiment in obtaining a certain result. The work of pupils on thematic compositions implies a certain freedom in choosing the means of solving the set educational task. Work on thematic compositions reveals such possibilities of manifestation of artistic and psychological liberation of schoolchildren, which release their latent possibilities of imagination and artistic implementation of those sides of personal needs, which cannot by virtue of those or other circumstances, implement in real behavior and activity. At the same time, artistic-compositional laws, subordinated to their strict logic, help schoolchildren not only to realize the 'unfulfilled' imaginatively, but also to mentally weave the results obtained into the framework of their own always unique value perceptions.

Art lessons are based on feelings and aesthetic emotions, which is the basis for the development of emotional and evaluative thinking. Art lessons can be diverse in their organization. These include a story lesson, a game lesson, a workshop lesson, an image lesson, etc., as well as the use of various organizational forms, including pair and group work. The implementation of the art education standards does not entail rigid limits in the choice of topics for composition work. Here it is possible and necessary for the development of the need for art lessons to choose topics and tasks that would be personally meaningful for each student.

The study by A.A. Pligin identifies the components of personal experience that can be developed as a result of visual arts education and art classes. These are the development of sensual and emotional sphere; development of perception and imagination; development of intellectual operations; development of tools and skills of modeling; development of speech and thinking; development of aesthetic and moral norms and ideas; development of mechanisms for searching and creating personal meanings; development of self-concept [2].

It seems significant to us that this researcher proposes to build the content of school fine arts programmes with the following components in mind:

- development of outlook and subject erudition;
- development of skills and abilities of visual and creative activity;
- development of cognitive methods and strategies;
- self-determination and self-realisation of the individual;
- self-organisation and self-regulation.

According to A.A. Pligin's fair observation, it is the self-determination and self-realisation of schoolchildren that is currently not given due attention in Russian pedagogy. Thus, the specificity of the subject of fine arts in secondary school carries great potential opportunities for self-realisation of schoolchildren.

At the same time, it is no secret that often the efforts of a school teacher do not achieve a positive result in introducing children to the world of art and, as a consequence, the need to communicate with works of art and, even more so, in artistic activities.

Self-actualisation is understood as the realization of a person's own efforts, the possibilities of developing one's own 'I', the process of self-realisation, the realization of oneself in life and everyday activities, the search and affirmation of one's own special way in this world, one's own values and the meaning of one's existence. It should be emphasized that self-actualisation is possible in the presence of a need and a strong incentive motive.

Researchers who study the problem of personal self-actualisation focus their attention on two ways of self-actualisation. One of them consists in the fact that any individual, included in any activity, self-actualises, acting within the limits of reproductive activity, according to traditionally established rules. Such self-actualisation is passive in contrast to active [3].

Active self-actualisation refers to the second type of self-actualisation, which is called creative self-actualisation. Creative self-actualisation is understood as a process in which the acquisition of new ways of activity, the creation of a new product, and the formation of needs become mandatory. We agree with D.K. Chulakov's opinion that active self-actualisation presupposes reflexive activity, which implies rethinking by a person of those or other contents of his consciousness for successful

implementation of activity. To achieve the goal of creative self-realisation, it is necessary to comprehend one's experience, the subject's idea of his/her abilities and needs. It is especially important that creative self-realisation acquires exiological and ethical orientation. In the process of creative self-realisation the development of the individual's needs takes place. In this sense, there is a significant difference between the concepts of 'creative self-realisation' and 'self-realisation in creative activity'.

If we consider creative self-realisation in visual arts as a special case, then creative self-realisation should be understood as the development of the need to engage in visual arts. Researcher L.V. Buraya in her work devoted to the study of schoolchildren's self-realisation in the process of artistic creativity writes that 'creative self-realisation in the system of integrated art lessons is a productive artistic and aesthetic activity', in which individual opportunities and abilities of children are manifested [4]. From the context it is clear that this author does not see the difference in these concepts. Therefore, it is necessary to clarify our opinion.

Under creative self-realisation we understand not only productive artistic activity, but also the development of the need for it. In this case, it is the need for visual arts and artistic creativity. This clarification of concepts has the purpose to highlight the pedagogical conditions that will most effectively contribute to the process of developing the needs of adolescents, and thus, the ability of creative self-realisation. Here it is necessary to bear in mind that pedagogical conditions should be combined with internal stimuli of adolescents.

Let us clarify our position regarding the peculiarities of student's self-realisation in art lessons. Based on theoretical studies about the nature of art, its importance for human life activity (L.S. Vygotsky, M.S. Kagan, etc.), it can be argued that self-realisation in the process of perception of art or in the process of artistic creation differs from self-realisation in other types of activity and communication. Only art creates conditions for the individual's realization in the sensual-emotional sphere. And the individual is as if immersed in the world of artistic images created with the help of imagination and fantasy. When perceiving art, everyone finds the image that is necessary for him personally. In the process of one's own artistic creation a person has an opportunity to realize his/her needs with the help of his/her own fantasies. Thus, art classes 'open' a channel for students' self-realisation, taking into account their personal needs for emotional release.

Returning to the problem of the need for artistic visual activity, it should be noted that the internal stimuli of drawing in adolescence are not inherent in all schoolchildren. The exceptions are pupils who are naturally gifted, those who have a certain creative experience gained as a result of additional fine arts classes, etc.

At the same time, each adolescent has certain age and individual characteristics that contribute to the spontaneous formation of the demand-motivational sphere. Adolescents are characterized by the desire for self-affirmation among their peers. For a teenager it is extremely important to be recognized, respected by mates. The desire for communication and joint activity becomes the most important need of adolescent children.

The peculiarity of joint or collective activity in fine arts classes is that it should be organized on the principle of a game, fairy tale, drama, co-creation, etc. In this case, an atmosphere is created that promotes self-realisation of each student in accordance with his/her emotional and value attitudes.

Therefore, in our opinion, systematic collective work at the fine arts lesson is the mechanism by which a positive attitude to the art activity itself can be formed. At first, passive self-realisation is possible, simple inclusion of teenagers in visual arts activities. In the future, with skilful and competent organization of joint activities of schoolchildren, passive self-realisation will develop into a creative one, based on the satisfaction of those needs that have already been formed.

An important circumstance determining the necessity to develop and introduce a collective form of organization of artistic activity at lessons is that children like this kind of activity very much. Because everyone feels involved in the received common product, and it not only pleases, but also unites students [5].

According to the researcher E.L. Melnikova, when working in groups, a problem situation may be created, it will be held most acutely, as different opinions of pupils will collide. She further draws attention to the fact that working in groups creates conditions for the development of intellectual abilities of children and adolescents. Collective pictorial activity contributes to the aesthetic development of schoolchildren, actively influences the formation of consciousness of the personality as a whole, gives the opportunity to build communication, develop the habit of mutual assistance, creates the ground for the manifestation and formation of socially valuable motives.

At the same time, artistic creativity and learning is a process that requires an individual approach to each child. The very process of creative self-realisation is conditioned by the personal characteristics of each student.

Therefore, we see an important conditioned of the organizational form of conducting classes for the formation of the ability of creative self-realisation in the combination of individual and collective work in fine arts.

The most important feature of the 'transitional' age is the aspiration of adolescents to independence, there is a need for knowledge of their own features and abilities, interest in themselves, reflection on themselves.

In connection with these peculiarities of adolescence, the second pedagogical condition, which promotes self-realisation of schoolchildren in the process of visual activity, we refer to reflective teaching, dialogue and problem methods. Problem-based learning is understood as a means of developing a child's creative abilities, as one of the important conditions of personality formation [6].

L.V. Rylova notes that students' problem-cognitive activity is aimed at solving three main problems:

1. Mastering the techniques of pictorial activity.
2. Mastering the ways of creating an artistic image.
3. Cognition of ways, methods of artistic creation, which together should constitute a system of successively more complex problem tasks.

Cognition of ways of activity can be carried out by reflexive way, evaluation of one's own activity, one's own capabilities and abilities. Here it is necessary to pay attention to the fact that the effectiveness of the process of self-realisation depends on adequate and stable self-assessment.

The problem method of teaching fine arts is determined by the specificity of the artistic method of cognition and creativity, in the sensory and effective assimilation of ways of creating an artistic image with the help of artistically expressive means.

L.V. Rylova identifies the following types of problem tasks, which are aimed at understanding, creating and reproducing an artistic image of varying degrees of artistic complexity, generalization, novelty, and degree of personal manifestation:

- learning and cognitive;
- artistic and cognitive;
- artistic and creative.

L.V. Rylova includes in the structure of a problem situation, which is the interaction of two types of artistic activities of image and perception, artistic and aesthetic and cognitive needs:

- 1) artistic and aesthetic, cognitive needs;
- 2) the unknown: novelty, generalization;
- 3) students' ability: intellect, personal experience in visual arts.

Moreover, the ratio of 'unknown' in the structure of a problem situation has a personal character, the content of which is not new concepts and formulas, etc., but new ways of creating an artistic image, new aesthetic feelings and emotions [7].

It is with this kind of learning that the pupil can choose his or her way of learning according to individual capabilities and preferences.

### **Conclusion**

Thus, to the most important pedagogical conditions of self-realisation of the teenagers' personality in the process of visual arts activity we refer the combination of individual and collective organization of training at the lessons of fine arts and wide use of the problem method of teaching.

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**Б.Д. Каирбекова<sup>1\*</sup>, А.О. Рудевский<sup>1</sup>, М.Б. Ботамбаева<sup>1</sup>**

<sup>1</sup>Инновациялық Еуразия университеті, Қазақстан

#### **Оқушылардың бейнелеу өнері бойынша өз шығармашылығын жүзеге асырудың педагогикалық шарттары**

Оқушылардың өзін-өзі жүзеге асыру мәселесі қазіргі әлеуметтік-мәдени жағдайда оқушылардың жеке басын дамыту, оқыту және тәрбиелеудің қарама-қайшы үрдістерін зерттеуге және түсінуге бағытталған педагогика ғылымының ең өзекті мәселелерінің бірі болып табылады. Осылайша, жалпы білім беретін мектеп пен мұғалімнің міндеттерінің бірі - жасөспірімнің өзін-өзі жүзеге асыру қабілеттерін дамыту үшін оңтайлы жағдай жасау.

Зерттеудің мақсаты - жасөспірімдердің өзін-өзі жүзеге асыру қабілеттерін дамыту үрдісіне ықпал ететін оңтайлы педагогикалық жағдайларды анықтау. Зерттеудің міндеті-жалпы білім беретін мектептегі бейнелеу өнері сабақтары үрдісінде оқушылардың өзін-өзі жүзеге асыруына ықпал ететін жағдайлардың белгілі бір кешенін зерттеу және эксперименттік тексеру.

Шығармашылық өзін-өзі жүзеге асыру қабілеттерін қалыптастыру бойынша сабақтарды өткізудің ұйымдастырушылық формалары анықталды. Жасөспірімдердің өзін-өзі тануының маңызды педагогикалық шарттары бейнелеу өнері сабақтарында оқытуды жеке және ұжымдық ұйымдастырудың үйлесімі және проблемалық оқыту әдісін кеңінен қолдану болып табылады.

Түйінді сөздер: педагогикалық жағдайлар, шығармашылық өзін-өзі жүзеге асыру, оқытуды ұжымдық ұйымдастыру, оқытудың проблемалық әдісі.

**Б.Д. Каирбекова<sup>1\*</sup>, А.О. Рудевский<sup>1</sup>, М.Б. Ботамбаева<sup>1</sup>**

<sup>1</sup>Инновационный Евразийский университет, Казахстан

### **Педагогические условия творческой самореализации студентов в изобразительном искусстве**

Вопрос самореализации школьников является одной из наиболее актуальных проблем педагогической науки, направленной на исследование и осмысление противоречивых процессов развития, обучения и воспитания личности школьников в современных социокультурных условиях. Таким образом, одной из задач общеобразовательной школы и учителя является создание оптимальных условий для развития способностей личности подростка к самореализации.

Цель исследования - выявить оптимальные педагогические условия, способствующие процессу развития способностей личности подростков к самореализации. Задача исследования заключается в изучении и экспериментальной проверке определенного комплекса условий, способствующих самореализации учащихся в процессе уроков изобразительного искусства в общеобразовательной школе.

Определены организационные формы проведения занятий по формированию способностей к творческой самореализации. Показано, что важнейшими педагогическими условиями самореализации личности подростков являются сочетание индивидуальной и коллективной организации обучения на уроках изобразительного искусства и широкое использование проблемного метода обучения.

Ключевые слова: педагогические условия, творческая самореализация, коллективная организация обучения, проблемный метод обучения.

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