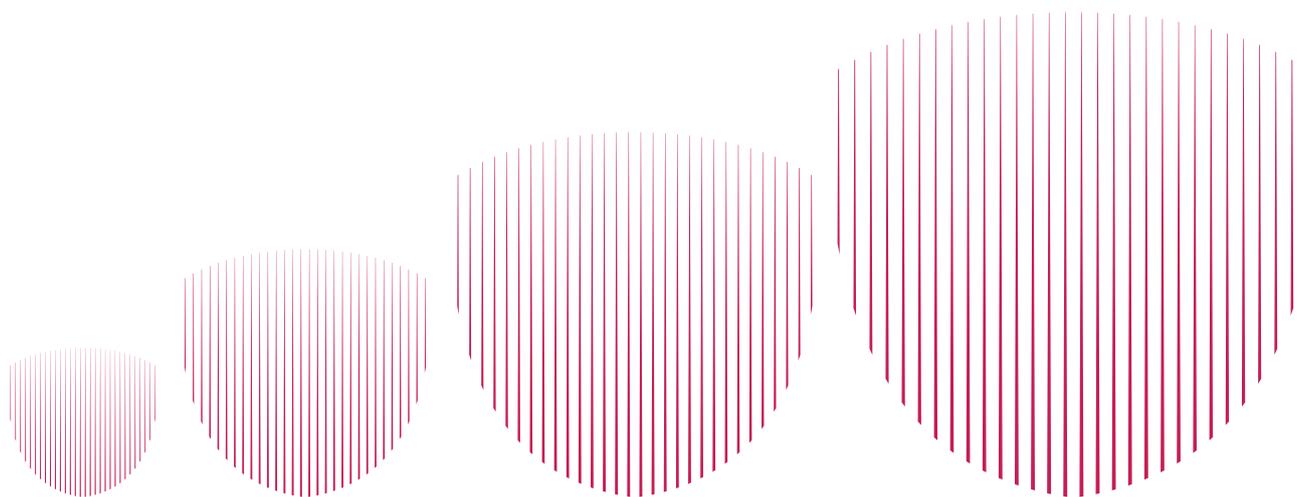


INNOVATIONS IN SCIENCE

THE CHALLENGES OF OUR
TIME
Collective monograph



VARNA FREE UNIVERSITY
«CHERNORIZETS HRABAR»
(BULGARIA)



E-SCIENCE SPACE
(POLAND)



YAROSLAV MUDRYI
NATIONAL LAW UNIVERSITY
(UKRAINE)



CENTER FOR STRATEGIC
INNOVATIONS AND
PROGRESSIVE DEVELOPMENT
(UKRAINE)



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E-SCIENCE SPACE (POLAND)
NATIONAL AVIATION UNIVERSITY (UKRAINE)
YAROSLAV MUDRYI NATIONAL LAW UNIVERSITY (UKRAINE)
CENTER FOR STRATEGIC INNOVATIONS AND PROGRESSIVE DEVELOPMENT (UKRAINE)

**INNOVATIONS IN SCIENCE:
THE CHALLENGES OF OUR TIME**

Collective monograph

**Edited by
Maryna Dei**

2023

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DEI, M. & (ED.). (2023). INNOVATIONS IN SCIENCE: THE CHALLENGES OF OUR TIME (COLLECTIVE MONOGRAPH) E-SCIENCE SPACE, WARSZAWA, 2023. – 318 P.

This collective monograph, titled "Innovations in Science: The Challenges of Our Time," takes an incisive look into the dynamic intersection of scientific innovation and societal issues in the 21st century. The publication, authored by experts in various scientific disciplines, elucidates the rapidly evolving landscape of scientific innovation and its profound impacts on society, as well as the numerous challenges that this evolution presents.

The monograph is organized into several thematic sections. The monograph discusses the future of scientific innovation, forecasting emerging trends and identifying potential challenges and opportunities.

"Innovations in Science: The Challenges of Our Time" provides a comprehensive overview of the contemporary scientific landscape, offering readers a deeper understanding of how science is shaping our world and the significant challenges that lie ahead. It serves as a valuable resource for scientists, policymakers, and anyone interested in the role of science in society.

Created for scholars, research workers, postgraduates and students of higher education institutions, as well as for all those interested innovative development of various fields of science.

GREETING RECTORS

Welcome speech of the Welcome speech of the Maryna Dei, PhD in Law, Associate Professor, E-Science Space, Poland

Dear Colleagues, Friends, and Honored Guests,

It gives me immense pleasure to extend a warm welcome to all of you as we unveil our collective monograph, "Innovations in Science: The Challenges of Our Time". Your presence, interest, and the intellectual curiosity that brought you here are deeply appreciated.

As the editor of this critical work, I am both humbled and privileged to steer this collaborative voyage of exploration into the captivating nexus of scientific innovation and its societal implications. This collective monograph has been crafted with the expertise, insight, and intellectual rigor of a distinguished group of scientists from various fields, each contributing their unique perspective to our understanding of scientific progress and its consequences.

The journey we undertook to compile this monograph was indeed a journey of discovery. It was inspiring and instructive to delve into the breadth and depth of scientific innovation, consider its effects, and ponder on the multifaceted questions it raises. We endeavored to shed light on the complexities of contemporary science, its potential to provide solutions, and the vital ethical dimensions it introduces to societal discourse.

As we navigate through the vast terrain of this monograph, I trust it will stimulate thought-provoking conversations, broaden our collective understanding, and spur further innovations. I firmly believe that our combined wisdom, dedication to scientific advancement, and ethical considerations can provide guidance as we grapple with the challenges of our era and strive to carve a path toward a more prosperous and sustainable future.

In this spirit, I want to acknowledge the invaluable contributions of our esteemed authors, whose insights have made this work possible. Each chapter is a testament to their commitment to advancing our understanding of science. To our readers, your engagement and willingness to engage in this exploration is equally vital. I hope this monograph will not only enrich your comprehension of the complex dynamics of scientific innovation but also inspire you to become proactive contributors to the discourse on science and society.

In closing, let me reiterate my heartfelt gratitude to everyone who contributed to this work and to you, our esteemed audience, for joining us on this intellectual journey. As we delve into "Innovations in Science: The Challenges of Our Time", I anticipate a stimulating exchange of ideas and insights that will further our collective pursuit of knowledge.

Once more, I warmly welcome you all to this exciting journey of discovery. Let us together take on the challenges, and embrace the opportunities, that this era of scientific innovation presents.

**Sincerely yours and with best regards,
Maryna Dei**

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PART I
EDUCATIONAL, PHILOLOGICAL
AND PHILOSOPHY SCIENCES

INNOVATIONS IN SCIENCE: THE CHALLENGES
OF OUR TIME

RESEARCH OF STUDENTS' MOTIVATIONAL READINESS FOR VOLUNTEER ACTIVITY THROUGH ENVIRONMENTAL EDUCATION (ON THE EXAMPLE OF KAZAKHSTAN)

INTRODUCTION

The monograph is devoted to the study of students' motivational readiness for volunteer activity through environmental education (on the example of Kazakhstan)

Preface. Today, in the context of Kazakhstan's dynamically developing education system, there is a growing need to integrate into the educational process various modern ways of working with the modern younger generation, aimed at promoting important principles, rules and formation of active, decisive citizens of Kazakhstan.

Of all the available means of forming the public experience of teaching charity among young people, as a modern educational path in the process of teaching students, volunteering is the most perfect and rational means of forming and developing spiritual and ethical values.

One of the main tasks in promoting volunteerism in the educational system of Kazakhstan is to integrate the efforts of the learning young generation and the public in resolving issues of humanization of people and multifaceted social and psychological assistance and support, which is required by a certain category of the population.

The creation of volunteer associations for the younger generation provides an opportunity to identify issues of involving the younger generation in socially important work, to increase the social energy of the youth, provide a basis for humane participation in the world around, changes old attitudes between young people and adults.

The relevance of the monographic study of motivational readiness for volunteer activity is due to the restructuring of the education system in modern Kazakh society in the context of the interaction of national traditions and new cultures, rapid socio-economic transformations that determine the social situation of student youth development; the importance of social organizations in determining social issues and the need to determine the motivational orientation of students depending on their gender, as well as the relevance of developing a program for the development of volunteer activities among students. From the experience of foreign volunteers, we see that the main way out of this situation is the formation and development of volunteer activities through the creation of social associations of young people.

According to the results of surveys of the youth environment, it can be said that a large part of students would like to do volunteering, but due to a little knowledge of how to do this, as well as low motivation of students to form volunteer activities do not start this work.

The leadership of our State cannot remain indifferent to this situation and is making the first advances to address it. To this end, a Concept for Promotion of Youth Volunteer Work in the Education System of the Republic of Kazakhstan was created and adopted [52]. At the moment, in the definition of social issues, the importance of social organizations is growing, this imposes on professionals in public activities not only leading (providing assistance, social adaptation and other) forms of work, as well as special, the effectiveness of which is determined by civil status and the desire to encourage individual capabilities of the person.

Nowadays, Durkheim E., Lester M., Smith A., Olchman, M., Shlichter A., Changli I., Hayek F., Pevnaya M.V. are working on problematic tasks of volunteering in the field of sociology and social psychology abroad. [22], [39], [74], [61], [86], [83], [79].

Kazakh scientists also contribute to the formation and development of the theory and practice of socialization of the young generation. R. Zharkynbayeva, T. Mironyuk, M. Maulsharif, B.Nurmagambetov, noted the socio-philosophical view on the relationship between personality and society in their works. [22], [53], [57], [65]. The problems of the young generation were also presented in the works of Kazakh sociologists such as G. Gabdullin, N. Namysbayev, Zh. Lednev, T. Kaldybayev, G. Telebayev, A. Shakenov. The specificity of ethnocultural socialization of the young generation is considered in the works of K. Zharikbayev, Zh. Nauryzbay, D.Sakenov, S. Kaliyev, K. Kozhakhmetova, S. Uzakbayeva.

The monograph is of interest in the results of the research and theoretical conclusions that will be useful in the development of special courses for social educators, sociologists, psychologists. They can be used in university courses of social educators, psychologists, as well as in educational work with the younger generation, with students.

CHAPTER I: THEORETICAL FOUNDATIONS OF THE STUDY OF STUDENTS' MOTIVATIONAL READINESS TO IMPLEMENT VOLUNTEER ACTIVITIES

1.1 HISTORICAL AND PEDAGOGICAL ASPECTS OF VOLUNTEER ACTIVITY

The history of human society does not remember such a society when humanity would be far from the concept of selfless help that does not require anything in return. In any state, there have always been people-volunteers who, through self-expression, self-actualization, relationships with the whole surrounding world, would express themselves in activities for the benefit of humanity, where he was born and lives.

The word “volunteer” comes from the French *volontaire* – volunteer [71] - that is, it can be any person, a foreigner or a stateless person, someone who brings their work to promote mutual assistance, developing volunteering, relying on the rules of volunteerism. The work of volunteers is an extensive field of activity, covering both traditional types of assistance and self-help, as well as the official provision of assistance and other types of civil assistance services, free of charge, without counting on monetary remuneration.

Work of volunteers: planting of plants, greening of settlements; assistance to such population groups as: people in difficult situations, elderly people in need of help, street children, disabled people who need some care, People who have returned from detention and others.

Restoring order and cleanliness in courtyards, squares, playgrounds and streets; providing assistance to animals, caring for them, preventive work with animals; meetings, training seminars with teenagers and young people about the dangers of smoking, drug addiction and AIDS; charity events, performances and evenings; preparing and conducting ecological trails, clearing floodplains of rivers and bodies of water from garbage; reading books to children of orphanages, kindergartens; Internet volunteering, which also includes Wikipedia.

The problem of volunteer activity of students is the subject of study of a large number of domestic and foreign researchers.

Confirmation of this can be seen in the works of scientists Nauryzbai Zh., S.Kaliyev, G.Baubekov, K.Zharykbayev, K.Ibrayeva [35],[24],[53],[63]. We can firmly say that the birth of volunteerism in the West is the period from the middle of the nineteenth century, namely one thousand eight hundred and fifty-ninth year. At this time, the French writer Henri Durand was working on the creation of the Red Cross organization. Henri Durand defined the principles of volunteer work as “voluntary activity independent of a person’s gender and religion” [26].

In the explanatory dictionary of V. Dahl, a volunteer - is “a person who entered military service on his own personal desire, that is, volunteerism” [18]. According to D.N.Ushakov’s Encyclopedic Dictionary, a volunteer is “a volunteer who enlists in military service without coercion and is happy to work in this field” [91].

In the dictionary of S.I.Ozhegov the word volunteer means “volunteer” [71]. According to the scientist F.A. Brockhaus, the word volunteer is given such a definition of “This is a person who independently entered military service without coercion free-standing” [13].

M.S. Sheraden notes that “a volunteer is a person who provides services without substantial pay” [98].

British scientist Yu. Brigbeder interprets the word volunteering: “This is a regeneration of potential, as well as helping people to live better with imaginary monetary compensation [14].

In this way, “volunteer is called a person who helps others without material interest”, L.I. Jacobson [124].

In domestic works, the conceptual approaches of Kazakhstani scientists T. Kaldybaev, S.Kaliev, A. Shakenov note the socially significant volunteer activity of students in helping those in need (sick, disabled, elderly, children). Thus, it is necessary to note the peculiarity of the development of volunteerism in Kazakhstan. These problems were considered in the works of the ethnocultural researcher S.Uzakbaeva [108], in which it was noted that the work of volunteers is mostly unpaid. In fact, a volunteer is an altruist, a person who works not for the sake of obtaining material benefits, but for obtaining a certain work experience, special special skills and abilities, establishing direct communication with people.

«Sometimes the work of a volunteer can become a road to paid work» I.V. Mersiyanova [67]., as volunteers can show their opportunities, show their abilities, try to know and discover themselves in various spheres of activity and help to find themselves, to choose their way of activity.

«Voluntary Saturday work» held in the Soviet time, most likely can be considered volunteer work [32]. In Kazakhstan, the volunteer movement has appeared since 1990. [33]. In the nineties, non-profit organizations NKO - appeared in Kazakhstan (profit was not the main basis of these organizations), they were engaged in charity, education and arrangement of conditions for volunteers.

As a result of the creation of volunteer programs, they can conduct volunteer work not only in their own state, but also abroad in separately created volunteer camps.

According to the results of research of the volunteer movement, as D.Z.Sakenov notes in his works: “The use of folk traditions in preparing high school students for family life” [99], it follows that the number of people engaged in volunteering in Kazakhstan, while in other foreign countries of Asia, America and Europe, volunteering is considered commonplace. Today, volunteer work in most countries of the world is a daily, common practice: the people are included in associations with one common purpose, the idea - to clean up parks and squares, to carry out the prevention of a healthy lifestyle, to lead ecological paths and environmental protection, to conduct work on not violating public order, settlement of public affairs. Based on the analysis of the above studies, views, conceptual approaches, volunteering or volunteering activities are activities that aim to provide free services to

a person or group of people who are not relatives of the volunteer, without a monetary compensation. This definition is taken as the basis of our research, as the most precisely defining essence of volunteer activity.

According to the statistics of The National Center for Volunteering (NCV), the highest indicator in terms of the number of volunteers involved among residents is noted in the United Kingdom – forty-seven percent of the population, the number of volunteers in Germany represents thirty-four percent, in France - nineteen percent, in Japan twenty-six percent, in Russia twenty-three percent, and in Kazakhstan twenty-nine percent [35].

The work of a volunteer is participation in social work without coercion, noble help to people in need, a specific kind of human activity based on altruistic motives. The International Volunteer Day is celebrated every year in the first days of December. This day was approved by the General Assembly of the United Nations in one thousand nine hundred and eighty-fifth year and is determined to promote the Day of Volunteers as a noble movement. Many different volunteers in different parts of the globe gratuitously provide assistance to people, solve various problems of society [112].

The leadership of the Republic of Kazakhstan, taking into account the large role of the volunteer movement, dynamically helps both non-governmental organizations and all those who work with socially needy people.

The timely assistance of the state to non-governmental organizations in the context of the implementation of the Program of State Assistance to a NGO is an example in the process of cooperation of state bodies with the non-governmental sector to attract people to volunteer work.

The Government and the Ministry of Education and Science of the Republic of Kazakhstan approved the Concept of promoting youth volunteer work in educational institutions, made in accordance with the provisions of the UN Convention on the Rights of the Child, the Constitution of the Republic of Kazakhstan, the Law of the Republic of Kazakhstan “On Education”, the Law of the Republic of Kazakhstan “On the Rights of the Child in the Republic of Kazakhstan” [36].

The Concept establishes the prerequisites for cooperation and development of youth volunteer groups in educational organizations of the Republic of Kazakhstan, The probable course of her assistance by government agencies and local government administration in the plans for the extensive transfer and promotion of the volunteer sphere of pupils and students, their social participation and a conscious approach to volunteer activities.

In accordance with the Concept, the voluntary activity of children, students and students, carried out at their own will and aimed at solving existing and emerging social problems, is a volunteer activity.

Thus, it is necessary to note the peculiarity of the development of the Kazakhstani volunteer movement, which consists in the path of self-realization and self-affirmation of people working independently or jointly for the benefit of the whole people or humanity as

a whole. This problem was considered in the works of I.V. Mersiyarov and L.I. Jakobson and is noted in the Concept of Promoting youth volunteer Work in educational institutions of Kazakhstan. Anyone: students or a student aged from fourteen to twenty-seven can become volunteers. If a person agrees with the work plans of the volunteer activity, in this case he receives the status of a volunteer; wishing to contribute energetically to the youth volunteer movement, while personally signing a document of the appropriate type [67].

In accordance with the Concept, tasks of child, student, youth volunteer work are given: improving the well-being of the people; participation and support of volunteer organizations in achieving and solving plans and problems; promotion of plans and plans of volunteer work to the whole population; acquisition of the necessary knowledge, skills and skills for the implementation of actual plans and programs; [36].

Volunteering is based on 7 provisions:

- independence (this is an independent choice, not imposed by anyone);
- freedom (the right to choose one's own decision);
- integrity (different position, but the same idea);
- uniqueness (all have the same capabilities);
- uniqueness (there is no limit to the height of dreams);
- involvement (an activity that does not require payment, since it is itself a reward);
- demand (there is always an opportunity to help people);

This enables volunteers to develop the desire of students and students to work for the people.

Main formulations of volunteer work:

- Payment. In general, a volunteer who does unpaid work cannot work with a desire for monetary gain, and therefore any monetary reward must be lower than the cost of his time and work. [14].

- Own desire. Even if the motivation for helping in volunteer activities is likely to consist of many conventions, including advice from friends, acquaintances, relatives and duty to people, still this work should be carried out independently, without imposing someone else's opinions and views.

- The benefit that is being brought. It is obvious that there is a specific beneficiary or a group of beneficiaries (also abstract concepts such as protecting the ecology of the Earth or humanity itself), while there is a certain benefit from the volunteer movement itself.

- Public composition. Volunteering can be carried out by several people, as well as personally, in social or individual structures, it can be both spontaneous and specially prepared.

- Spontaneous volunteering is not specially prepared any help to acquaintances or friends: for example, to stay to look after young children, to help neighbors in building a house or repairing a well, help in some minor repairs, a response on a social network to the necessary help. This is the largest prevailing structure of volunteering in many countries.

- Organized volunteering is carried out in the non-profit, public and private sector, most often this type of volunteering, which is carried out constantly and systematically.

- The level of participation. Most often, the level of participation in volunteer activities is systematic, but it is not always carried out equally in terms of the level of involvement – it is carried out from the entire general participation to a small fragmentary involvement in volunteering. [25].

Volunteering is divided into several types:

- mutual aid or assistance. The population carries out volunteer work in order to provide assistance to the needy as well as socially disadvantaged people.

- Sponsorship or work for the benefit of others. The main beneficiary is not the member, the participant of the class, but the third party.

- Help and independence. The importance of certain personalities during leadership - from members of the advisory board of power to membership in regional improvement programs.

- Training or popularization of certain problems, for some people in society.

Volunteering, which should receive 2 main results:

- Makes it possible to form a permanent and unified partnership.

- Provides assistance provided by the state (and by entrepreneurship when this assistance is unprofitable, but people need it).

According to the plans and objectives of the volunteer movement, volunteers are people who, by providing free assistance, leave their mark on socially important programs.

In this case, the motivation of the volunteer is very valuable. The volunteer needs to know that he works:

- without claiming remuneration, but with a mandatory prior specialization;

- as far as possible;

- at your own request and with the whole team;

The desire of people, arising from the need to get something certain and that pushes to acquire it, is called motivation.

In some cases, the motive of volunteer activity for a volunteer is the desire to communicate with different people and get out of loneliness and boredom. Volunteering corresponds to the usual need to be a member of a team, the tasks and requirements of which a volunteer can meet independently [71].

According to the research testimony of sociologists, the motivations of the members of the volunteer movement differ greatly. Some volunteers take part in volunteer projects and wish to bring their work to help others in need. Someone is interested in the need to get something new, to present themselves as an assistant and altruist. For some, it is the acquisition of a new profession and the study of the best practices of colleagues, the manifestation of sensitivity and concern for one's neighbor, assistance to a category of people in need, working with government bodies and receiving support from them in their future activities. [1].

Volunteering is important in that it gives a real experience and idea of the upcoming profession, teaches a trusting, good relationship in the team, in society, opens leadership abilities, independence, teaches performance tact, an opportunity to express your civic views.

Volunteer activity is very actively developed in countries abroad. Retirees are considered to be the most massive and dynamic representatives of the volunteer movement in the United States of America – they are involved in the volunteer movement itself, which represents 24.6%, retirees represent the bulk of the total number of volunteers [37]. Indeed, this state has the greatest experience in the volunteer movement, because in the United States, even kids from the age of four are involved in volunteer activities. These little volunteers, make a collection of donations, bring water to athletes during charity sports competitions.

In the United States of America, the volunteer movement is represented by various NGOs/NKO, both spiritual and civil. Their content includes hospitals that selflessly support (without payment), people who cannot pay for an expensive medical policy, kindergartens, hostels, adaptation centers for people who find themselves in a difficult life situation and are served without payment (food, housing, laundry, etc.). Eleven percent of volunteers are employed in hospices in the United States. [14]. In Europe, volunteering also plays an important role. This type of service in European countries is considered as a type of activity that brings from three to fifteen gross domestic product to the economy of different states. For example, every 3 or 4 people can work for free in various areas of the volunteer movement in Germany.

A special role in volunteering is played by international volunteering, because in this case, the relationship between different countries in the process of the past centuries and continues to this day. 1920 year is considered the year when volunteering received international status. At that time, immediately after the end of World War I, which brought pestilence and famine, and became the most destructive in the entire era of Europe, volunteer organizations from the countries of Great Britain, Switzerland, France, Hungary in the past were warriors and enemies, united in order to raise a village from the ruins not far from Verdun. The village was completely destroyed as a result of World War I, while about a million people died. This incredible case laid the foundation for the creation of the oldest international volunteer organization – SCI or Service Civil International (International Civil Assistance – French[31]). The International Red Cross is considered to be the oldest association of the same nature. After the Red Cross and the International Volunteer Organization, the following international volunteer organizations appeared as the British Volunteer Program (British Volunteer Program), US Peace Corps (Peace Corps), Deutsche Entwicklungsdienst [62].

There are several simple but important requirements in all volunteer associations. The work of volunteer organizations should always be open, the financial side of activities

should be clean. Organizations must, after a certain period of time, prepare reports on their activities, as well as on exactly what people's donations were spent and invested.

At the moment, the volunteer movement in Kazakhstan has attracted the attention not only of authorized political elites, but also representatives of state bodies and non-governmental organizations. It raises awareness of the importance of volunteering in creating a stable and cohesive society. Over the years of independence, non-governmental organizations have been forming and growing in Kazakhstan, and the volunteer movement has moved and grown. [29].

Today, the activity of volunteer organizations is increasing in Kazakhstan. Every day we see how volunteer organizations are gaining momentum in their activities. If earlier they talked about the work of volunteers as something new and unexplored, now we can see volunteers in cities and villages who, united in groups, clean parks, or we see how young people collect targeted, targeted donations to help children in need of surgery and this becomes commonplace, but only a few years ago this it was inconvenient for young people to walk around with a donation box.

Now the situation has changed, «2020 is the Year of Volunteers in Kazakhstan» has stirred up and changed people's minds. At the moment, volunteering is at the peak of popularity: ordinary citizens, young people, unite in volunteer groups or personally enroll in volunteer organizations and voluntarily help those in need, clean parks and squares, provide any possible assistance [38]. Volunteer organizations have been opened in every city and locality, at the moment more than two hundred official volunteer organizations are registered and actively working in Kazakhstan. In addition, volunteer clubs and clubs are being opened in various localities. It is very honorable to become a volunteer in Kazakhstan now, for this you need to come to a volunteer organization or register on the website and pass the selection: pass an interview, fill out a questionnaire [29]. Despite the fact that the volunteer movement is not always systemic in nature, and is not always regulated and stimulated by the state, the people of Kazakhstan always actively participate in the social life of the state. This is confirmed by the quantitative indicators of volunteers who go to donate blood and become donors, thereby saving people, participate in charity events and marathons to support and treat seriously ill children, as well as various everyday work in orphanages and orphanages.

According to the results of recruitment to volunteer organizations and questionnaires of the Coordinating Center of Volunteers "SOS Team" of Kazakhstan, it is confirmed that the main motivation to become a volunteer is the desire to be useful, as a result of which nine out of ten people join the ranks of volunteers.

Kazakhstan Law "On State Youth Policy" approved support for volunteer organizations. There are currently five volunteer development centres in Kazakhstan: the youth wing of the "Zhas Otan" party of power "Amanat", "Zhasyl El", the national volunteer network of Kazakhstan, "Alliance of Kazakhstan", the Coordination Center of volunteers "SOS Team" of Kazakhstan. [37].

The “Zhasyl El” detachments, which literally translates as “Green Country”, were created in 2005. The program of the “Zhasyl El” detachments includes landscaping of parks, squares, as well as planting trees, shrubs, flowers. In addition, members of “Zhasyl El” clean “zones after fires”, which is important in the work of volunteers. At the moment, there are about one hundred and fourteen thousand people in the ranks of “Zhasyl El”, they have planted and planted twenty-eight million trees throughout Kazakhstan during this period. By planting trees and greening our Kazakhstan, members of “Zhasyl El” improve the ecology of our state, planting trees in parallel with automobile and railway lines, they carry out work on snow retention and reducing wind gusts.

The youth wing of “Zhas Otan” of the state party “Amanat” also helps in the work of volunteers, they raised and put forward issues of creating and preparing a law on volunteering to improve the status of volunteers, most of whom are the younger generation of Kazakhstan. In the republic, according to the Ministry of Education and Science, 1/3 of the inhabitants of the state are young people and about 5.5% of whom are involved in various youth organizations, this is of course a small percentage, but the work of youth organizations is growing every year and unfolding more and more widely. [38].

The national volunteer network of Kazakhstan has existed in the republic since 2017. The National Volunteer Network works to develop and establish a culture of volunteerism in the State.

The main goal of the National Volunteer Network is the formation and development of volunteer movement in the republic. In order to achieve the goals, such tasks as the organization and provision of educational services directly related to volunteering for ordinary citizens of the republic, non-governmental non-profit organizations, state organizations and all those, who are interested in volunteer work. In addition, the National Volunteer Network, using new methods and technologies in the development of volunteerism in Kazakhstan, helps to facilitate assistance in joint work with non-governmental non-profit organizations, State bodies to introduce and organize the work of the volunteer movement. It is believed that the National Volunteer Network of Kazakhstan is the result of a joint project of the United Nations Volunteers Program, the Civil Alliance of Kazakhstan and volunteer organizations of the Republic of Kazakhstan on the growth and development of a unified republican volunteer network necessary for the prosperity and development of volunteer initiatives and the life of the people themselves [45].

The Coordination Center of volunteers “SOS Team” of Kazakhstan was established in the two thousand eighth year on the joint initiative of the UN Volunteer Program and the Seimar Social Fund Charitable Foundation. The work of this center is to help the socially unprotected population of the republic through volunteer organizations. At the moment, the SOS Team Volunteer Center carries out various socially significant works: it implements various projects and programs that solve social problems of society, resource programs for training professional personnel, as well as personnel working with volunteers. So the

Coordination Center of volunteers “SOS Team” of the republic, the main organizer of which is Margulan Seisembayev. In the two thousand and twelfth year, the marathon-race “Courage to be the first”, remembered by all, began work in the city of Alma-Ata, now such charity marathons are held annually [74]. Everything that was earned from charity and donations received from these marathons are forwarded to children gifted in sports from poor socially vulnerable families, as well as disabled children. So in the two thousand and thirteenth year, one hundred and three volunteers were involved in the organization of the charity marathon. To organize such a large-scale charity marathon, volunteers had to organize registration of participants of the race in advance, control the output of outdoor advertising, work with young people of institutes and colleges, print booklets and the campaign program itself. During the marathon itself, volunteers helped to monitor the exit at the start and finish, stood along the entire line of the race track to help those in need, worked at the water and food distribution station, received people at medical centers, guided the participants of the race who lost their way, created a cheerful, cheerful, positive mood. So, when assessing the economic contribution of the Komanda SOS Volunteer Coordination Center, 220 million tenge has been contributed since 2009, the very beginning of the marathon in 2013 contributed 21 million tenge. [37].

Also in the republic at the moment works Rescue Corps - volunteers. The direction in which the Corps of Rescuers - Volunteers works is the organization of forces and concentration in protection against unforeseen situations in providing assistance to the population in the conditions of the impact of harmful and dangerous results of unforeseen natural events: floods, fires, snowstorms and frosts, and other natural disasters. The Republic’s volunteers help orphanages and provide assistance to homeless animals. Thus, the “KARE-Care” Republican Social Center for the Protection of Animals is working to develop a humane and responsible attitude towards animals among the population of the republic and has united more than three hundred volunteers so far [78].

In the Republic of Kazakhstan, it is believed that the youth volunteer clubs are one of the effective levers for the formation of sociological teams in the cultural and economic life of the State.

There is also a national volunteer network. It is such a non-governmental organization (NGO), connecting members of the network and representatives of other regions, which give impetus to the development and development of volunteer activities in Kazakhstan.

The ideology of the volunteer movement in Kazakhstan goes back to 1993 with the emergence of UN Volunteers programs. The number of volunteer clubs is growing, and many volunteer groups are working in the country on their own, and volunteers can get their own experience if they wish.

One of the largest organizations of OF “League of Volunteers of Kazakhstan” operates in Kazakhstan, it started its work in 2014 and has branches throughout the country. This organization has implemented many projects and has more than ten thousand supporters.

According to the analysis of the National Volunteer Network, almost every resident of Kazakhstan was once involved in the volunteer movement. In January 2020, two hundred volunteer organizations were working in the republic, in which more than fifty thousand volunteers were involved, and at the moment their ranks are growing and increasing. On 25.07.2006, the President of the Republic of Kazakhstan approved the “Concept of Civil Society development in Kazakhstan 2006-2011”. According to this Concept, it is necessary to support volunteer organizations and this helps in the formation of social citizenship of volunteers through the opening and creation of various non-profit organizations, including NGOs, whose activities are to involve the population and the entry of residents into volunteer activities in society. [88].

The National Volunteer Network was an expert in developing, amending the law, which was signed in early 2015, the law on “State Youth Policy”, which for the first time in Kazakhstan was considered, made recommendations and adopted on a legislative basis the term «volunteer» [78].

On December 30, 2016, the President of Kazakhstan signed the law on the volunteer movement, which laid the legal foundation for the formation of volunteer activity in the Republic of Kazakhstan. In addition, the Government attracts volunteers to organize and conduct various major republican events, such as: the Summit of the OSCE member states, the seventh Asian Winter Games “Asiada”, the Organization of the Islamic Conference, the SCO, the international exhibition EXPO-2017. Such work has a positive impact and helps in the formation of volunteer activity in Kazakhstan [78]. .

By Decree No. 135 of August 26, 2019, the President of the Republic of Kazakhstan declared 2020 the “Year of the Volunteer” in Kazakhstan. During the coronavirus pandemic in March 2020, volunteers from all over the republic organized headquarters to support and assist the socially vulnerable population [78]. According to the results of the analysis of the situation in the country, a “hotline of assistance” was launched, as necessary, which was created on the initiative of the Kazakhstan People’s Front and with the support of the Foundation of the Association of Volunteer Centers, the Kazakhstan Public Movement of Health Volunteers “Medical Volunteers”, “Volunteers of the Constitution”. The hotline received daily calls from pensioners, who were mostly at home and did not visit public places. There were requests for the delivery of medicines and essential products. In addition, volunteers for pensioners consulted by phone about precautionary measures and informed about viral diseases, including coronavirus.

Charity work and work in volunteer clubs in Kazakhstan gives an impetus and incentive for young people, since now this kind of activity will necessarily be included in the work experience of employees. Also, applicants-volunteers have more advantages when entering higher educational institutions, - said the President of the Republic of Kazakhstan Kassym-Jomart Tokayev – “we see that the number of people who are directly and indirectly engaged in charity is growing. Therefore, it was decided that volunteer activity must necessarily be

reflected in the work experience of employees” [14]. In addition, volunteering will give some advantages to applicants for admission to educational institutions. Currently, these are very good indicators and great advantages. Undoubtedly, this is the merit of all residents of Kazakhstan. The Head of State stressed that during the quarantine, in the conditions of the pandemic, charitable activities reached a national scale and became the norm of society. It is nice that the people have preserved the ancient tradition of “Asar” (the custom of mutual assistance of the Kazakh people). During the pandemic, volunteers worked around the clock, showing an example of diligence and courage. Volunteers worked tirelessly together with medical workers and law enforcement officers. They took an active part in the activities to combat the virus. The people supported and helped in everything: food, medical preparations, necessary equipment. “Thanks to unity, responsible attitude and organization, we were able to stabilize the situation in the country. This is evidence of the unity of the people” [74] - said Kassym-Jomart Tokayev. The Head of State noted that the formation of volunteerism, assistance in charity is a priority of the state.

A good support is that for work in volunteer headquarters will be issued loans. With this money, the younger generation can pay for their education. By joining volunteer organizations, “more than 50 thousand students will be able to pay for their studies,” Director of the Department of Higher and Postgraduate Education of the Ministry of Education and Science of the Republic of Kazakhstan Adilet Toibayev said in the press center of the Government of the Republic of Kazakhstan [38]. Since September 1, 2020, the project started to be implemented. The project is being implemented. Any student can participate in this project, regardless of whether he is studying in a private or public university, college. «On the website of Qazvolunteer.kz. will be registered and enterprises that are looking for volunteers, and students themselves - volunteers who want to work under this program» [88].

Volunteers will work in the social sphere: work in yard clubs, language recognition courses, additional education organizations. The duration of the program is 3 years. During this time, it is planned to cover fifty thousand students of Kazakhstan. Many volunteers are modest and inconspicuous in life. Most of them try not to tell about their good deeds.

Volunteer students are offered two vouchers for twenty and fifty hours of volunteer activity on such indicators as tutoring, organization of yard and sports clubs, inclusive education, work with pensioners, work with minor children.

According to the head of the Ministry of Education and Science, at an expanded meeting of the board of the department, the Ministry of Education and Science of the Republic of Kazakhstan has planned a budget and will pay student volunteers 1,000 tenge (about \$ 2.65) per hour. For high performance, students of Kazakhstan who work in volunteer clubs can earn and get an exemption from some classes. Twenty thousand tenge (\$53) will be paid for a voucher for twenty hours of work in volunteer headquarters and two academic credits in agreed disciplines will be credited. For a voucher for fifty hours – payment of fifty thousand

tenge (\$ 132) and credit in five agreed disciplines [78]. For example, if a volunteer student is tutoring English for twenty hours, then he has the right not to attend English classes. The list of disciplines for which volunteer students will be released is currently being developed.

What kind of work should a volunteer do to obtain a scholarship?

Social student voucher is issued to students-volunteers engaged in social and useful work in the following areas: [88]

- social work with older persons;
- tutoring (Kazakh, English, computer literacy, etc.);
- organization of yard and sports clubs;
- work with minor children of deviant behaviour;
- inclusive education.

On behalf of the President, scholarships for young Kazakhstani students who are involved in volunteer activities are being increased [88].

The work of volunteers of Kazakhstan, working as volunteers, they realize themselves in socially significant programs, and in return receive the gratitude of the people, the opportunity to communicate, to be participants in various charitable events, receive team experience. In various States around the world, volunteering is an imperative whether in the State itself or abroad to build a career in the public service or the public system. In Kazakhstan, the choice to be a volunteer, the choice of a few, but the changes themselves are just beginning and will soon become even more visible and significant.

THE ORIGINS AND HISTORY OF VOLUNTEERING IN KAZAKHSTAN

Volunteering in Kazakhstan has deep historical roots. Some forms of volunteer assistance to a nomadic territorial community organization included community mentoring for the misconduct of relatives and payment of their debts. However, a huge contribution is made by the ancient custom of yerikti- volunteering, i.e. asking for help.

In the pre-Soviet period, the main form of social assistance was charity for the construction of educational institutions and mosques.

In Soviet times, volunteering in Kazakhstan, as in other Union republics, had ideological and political overtones, but nevertheless, mass enthusiasm and the desire to help were the internal impulse of volunteer movements.

The history of volunteering in the nomadic culture of the Kazakhs. The history of volunteering, charity, selfless help to those in need, I think, is no shorter than the history of humanity itself. These ideas have gained particular relevance in connection with the spread of Tengrianism and nomadic Islam in Kazakhstan, where the tradition of help, mercy, and love for one's neighbor is one of the central ones in the nomadic culture of the Kazakhs. In the Kazakh steppe, on the Nauryz holiday and other major holidays of nomadic Islam, people of all strata of nomadic society took to the streets of villages, distributed offerings to the needy. The French "volontaire" goes back to the common Indo-European root meaning thirst,

desire: Latin “voluntas” and Kazakh “yerikti-volunteering” from the same paradigm [71]. The Kazakh family is famous for its traditional hospitality, which has been perfected over a centuries-old period of time. At the end of the 19th century, a researcher from Russia, Viktor von Gern, said: “Like Kazakhs... in general, they are still distinguished by their friendliness, good-naturedness and hospitality, which they have even built into a cult.” German scientist-researcher of the Republic of Kazakhstan of the XIX century F. von Hellwald said: “Kyrgyz-Kaysaks are extremely hospitable, so a stranger-guest can confidently stay in a yurt and are not afraid of being robbed or killed.” Nomads are familiar to us with their custom of konakasy, according to which any Kazakh must present gratuitous treats and provide each guest with a bed for the night. If this guest was refused and left without treats, the traveler could complain and inform the biy. For violating and departing from the sacred tradition of hospitality, a fine was imposed on stingy people - at-tone ayypp. The refused owner in konakaces was discussed in society. One of the ancient customs of the Kazakh Khanate is the custom of auyz tiu (to taste a treat). Anyone who crossed the threshold of the house, the yurt, the owners had to treat him with different food and did not let him go until he tried. Neighbors and relatives, according to the customs of nomads, should invite newcomers to visit – this custom was called yerulik. Relatives or neighbors invited people who moved from another village to their homes and treated them to various delicacies. This meant that they had good intentions and good intentions [37]. This custom made it possible for the new settlers to get used to the changes of fate faster and get used to them. Also, the steppe inhabitants had the custom of kalau, when guests can choose any thing they like. The owner of the house at the same time cannot offend the guest and object to him. This was how friendly relations were strengthened and mutual understanding and mutual respect were fostered. Kindik sheshe (midwife) can also use such traditions after the birth of a healthy child and a successful delivery. During the preparation of koumiss, kymyz-muryndyk was celebrated. When the season of milking mares opened, at the beginning of summer, the villagers celebrated the holiday. In this regard, all residents of the village were invited and treated to the first koumiss and fresh boursaks. The elders of the village read bata (blessings) to the organizers of the event. The Kazakh people had a custom called zhyly. Its interpretation is that people who suffered from weather disasters (fires, severe winter, floods, etc.) and the victims of the fire were helped by fellow villagers and fellow countrymen [73]. People were given clothes, housing, household utensils and livestock. Thus, they showed their sympathy and compassion. A person who refused to help was excluded from the family and was evicted. It is known that such a stingy person, excluded from the family, remained without rights to anything and could not enjoy the protection of relatives. His family and all his possessions in the first place turned out to be the prey of a robber.

Kymyzmuryndyk (labor rite of the first sample of koumiss), according to the tradition of yerikti-volunteering, for a long time the Kazakh people have used the volunteer labor rite of the 1st tasting of koumiss during the collective holiday of drinking mare’s milk. The history

of the use of this healing and famous drink originates from the era of the Huns and Turks to the present time. Freshly milked mare's milk has the name "saumal". After milking the mare, koumiss is made from saumal. The Kazakh people are sure that a sick person, after drinking this healing drink, will recover and gain strength. They claim that it is a cure for many ailments. Paired mare's milk "saumal" has healing properties. Among the Huns and Turks, this drink was praised. In the time of the Huns, mare's milk was valued, and the horse was also charitable. According to historical data, after the death of the leader of the tribe (kagan), his body was washed in mare's milk. For Kazakhs, koumiss is also considered a medicinal drink. That is why there is a saying "kymyzdy kim ishpeydi, kyzga kim soz salmaydy", that is, "there is no person who does not drink koumiss, just as there is no person who did not ask for the hand of a girl" [54]. The Kazakh people have many rituals with this healing elixir. One of the most popular holidays is "Kymyzmuryndyk" (the holiday of koumiss, the holiday of the first test). What does this holiday mean? Our ancestors believed that such a holiday would increase the production of koumiss. After the first milking of the mare, all the inhabitants were called for a sample of milk. To begin with, women prepare special dishes for drinking and storing koumiss: "konek" and "saba". They are made from leather. Women hang them on a special rope for tying foals, which are called "jelly". Then the celebration begins, to which guests are invited. The mare and foals are tied up and the milking process begins. Then the milk is poured into a vessel. Women set the table, prepare sweets, bring dairy products (kurt, kospa, talkan, etc.), but Kazakhs do not have one event without meat. Beshbarmak is the main dish of the Kazakh people. The meal begins. This rite is called "bie baylar" [77]. Also, do not forget about taking a smear of the stallion's forehead with a special oil. This is also a ritual, after which the horses will have a lot of milk in the future. Then people start drinking koumiss. Then the ceremonial part of the events begins. According to the tradition of yerikti-volunteering, people sing, tell stories, arrange games, generally have fun. This is how this event comes to an end. Previously, the scale of "Kymyzmuryndyk" was like "Eid al-Adha or Nauryz". But now this holiday is going away, forgotten. This celebration is celebrated only in auls and then, very rarely, since not all residents in the village have a horse. Only the well-to-do. Previously, every Kazakh had a horse.

Sabantoy is a harvest festival, Saban toi (ploughing holiday) is a holiday of settled nomads, the ritual ploughing holiday consisted in the fact that on the day of entering the field, a group of ploughmen went to their plots located on the sunny side of the gorge with a pair of bulls, early in the morning, almost from dawn. Here the festive procedure began.

Kazakhs, like other peoples, began to cultivate the field (sabans) after the arrival of tomtits. "Saban Toy" had several options. The pattern of the dance is as follows, the bulls were depicted by young guys who wore masks. For example, a young man in a mask with a mustache showed winter, and the second, dressed in a white robe, depicted spring. Then the struggle of two guys – two seasons. In the end, the guy who portrayed spring won. After that, all the performers danced the "Saban toy" dance[50].

During the performance of the first line of the song “Saban Toy”, cheerful dancers run out to the playground: a cheerful mood and laughter will magically increase the future harvest and have a positive effect on grain growers. Shaking and raising up of hands, depicts fast and friendly shoots. Thus, ploughmen-grain growers communicate with the god Tengri. Cheerful mood and positive attitude are expressed by slapping and stamping.

According to the tradition of yerikti-volunteering, the ritual of “Saban toi” - the ploughing holiday, began with the villagers approaching the ploughmen who harnessed oxen and put on fur coats inside out. Thus, they showed a scene that meant the squabbles (friction) of the seasons. The magic of such a dance is that the mummers resisted the desires of the ploughmen. [54]. During the dance, you could pick up a branch that would replace a tree. Colorful ribbons, grain bags, and small metal objects were hung on it. A fur hat (tumak) was placed on the top. Everyone gathered in a big circle. In the middle is a young girl with a branch in her hands. The performers show the ritual, imitating plowing.

Young men throw up their hats, showing to what height the crop should grow. Girls throw up handkerchiefs with the same intention. During this ceremony, they all laugh loudly so that the god Tengri can hear them. In the song “Zhandy Terek” the tree means happiness, wealth, prosperity.

The chief executive asked Jandy Terek for good work and a high harvest, and himself promised a thanksgiving sacrifice (Kurmaldyk).

Thus, Kazakh farmers held a cheerful holiday “Saban toy”. According to the ritual of yerikti-volunteering during this mass celebration, there had to be boiled and dried meat, kymyz, ayran, shai, also boursaks, kulshe. There should have been an abundance of tabanan - bread.

A mandatory participant of “Saban toy” was a man who wore a goat mask (teke). He entertained the guests, made them laugh, amused others [37].

According to the tradition of yerikti-volunteering, competitions of shooters, horsemen, storytellers, singers, musicians, dancers, masters were held at the Saban Toy festival.

The ancient custom of zhurtshylyk also spread to the territory of the Kazakh steppes. The meaning of the ceremony is that the villagers helped the tribesman to repay the debt. An example for the collective and all residents of the village was that the council of elders decided to ask for help from the society, which characterized them as a cohesive team and an example of solidarity and community, caring for the weak.

A well-known custom of the Kazakh people has become the custom of asar, an exact analogue of volunteer activity. The essence of asar included the traditions of the nomadic people for joint free work. People gathered and worked together and did not ask for anything in return. As an example, we will give the case of the construction of winter dwellings, the construction of cattle pens and the construction of water wells.

This rite reflected a single fraternal relationship between the residents. Not to appear at the declared asar and not to help one’s neighbor was considered a bad act and was

condemned by the people. Basically, the construction of schools and mosques in the early twentieth century took place according to this custom, i.e. together and cohesively.

Any resident should help the needy, thirsty to supply water. Also, fellow countrymen had to help find cattle, organize the pursuit of horse thieves. Any person, if necessary, in situations where it is impossible to postpone everything for later, could use the horse of any resident of the village. At the same time, he could not specifically ask for permission for this. If he refused, they condemned him and imposed penalties on him (atton) [73].

Yerikti-volunteering (volunteer movement) of the Kazakh people is characterized by a special ethnic procedural direction:

- External influence on the younger generation of ethnic trends of erikti-volunteering.
- Consciousness and imitation of the young generation of ethnic trends erikti-volunteering.
- The desire of the younger generation to form ethnic trends of erikt-volunteering.

The ethnic direction of yerikti-volunteering is developing in the everyday and ceremonial spheres of the Kazakh people.

A) The everyday life of the Kazakh people was based on the traditional labor standards of men and women.

In Asar, men's labor included: caring for livestock, fur and carpentry, hunting, as well as all kinds of hard physical labor.

To women's work: to milk domestic cows, mares, sheep, camels; whip butter, cook various dairy products in large volumes; bake bread every day, grind millet, grind grain by hand; collect and deliver coal, brushwood, kurai, dung), dye wool, spin, weave, embroider, carpet weaving, make chi, sew clothes, cook food, clean the yurt, wash, educate and care for children. There were plenty of labor duties for women, but each woman managed to do everything. In ancient ethnopedagogy, a hardworking woman is characterized. It is believed that "if a hard-working woman twists the rope with her hand, then she shakes the child's cradle with her foot" literally in the Kazakh language it sounds like this: "enbekshil katynyn koly zhip yirse, ayagy besik terbetedi" [36].

B) In the life of the Kazakh people, with their traditional wealth, the work and principles of yerikti- volunteering of men and women were fixed in rites and rituals. We will show several indicators of the rite of "yerikti-volunteering" according to the ritual actions of "Otau Koteru" of the wedding traditions of the Kazakh people – this is the creation and formation of a family hearth, a new cell of society.

Kazakhs have a definition of "Otau koteru", which means marriage, the creation of a new family. According to tradition, a father and mother should prepare a house for their daughter and son. Previously, the bride's dowry "zhasau" included "otau", i.e. yurt. According to ancient beliefs, a yurt (otau) will bring happiness to young people, that's why otau was decorated, created comfort.

This event was attended not only by relatives and relatives from the mother's side

(nagashylar), but also by neighbors and fellow villagers. Fellow villagers also actively participate in the entertaining ritual “Otau koteru”, which was performed without fail. On the dome of the yurt, i.e. shanyrak, they tie a pole (bakan) with a white cloth and lift it up. This is done by a respected person - a man. Women in high esteem are among the first to enter the otau. They pour oil into the fire and smear the thresholds with oil. After the ceremony, the first rich dastarkhan is covered with various treats. Women cover the dastarkhan with various treats. Elderly grandmothers throw shashu, thereby expressing their good intentions and wishing prosperity to the young family. Relatives give “korimdik” for otau, present young people with gifts and various living creatures. According to the ritual of yerikti-volunteering, the traditional status and roles of men and women are followed [79]. In addition to the rituals listed above, in the life of the Kazakh people there were many other traditions and rituals that were somehow associated with yerikti-volunteering.

These are Nauryz meiramy (Great Day, the New Year of the Kazakhs), Anshylyk (hunting), Kuzem shay (a holiday when cattle are sheared), Koy basty (a rite of matting), Kymyz muryndyk (a rite of sampling the first koumiss), Sabantoy (a harvest festival), Sayatshylyk (hunting with birds of prey), Salburyn (holiday of hunters in the competition of jigits) and many others included in yerikti - volunteering that is, the volunteer movement of the Kazakh people.

In addition to the above rituals, there were many more rituals and traditions associated with yerikti-volunteering in the list of the ritual life of the Kazakhs. Among them - the Great Day, the New Year of the Kazakhs (Nauryz). They say that if you generously celebrate the Nauryz holiday, it will bring prosperity and abundance for the whole year [50].

In addition, competitions between akyns were often held in the Kazakh steppes using the folk instrument dombra, at these competitions the akyns sang about their rivals with their “sharp word”, sang about the exploits of the batyrs and the power of the word. People from all over the steppe came to hear and see the competitions of akyns, these festive rituals, folk competitions taught to respect their own culture, helped to develop and grow our country. Altybakan was prepared in advance before the holiday. Altybakan is a swing made of six logs, young people gathered near the swing, sang songs, played national games. Nauryz kozhe was considered the main national dish. Nauryz kozhe was a drink consisting of seven ingredients - this is necessarily airan, water, dried meat, wheat, salt, fat, cereals. The products used symbolized happiness, health, success, strength, intelligence, joy, wisdom.

Of course, in the traditions of the current “yerikti-volunteerism”, the celebration is very different from those old customs and rituals used in those days. Now it is not only national games and fun, but also holding charity events, first of all, cleaning territories and parks, planting trees, cleaning park areas, squares, and volunteers are always involved in all this. If in the old days, at the end of winter, people met and rejoiced in spring with the words “kystan shyktyk”, which literally meant “came out of winter”, then at the present time we add “peace be upon you”. With all this, this holiday “Nauryz Meiramy” has not lost its original

grandeur, significance and is still one of the iconic holidays. Multinational Kazakhstan every spring celebrates this holiday of the meeting of spring and the “new year”.

There is another tradition - this is driven hunting among the steppes [78]. There are 3 main socially important aspects of driven hunting among the steppes:

Military - the corral of wild animals was a preparation for future military operations. In fact, the participants themselves were warriors of one or another military team, and therefore the actions of the hunters carried real military operations.

If during driven hunts the ruler himself or someone from his clan participated, as well as the commanders-in-chief themselves, this gave importance to their actions and showed the power of their troops. The demonstrative demonstration of the ruler in the work of battue hunting, together with the hunters themselves, spoke of the solidarity of the ruler with the people, inspired and led to the main result of victory. And as a result, this showed that being at a certain height, the ruler was still with ordinary people, at the same time it emphasized that even if they were from different clans and tribes, they were all united by one idea. The work of battue hunting required certain training and equipment, and of course, each hunter prepared for himself more than one outfit, horses, weapons, and of course, according to the tradition of erikt-volunteering, he could voluntarily help his relatives in this, and this emphasized the special status of hunters.

Sacred - the “triumph” of obtaining an excellent result in a battue hunt was a precursor to obtaining a victory over the previous battle.

Sometimes baksy (shamans) performed before the hunt, who, with their prayers and conspiracies, instilled faith in the victory of the hunters.

A very important feature of the battue hunt was that the leader himself, i.e. the khan, controlled this event, just as commanders control a fight or battle. Sakenov D.Zh. notes that the sultan of clans was in charge of hunting with all the power and during the wars he was in the role of a commander. [100].

In these two cases, we see that the Sultan himself is in charge of everything. Therefore, his role was to monitor and regulate external and internal actions. Here we see that the role of the sultan is intertwined with the role of a military leader, as noted in the works of L. Morgan and F. Engels. The role of the military leader was inconsistent, the sultan depended on many out of regular situations, the sultan could give his orders only during a military campaign [75]. Apparently, the military sultan could give orders in the conditions of hostilities. From which it follows that this direction and traditions of yerikti-volunteering have been little studied and provide an opportunity for further study [88].

Kuzem shay (cattle shearing holiday), this is a shearing holiday. The whole village on this holiday turns into a celebration of the tradition of yerikti-volunteering. On a voluntary basis, nomads help each other shear numerous flocks of small cattle. After shearing the cattle, each house in turn invites them to tea, where the villagers have fun, sing, and joke. This custom is a great way and example of educating young people to be yerikti-volunteering, industriousness, and respect for work.

Koi basty (ritual of felt felting), according to the tradition of yerikti-volunteering, it was one of the first collective techniques for making felting using an ornament that was rolled in and patterns inserted. This technique was known by many as a wonderful custom and an example of educating the youth of yerikti-volunteering.

The manufacture of carpets by felting is widespread among the Kazakhs. For this method of carpet making, sheep wool of autumn shearing was taken, since such wool was stronger and more durable. According to the tradition of yerikti-volunteering, on the basis of voluntary mutual assistance of nomads, the trimmed wool was initially washed, combed, giving the product a more silky appearance, and then could be dyed in various shades. The ready-to-work wool was laid out on the prepared canvas and various ornaments were applied. When applying the pattern, first of all, the contour lines of the upcoming ornament were formed, and then they began to lay the background, while always choosing places where the wool should be completely laid. The wool laid out in this way is pressed tightly, and then the usual dark unpainted wool is applied on top of the entire surface, which will then become the reverse side of the work. Then the billet prepared in this way is rolled up, periodically watering the future carpet with hot water.

The future carpet is tightly rolled up and proceed to the main stage: they begin to roll with their elbows, tap and so on for one or two hours. Such pressing led to the mixing of fibers with each other, strengthening the bundles of wool with each other. As a result of the whole process, a strong homogeneous wool was obtained, the resulting roll was left until the next day. In the morning, according to the tradition of yerikti-volunteering, the process with the voluntary participation of aulchans is repeated -they unfolded the carpet with the reverse side, and collectively they start tapping and periodically pouring hot water to roll. How dense and durable the carpet would be depended on how actively and for how long it would be rolled. This method of felting felt carpets with the preservation of the ornament is the only way that has come down to us.

The main people who use felting In Kazakhstan are senior nomads, one of the most responsible followers of the tradition of yerikti-volunteering of the Kazakh people. Since ancient times, such carpets were also made by the settled Kazakhs of oases in various regions of Kazakhstan with various artistic methods of the Kazakhs of the Dashti-Kipchak steppes[89].

The most common were felt products such as floor carpets, yurt coverings and sometimes clothing. In the old days, felt was also used for various bags and torbs. Colorful rolling out of various patterns was given to the nomads by the fact that they used all kinds of techniques, so the patterns turned out to be large, smooth and not blurred.

In the traditional culture of the Kazakhs, smooth and rounded shapes and figures of ornament were used. Kazakhs used images of ornaments as a rosette and other figures, but not every master knew what these patterns were called. Such images, which are used only in this kind of skill, include: works with a diagonal pattern with large, not small images.

This method of embedding the pattern has been used from time immemorial throughout the steppe. We can see how felt products are used in the everyday life and interior of the steppe people, in jewelry and in the usual equipment for riding a nomad horse. Felting with a pattern inserted into the product itself is characteristic of the Saka period, which implies the similarity of Iranian traditions and Nomadic traditions.

Carpets obtained in this way were called *ala-kiyizy*, *tekemet*, such carpets were made by almost everyone who lived in the Kazakh steppe. According to the tradition of *yerikti-volunteering*, to make such carpets and *kurak*, voluntary gratuitous labor of all members of the nomadic community of Kazakh nomads was used. They also used the technique of application, that is, horn and meander patterns. Most often, such carpets covered the floor of the dwelling, and were also used to cover yurts. To roll the pattern into felt, sometimes semi-rolled canvases with wool that was dyed (*taldyrma*) were taken, which were cut out and laid in the carpet. Patterns could be made of various fabrics, velvet and even cotton fabric. These *tekemet* carpets are sometimes called *oyuli tekemet* [88].

According to the tradition of *yerikti-volunteering*, labor-intensive volunteer work - work on the manufacture of felt, leather or cotton fabric of various patterns, provided an opportunity to come up with various figures, images, not limited by the requirements of the rolling technique. Carpets made in this way were very much appreciated by the Kazakhs. One of them were *tuskiiz*, which were hung on the walls of yurts, such carpets solved the problem of cold in winter because they warmed the room and at the same time decorated the yurt. Made in a combination of patterns, colored fabric, leather and velvet were real masterpieces of antiquity.

Usually *tuskiiz* were placed over the bed canopy, decorated and protected this place from the evil eye with ornaments and various ornaments, and also created a composition in the shape of the letter P. A little later, such *tuskiiz* were made of ordinary fabric. In Kazakh traditions, various technologies were used in the creation of carpets, and one of them was mosaic, which was reflected in the manufacture of *syrmaks*.

These ethno-cultural attitudes broadly covered the daily and ceremonial life of the Kazakh people and served as a moral regulator of the *yerikti-volunteering* of Kazakhs.

The tradition of *yerikti - volunteering* of Kazakhs was supported by folk methods. These are well-known methods: observation, imitation, example, teaching, everyday situations, suggestion, demand, encouragement, punishment, assimilation, and so on. Let's go to some of them.

Everyday situations from the folk culture of *yerikti*. In their content, everyday situations from the folk culture of *yerikti-volunteering* described short, vivid and complete in the sense of various *yerikti-volunteering* events, facts, concessions, actions, etc. Thanks to the skillful and tactical use of everyday situations from the folk culture of *yerikti-volunteering*, the older generation formed the children of *yerikti-volunteering* consciousness, *yerikti-volunteering* concepts, judgments and beliefs.

This method gained great effectiveness if it was used in mutual relations and was supplemented by other folk methods of yerikti-volunteer such as observation, yerikti-volunteer imitation, yerikti-volunteer example, yerikti-volunteer inspiration, etc. [37]. In the course of telling everyday situations from the folk culture of yerikti-volunteering, through explanation, the younger generation learned individual yerikti-volunteer concepts, acts of yerikti-volunteer behavior, and some techniques of yerikti-volunteer communication.

The method of example from the folk culture of yerikti-volunteer activity formed real examples of yerikti-volunteer actions in the younger generation, developed yerikti-volunteer feelings, motives and beliefs. Here, the people logically applied the method of demand, which stimulated or inhibited some yerikti-volunteer qualities and actions of the younger generation.

As we discussed above, all folk methods of yerikti-volunteering are interconnected and mutually conditioned. For example, when the people accustomed older children to mutual labor and life, they used together the methods of example, everyday situations, suggestion, imitation, demands, encouragement, punishment, assimilation of samples from the people's labor life.

Thus, in the nomadic life of the Kazakhs, young people from early childhood took lessons of yerikti-volunteering, through everyday everyday and ritual life and occupied their place in the nomadic ethnic society in accordance with their real and socially recognized status.

It is commendable that the customs and traditions of our ancestors have not disappeared and have not been forgotten, that the younger generation has an interest in hunting, that Kazakh men are excited by the excitement that makes them revive the traditional fishing "sayat", dog hunting and many other rituals that have meaningfully entered the yerikti-volunteering of Kazakhs [53].

These ethno-cultural attitudes broadly covered the daily and ceremonial life of the Kazakh people and served as a moral regulator of the Yerikti - volunteering of Kazakhs.

The tradition of yerikti - volunteering of Kazakhs was reinforced by folk methods. Known and effective ways: imitation, training, example, suggestion, observation, demand, encouragement, punishment and everyday experience. On the example of one of them.

Everyday situations (everyday life) from the folk culture of yerikti - volunteering of the Kazakh people. In the content of everyday life or everyday situations from yerikti - volunteering of the Kazakh people described various short, but completed in the sense of yerikti - volunteer incidents, concessions, actions and facts. As a result of experience and skillful use of everyday situations from the National Kazakh culture of yerikti - volunteering, the younger generation was formed and educated yerikti - volunteer consciousness, yerikti - volunteer views, views and judgments. This method was very effective if it was interconnected and supplemented by other folk methods of yerikti - volunteer education, for example, observation, yerikti - volunteer inspiration, yerikti - volunteer imitation, yerikti

– volunteer description, etc. based on the stories of everyday situations from the folk culture of yerikti – volunteering, through the description and explanation, the young generation learned other yerikti – volunteer terms, norms of yerikti – volunteer behavior, and some principles of yerikti – volunteer friendship.

The method of example and prototype from the folk culture of yerikti - volunteer activity developed among the younger generation the main patterns of yerikti - volunteer actions, formed yerikti - volunteer experiences, motivations and worldviews [50]. The sample and example from the folk culture of Yerikti - the volunteer movement were both positive and negative. In this situation, people took into account the moral stability of Yerikti, the volunteer subconscious of the younger generation, condemning the negative aspects of the life of the nomadic people, developing in them a certain view - “You can’t do this!” [88]. Then the people used the method of obligations and demands, stimulating or hindering some yerikti - voluntary qualities and properties in children.

According to the previous examples, all folk ways and ways of yerikti - volunteering are interconnected. For example, when parents taught older children about work discipline and life lessons, they combined methods and techniques of suggestion, imitation, example, demand, encouragement, punishment, and life experience in general.

Consequently, the young generation of the Kazakh people in nomadic life from an early age were given lessons in yerikti - volunteering, through examples of rituals and everyday life. This period occupied a certain place in the nomadic ethnic society with its real basic statuses of society.

So, touching upon the general situation of volunteering in the Republic of Kazakhstan, I would like to hope that the rites and traditions that in the past had yerikti - volunteering in the nomadic world of the Kazakh people will not disappear in the future and will develop for the benefit of the people, peace and friendship.

At the beginning of the First World War, women’s volunteer work was spread around the world and was called the Red Cross.

At present, in Russia, the total number of volunteers is slightly above 1.5 percent of the total population [68]. Most of all, these are young people. According to the results of the latest sociological analysis, 8.4 percent of older people would like to help those in need and become volunteers. Although, if compared with the volunteering of other states, then, for example, in the United States of America, things are different. In the US, the most responsive, active volunteers are mostly the elderly (24.6 percent) [59].

They are members of volunteer clubs and take an active part in volunteer activities. Their number is just over half of the total number of all volunteers in America. It is obvious that this state has extensive experience in the field of volunteer movement, where both adults and children from an early age are involved in selfless work. Children collect donations, during sports competitions they bring water to the participants of the competition. The volunteer movement in America is implemented through numerous non-profit organizations. These

are both religious and secular, i.e. they are free medical institutions for the people who cannot pay for expensive medical insurance, these are educational institutions, centers for the homeless people that are provided with housing, they are provided with free food, there are helpline services [74] . Also volunteers in the US (11 percent) work in hospice. By no means, American indicators can not even be compared even with modern indicators of the volunteer movement [59].

In Europe, this type of work is referred to as social assistance, according to which 3-15 percent of GDP comes to the economies of countries. On the example of German volunteering - in this country, volunteers who work for free in the social sphere are members of volunteer clubs. In Germany, non-governmental organizations that represent the volunteer movement originate from ancient times. Of these, a large number were created after the First World War.

Volunteering is highly developed and widespread in many countries, notably France, Japan, the Netherlands and other countries[22].

It is necessary to single out international volunteering, which greatly influenced the international relations of the past among European countries and still has its influence.

The year 1920 is considered the year of achievement of volunteering at the international level. At that time, after the end of the First World War, “yesterday’s” soldiers and “yesterday’s” enemies, i.e. volunteers from England, France, Germany, Sweden, Austria, began work on the restoration of the village near Verdun. This village was almost completely destroyed in the fighting, after which a large number of people died.

This massive incident led to the creation of the oldest international volunteer organizations – SCI or Service Civil International (International Civil Assistance – French). The International Organization of the Red Cross is also among the oldest organizations. After the Red Cross and SCI, international volunteer organizations such as the British Volunteer Program, US Peace Corps, Deutsche Entwicklungsdienst soon began to appear [42].

Currently, there are hundreds of voluntary associations that have an international status. So, some of them operate under the leadership of the UN and UNESCO. Volunteers of these organizations can be seen everywhere: in districts that have suffered from military operations, sociological disasters, environmental disasters. Volunteers work in the construction and restoration of buildings, help psychologically, provide humanitarian and medical assistance, support refugees, HIV-infected people, take care of children and people with disabilities, take part in the educational process. They are great professionals in their field who have been selected, trained and trained on these issues.

Abroad, in the field of volunteering, there is career guidance and practical activities for the international exchange of experience. For example, now anyone who wishes can go to Poland or Hungary to put the cemetery in order, or help restore the monument in Germany, or help cultivate rice fields in Vietnam. Of course, this activity does not give any income, does not guarantee satisfaction and gratitude from the people.

So, speaking about the volunteer movement in the Republic of Kazakhstan, we can hope that a rich country with a rich tradition, which had a rite of yerikti-volunteering during the nomadism of the Kazakhs, has not disappeared and will exist, develop and act for the benefit of the people, for the benefit of peace and tranquility on Earth [8].

The activity of volunteers in Kazakhstan, forming and developing, crossed two stages of development:

The development of volunteering dates back to the mid-eighties and ended in the mid-nineties. For this stage, instinctive volunteering is specific, the associates of which are "Greenpeace" (greenpeace - translated from English green world "Greenpeace"), educational and political organizations.

At the next stage of development, which began in the mid-nineties, international funds were opened in large cities, which provided grant support to non-governmental organizations, in whose main activities volunteers were involved.

In one thousand nine hundred and ninety-three, the Peace Corps project begins to work in Kazakhstan. The National Volunteer Network (NVN) has been operating since April thirtieth, two thousand and tenth. The National Volunteer Network was created together with the United Nations Volunteers Program, the Civil Alliance and Voluntary Associations of Kazakhstan to organize one nationwide volunteer network necessary for the large-scale and systematic development of erikti-volunteer activities and the development of society[34].

The growth of youth, student and school associations in Kazakhstan was also supported by the Decree of the Government of the Republic of Kazakhstan dated December 19, 2001 No. 1660 on reducing the fee for their registration, "The Concept for the Development of Civil Society in Kazakhstan 2006-2011" [89].

At present, representatives of non-governmental organizations and public associations are actively discussing the problems of developing volunteerism. Opinions converge on the following points that would contribute to the development of volunteering:

the need to develop, adopt and enforce the Law on Volunteering as an important tool in supporting the activities of volunteers and in determining their social status;

raising public awareness of volunteering through the media;

increasing the assistance of local government bodies in the development of volunteer programs;

Research and development of a system for measuring volunteer work based on consultations with experts from the USA, Canada and other countries who already have experience in this field [103].

Thus, the following features of the development of volunteering in Kazakhstan can be distinguished:

the large role of international funds and other supporting organizations;

the presence of an organization and the desire to structure volunteering (volunteer networks);

Important in the development of the institution of volunteering NGOs. The main problem in the development of volunteering is the poor public awareness of volunteering and its role in the development of the country.

From the results of the situation of volunteering in Kazakhstan - studies and projects carried out in the regions attract only a certain number of children, students and pupils. The slow work of existing youth volunteering projects in the education system and youth centers, for many of them, is a bad source of news about the likelihood of working in projects and gives a big barrier to working with the population, society, and is also a sign of the absence of a positive development factor for the younger generation.

After analyzing, we can conclude that the difference between the volunteer movement in Kazakhstan and European countries depends on the mentality, views on volunteer movements. In Europe, they are very attentive to volunteering, since the volunteer movement, as a socio-organizational trend, began earlier for them than for us. This is despite the fact that in Kazakhstan since ancient times they have been helping their neighbor and the needy, but this system was not sufficiently organized.

In our country, volunteers rarely go to other regions to help in natural disasters, they rarely help organize olympiads and other public events. Our volunteers include younger people, older people are less likely to join a group of volunteers. According to the monitoring of the circumstances in the regions of our country, programs have been drawn up only for a limited number of young people. Weak development of the volunteer program in leisure centers and educational institutions, lack of access to information about the objective opportunity to join and participate in programs, hinder participation in youth volunteer activities [73].

At the moment, students see the development of volunteer activities through the dissemination of information on social networks. To increase the number of volunteers, it is necessary to conduct an agitation program, tell young people who volunteers are and what task they set themselves.

To join a group of volunteers, it is necessary first of all to cooperate with the media, devote your time to volunteer activities, hang leaflets, be able to attract more students, schoolchildren and ordinary people. It is necessary to develop incentive mechanisms and at the same time it is necessary to find an alternative to money. Currently, Kazakhstan has a very developed social network of assistance, but, unfortunately, people do not even know about it. For the development of volunteer activities, it is necessary to hold meetings, seminars, conversations. It is necessary to "talk" about such activities through Internet sites, place ads on banners and commercials.

Due to the lack of socially useful leisure for a larger number of young people, conditions are created for the threat of involving young people in criminal activity, the use of narcotic drugs, alcohol. To prevent and eliminate a negative dangerous situation, goals should be set in search of new methods and ways of working in schools, colleges and universities.

Volunteer activity in Kazakhstan is gaining momentum every year, but it is still fragmented. But at the same time, we can say that the work on attracting people to volunteer activities is a relatively new tradition in Kazakhstan, which is just beginning to develop at the public and state levels. Today in Kazakhstan, there is still insufficient knowledge and practice among specialists working with students in the field of promoting youth volunteering, as well as methods of stimulating the interest of young people to participate in volunteer activities [79].

Now volunteering is a way of life of a modern civilized person, especially a young one, as well as a form of practical education and training of students mastering social professions: teachers and educators of preschool institutions, psychologists, doctors, social workers.

By participating in social projects, a volunteer makes the world around us, even a little, but better. By participating in environmental actions, a volunteer contributes to the salvation of our planet. He himself realizes that he gives good and therefore he himself becomes better. And this solves the important task of improving the professional competence of young people by gaining experience and knowledge in professional activities.

In Kazakhstan, despite the fragmentation of volunteering, interest in it is growing. Most people are ready to help socially unprotected categories of citizens free of charge, to fight for a clean environment [80]. This is not surprising, since indifference is inherent in our mentality, as evidenced by the ancient tradition of “yerikti-volunteering”.

But the number of volunteers needs to be increased in order to form and develop children’s interest in volunteering, it is necessary to motivate young people for self-realization. Public recognition and social significance play an important role in the life of the younger generation. For each person, and especially a child, an important role is played by the assessment of his activities.

All of the above aspects make the problem of involving young people in volunteer groups, social clubs relevant, as this is an effective method for gaining new knowledge, empowerment, professional training, talent discovery and leadership.

To implement this task, it is necessary to carry out work to attract in the system, to support the youth beginning, as an important direction of the state social and public policy.

SUBCULTURE OF VOLUNTEERING AS A PRECONDITION TO FORMATION OF MOTIVATION OF YOUTH TO DEVELOPMENT OF VOLUNTEER ACTIVITY

To consider the theoretical aspects of the formation of students’ motivational readiness for the implementation of volunteer activities, first of all, it is necessary to understand the concept of “volunteer”, to characterize the subculture of volunteers.

Modern life – aggression among young people, the formation of antisocial subcultures and countercultures – shows the lack of development of existing socialization institutions and leads them to a systemic crisis. The disintegration of the tradition of social ties and the state system of education has reduced the role of the institutions of society – family, school,

university, organizations. Traditional institutions such as trade union committees have also lost their influence.

The topic “Volunteering” was considered in their works by scientists, N.A. Potapova, N.V. Khodyreva, E. Buglak, Yu.N. Davydov, I.B. Rodnyanskaya, as well as foreign M. Darley, D. Myers, etc.

Volunteers (from English volunteer – yerikti - volunteer). These are ordinary people who do good deeds of their own free will, and not forcibly; they work for free in state or private enterprises and detachments. Ordinary youth can also join volunteer groups.

In the modern interpretation, “volunteers” are members of a public association of the social sphere, and the subculture of volunteering is a system of values, behaviors, styles of a certain social group that differ from the culture that prevails in society [19]. This term is more accurate. The American psychologist M. Cordwell gives the concept of the term as follows: “A subculture is a subculture of a certain part within a large society. There is an opinion that a subculture reflects the dominant cultural life of a larger society, but has values and norms that are different from the general culture” [53]. There is an old principle in any volunteer activity: to feel like a person, help another. This principle is understandable and close to all those who are familiar with the sense of justice, who understand that the life of society can be made better only through the joint efforts of each of its members.

The main part of the subculture of volunteers is incentives, motives, values, the difference between volunteers and employees. Further, we will consider these parts separately.

Considering the word “yerikti-volunteering”, it is necessary to give a concept to the word “volunteering”. Volunteering is the participation of people regardless of age, race, gender and religion in activities aimed at solving social, cultural, economic, environmental problems in society that are not related to profit-making. When considering volunteering, it is necessary to give the concept of “altruism” and “selfishness”.

Altruism (Latin alter — “other”) is a moral principle that characterizes selfless actions aimed at satisfying the interests of another (the ability to sacrifice one’s own benefit for the sake of a common cause) [110].

Egoism (from Latin ego - “I”) - the principle that characterizes one’s own benefit, preference of one’s own interests to the interests of others [91]. The egoist primarily satisfies his personal needs and interests at the expense of the interests of others.

A similar definition of altruism is given in the dictionary, where it denotes norms of behavior toward satisfying one’s views without conscious consideration of benefits.

Volunteering should be built on enthusiasm. Previously, it was not considered “fashionable” and people who sincerely wanted to help went to volunteers. Later, patronage turned into “fashion”, good deeds, deeds began to be photographed and flaunted on social networks. But a real volunteer should help from the heart, not expect anything in return.

At present, volunteers are those who voluntarily contribute to the development of

charitable activities for the benefit of society and without any monetary reward, that is, free of charge. Volunteering is nothing more than «a way of preserving human values, like kindness, gratuitous help to another person, regardless of his position in society, religion, age, gender» [106]. Volunteering is a creative social structure aimed at developing and building a humane and just society through cooperation.

“Volunteer” - initially in the Russian language meant «a hunter who voluntarily enters military service or volunteer. [12].

The activity of volunteers is called “volunteering”. Until the middle of the 19th century, the concept of volunteering came into contact with the foundations of Christian doctrine (pious deeds, mercy), and in the 20th century, the understanding of volunteering went into the sphere of social support and protection.

In general, volunteering is understood as a socially significant model of activity carried out without coercion and, of course, without encouragement by an individual or an organization at a particular time. The specification of the concept of volunteering depends on the context of its discussion and resolution of the issue. If we take the historical context, the term volunteering refers to various social events. Volunteers were called war participants who, without obligations from the government, went out to battle or defense. Also, volunteers included those who mastered virgin land, built the BAM (Baikal-Amur Mainline) [24]. However, volunteering in both cases differs in the nature of its manifestation. General - absence or substantially-less remuneration for the activity.

Psychologist N.A. Potapova emphasizes that the concepts of volunteer, voluntary, charitable, non-profit (NPO), non-governmental (NGO), non-state (NSO), public organization (foundation, movement, association, union) defines various forms of public organizations - from informal self-help groups to large formal ones. They are commonly referred to as «third sector» organizations (non-profit, non-lucrative, volunteer)» [96]. Potapova believes that volunteer activity has several differences from labor collectives: it has at the same time signs of at least three types of activity - labor, because in the process of activity certain tasks related to the performance of any work, the provision of services are solved; leisure, because the activity is carried out in free time; educational, because that volunteers often do work outside their specialty and they have to study and delve into new activities. In addition, there is another difference - that volunteering has some properties characteristic of the commercial sector. At the same time, the goals of the group's work are developed within itself, there is freedom in choosing the direction, strategy, tactics of activity.

Scientists-psychologists O. Fetisova, E. Buglak, O. Klikunova in their publications on the training course “Development of youth activity in volunteer activity” reveal the concept of volunteerism and characterize and highlight the features inherent in volunteer activity: “Volunteerism is a free choice expressing opinions and judgments... this is the participation of a citizen of his country in the life of his people. Let's consider the characteristic features of volunteering that distinguish it from other methods of assistance. First of all, as for

encouragement. A person cannot be a volunteer and at the same time set the goal of receiving financial remuneration. Any remuneration should be less than the cost of the services rendered" [117].

Analyzing the terminology of "volunteering", it is also necessary to show the position of the economist E. Shekova. In her writings concerning voluntary work resources, she emphasizes that volunteering is based on free labor without pay. It follows from this that the grounds are not in material reward, but spiritual enrichment. The work activity of volunteers consists most often in various social and public works, conducting and assisting in organizing public events, charity events, raising funds to support sick and needy people, individual social assistance to special people or enterprises (disabled people, orphans, war and labor veterans). [128, p. 53].

At the same time, Shekova emphasizes that volunteer activity implies clear, not haphazard work. Joint activities between volunteers and customers are carried out on the basis of contractual obligations that strictly set the scope of work. In turn, although this is a voluntary action, but volunteers are not exempt from responsibility. Each volunteer is responsible for the implementation of principles, laws and requirements, for the safety of material values within the framework of contractual obligations. [128, p. 54].

Economist E. Shekova writes in her writings: "Volunteer work involves the implementation of a work plan without any encouragement. Strictly speaking, volunteering is an action that awakens interest in the tasks and issues of the development of society. Of course, people may be preoccupied with certain problems, but there is a big difference between passive and active volunteering. This is the point of activity in the realization of the best, it is a dream, but everyone can realize it" [128, p. 54]. Shekova writes that "performing such activities fosters industriousness and rejection of inactivity. Such work can be performed not only by volunteers, but also by ordinary people" [128, p. 53]. In view of this, the "concept of volunteering" is singled out. Volunteering improves people's forms of life and also develops cohesion; volunteering is oriented towards a more socio-economic development, and also contributes to the creation of new professions, which means new vacancies" [128, 54-55]. According to E. Shekova, volunteers can show themselves through an active position in the life process of society, systematic action within the association. It follows that the volunteer is obliged to motivate an individual approach to the problems of society, to help in training new volunteers of the club, showing the obligations that lie on them according to their abilities and skills. Also, each member of the volunteer club must help in the selection of work according to their interests, organize their work with each member of the club, to teach them to work in harmony and friendship [128, 55].

Foreign psychologists M. Olchman, P. Jordan in their works "Volunteers are a valuable source" explain: "Volunteering is gratuitous, conscious voluntary activity for the sake of other people." Every person who works and helps selflessly can call himself a volunteer. Who can be classified as a volunteer? The answer to this question is this: an adult can join

the ranks of volunteers. He must be responsible and decent, devote his free time to volunteer work. People in different spheres of society can be a volunteer, if there is a need for it. [90].

Therefore, when the topic of volunteer activity is touched upon, two concepts are mentioned: characteristic selfless behavior as a system of values. The idea of altruism is also explained in the “theory of social exchange”, as a result of which a person allocates not only material good, but also social. This is love, respect, support. [48].

In publications on the formation of an active young generation in volunteer activities, several types are distinguished.

First, mutual aid or self-help. The Society provides volunteer assistance primarily to other members of the same social sphere as themselves. As it is commonly called, it is charity or sponsorship. The initial function is performed not by a member of the group in the person of a volunteer, but by a third person;

Secondly, participation and self-government: the function and significance of a person in the regulatory system - from participation in meetings and clubs of the administration to active participation in local development programs” [90, p. 54].

Psychologists M. Olchman and P. Jordan distinguish several components of “volunteering”. “Encouragement” is one of the principles of volunteer activity. Volunteers can be rewarded in some way, but they must take into account and know the distinctive characters between gratuitous work and paid work. A volunteer does not even have the right to start work, seeing it as a financial benefit. Any payment must not exceed the coefficient of the cost of the work performed [30].

American scientists also define the word “volunteer”. Many people believe that volunteering and compulsory labor have opposite properties. The kindness of a person is at the heart of any actions of volunteers. Forced labor is not voluntary. The next principle is the nature of pomposity. Voluntary work primarily benefits the people, not the volunteer himself. If he does “good” for his own benefit, then such actions cannot be called volunteer [19]. An important element is also deduced - the “organizational issue”. Volunteer activity is an official and unofficial, voluntary association. It can be individual and group. The general formulation of the concept of volunteering is both two forms of volunteering (official and unofficial). I would like to highlight one more principle — this is the degree of commitment. The concept of volunteering also includes several aspects, from individual participation to organized long-term work. Although, it can be accurately and unmistakably assumed that almost all volunteer activity implies a system of obligations. [30].

It is also necessary to note the words of another psychologist. The words of the psychologist-sociologist E. Agapova. Considering volunteering in her collection, she says: “What unites the volunteers is an understanding of great responsibility, importance, for improving the standard of living, willingness to help those in need, striving for the best and a desire to try their hand for the sake of human values, attraction and interest for the good of the people” [1].

In its turn, in order to understand and fully reveal to oneself the nature and properties of volunteer activity, it is necessary to quote from the scientific work on humane reserves in the organization of the scientist-psychologist V. Shcherbina: "Leaders and people who organize and coordinate volunteer activities should know and understand that volunteers: a) give the right to rapprochement and association all - regardless of nation, faith, physical indicators, social and financial status, whether it is a man, woman or child; b) recognize humane virtue; c) attentive to people and responsive to people's requests, ready to help with any problem of people and society, find solutions to these problems; d) call for harmony and mutual understanding in the family, society and between states" [129].

It is impossible not to mention the words of the psychologist I. Levder. In one of his collections, he writes: "Volunteering is a mutually beneficial activity, equally beneficial for people who need help and for people who are ready to help, because volunteering is one of the methods of building society, practicing the views of the clergy and religion, gain experience, find new friends and their support, feel needed, useful and able to do good deeds" [58].

Therefore, it is necessary to sum up and draw conclusions. Volunteers are people who do good for the benefit of the people and in the interests of the recipient, as well as in the interests of a charitable organization. Volunteers can work informally, work without pay, both in public and private organizations in the medical, educational or social sphere. Volunteer work includes work and implementation of activities without encouragement.

The main indicators of the subculture of volunteer activity are voluntary, gratuitous, selfless activity. To work in the volunteer field means to work for free, free of charge. As a result, we can give characteristics of those people who are engaged in volunteer activities. As you know, people who perform work on voluntary principles want to achieve a number of goals. This is self-improvement, self-realization, the concept of self; it is also a willingness and desire to help others without reward, a desire to delve into helping solve problems, a desire to comprehend new knowledge and skills.

Volunteer groups help not for material welfare, but for personal social interests. The culture of volunteers can be understood as work without coercion. Every person may work for free only on his own will, consent and on demand.

1.4 MOTIVATIONAL READINESS OF YOUTH TO VOLUNTEER ACTIVITIES

At this time, volunteering has become one of the main principles of activity in student and youth associations, public formations. The number of students involved in volunteering is growing. In other words, the sociological and cultural reality of student activity is gaining more and more resonance in the society of the state today.

Motivation readiness of students to volunteer activity is a conscious positive attitude towards voluntary work, a sense of need for student personal growth, and the ability to perform and analyze the results of volunteer activity.

When considering this phenomenon, it is impossible not to study the motivation of

students for this type of activity. Any person who joins a volunteer club should strive to become a member, strive to do good deeds and simply not be disappointed in the association. He should try not to lose interest in volunteering and strive to attract the younger generation to his ranks. It is important to strengthen the motives that brought him to the volunteer club. Therefore, the identification of motivation plays a very important role.

To understand and study the motivation of volunteerism, which is not a simple definition, you need to start with the term "motivation".

Different scientists and researchers give different definitions of this term. Scientists distinguish only one specific motive in motivation, as a single concept of arguments or as a specific area, which is based on requests, arguments, goals, needs, interests [40]. Comparison and matching of motive and motivational point of view with need is performed by research scientists A. Maslow, D. Mccaland, J.Newtenn [64]. The interest and need of a person is a clearly presented need for what a person sees at a given time. An explanation of the concept of motive can be found in the works of S.L. Rubinstein. According to S.L. Rubinstein, "Any action begins with a motive, in other words, stimulating something important and important to act. This motivating action gives meaning to the individual personality" [101].

A.N.Leontiev's concept of "motive" is used to describe the specific need for this situation and what is the stimulating effect focused on [61].

So, A.N. Leontiev considers the "objectified" need, the object of need, to be the motive. In other words, it mainly expresses the objective form of the need. "Before satisfying your initial pleasure, you must first find your subject. It follows from this that according to the results of this search, the need is "objectified" and this need turns into a motive" [51].

On this basis, we can speak about motivation as a multifunctional complex system consisting of a number of motives, interests, ideals, as well as a whole structure of motives.

Motive (from Latin moveo - moving). A material or ideal phenomenon, as a result of which some action occurs [61].

The motive is characterized in the form of certain cognitions and sensations, which are characterized on the positive side, which are associated with the insignificant completeness of these circumstances. S.L.Rubinstein during the study of motivational activity drew attention to the motivational qualities [105]. Taking into account the needs of a person, characterizing from the mental and emotional side, we can say that, in his opinion, the motive is interpreted as a conscious desire for specific actions. Actions that solve a problem involving a person. The development of a motive begins with the fact that for a person it is necessary to analyze, classify, comprehend the situation in which he is and in which relations in society are mainly involved. In the works of A.N.Leontiev, after the study of the term «motive», much attention was paid to the content of the motive. The motive is considered to be that which gives him direction for activity and that which carries him out [64].

Therefore, we summarize that, despite the variety of methods and approaches, motivation is considered by many scientists as a combination and structure of different

indicators of behavior, character and activity of the individual. The definition of motivation can be given as follows — it is an incentive process of an individual or an entire group to any occupation, focused on solving and achieving the tasks set [62].

Psychological scientists write that “stimulation” for people is located on a hierarchical ladder.

Psychologist Abraham Maslow found and explained the individual hierarchical ladder of motivation [115, p. 19]. In his opinion, among the motives, the primary motivation aimed at satisfying physiological stimuli (thirst, hunger, in physical development, in life) is very strong and one of the first needs. This list of motives is located at the bottom of the hierarchical pyramid. A little higher is the interest and need for self-preservation, that is, self-preservation, protection from danger, ensuring the satisfaction of human motives.

In the course of solving the demand and interest of the “lower” level of needs, other interests come to the next plan for a person, which at the moment are becoming more relevant. They constitute a secondary motive. The secondary motive includes the needs of society (the need for communication, friendship, love). In other words, they are called egoist needs (a sense of pride, authority, honor and status). The most recent level is the level that is based on self-realization, self-expression.” [115, p. 16]. From the point of view of the psychologist A. Maslow, only the satisfaction of the “lower” needs will lead to the actualization of human motivation, which are at the upper levels. In the research work, we observe the tasks of motivation: the stimulating orientation of young people to perform volunteer tasks is presented as a systemic, structural education [72]. It has the character of integrity of mutual understanding and interaction of motivation components, is focused on a positive result and a positive attitude to volunteering.

It is known that students are a special social group of people who are characterized by specific and specific living conditions, occupations, as well as certain social behavior in society. The concept of “student” from Latin to Russian means working hard, studying, learning”

[32].

It follows from this that the youth period (16-25 years), student years, just pass in this period - in the period of personality formation, rapid development in physical, moral terms, in the period of active life, knowledge of knowledge, acquisition of experience, life potential.

A pronounced feature of moral formation and self-development at this time is the strengthening of the conscious motivation of behavior. Moreover, student time is a period of life free from social obligations and problems (professional process, marriage and family ties). These indicators favorably influence the development of volunteer activities.

Table 2.

Motivational hierarchy of student youth for volunteering

| 1 | 2 |
|---|--------------|
| Motivation factor | Motive stage |
| 1) the desire to provide gratuitous assistance | 1 |
| 2) the desire to gain knowledge and skills | 2 |
| 3) altruism (humanity and kindness) | 3 |
| 4) practical experience/internship in the specialty | 3 |
| 5) self-expression and self-realization | 4 |
| 6) meeting new people | 5 |
| 7) the popularity of volunteering | 6 |
| 8) religious motives | 7 |
| 9) it is possible to engage in voluntary activities | 8 |
| 10) privileges and benefits for admission and study at the university | 9 |

For a general picture and a complete analysis, we compared the hierarchy of motivations that encourage young people to volunteer. The motivational hierarchy of individual activity of A. Maslow and the incentive hierarchy to volunteer activity of members of the sociological study and analysis of the Volunteer Center “Pavlodar House of Mercy” for the study of volunteer motivation were compared [49]. The results of the comparative analysis are presented below (see table 3).

Table 3.

Comparative analysis of motivation ranking

| Ranking motivation by author’s study | | Hierarchy of motives by A. Maslow | | Ranking of motives according to the research of the «Pavlodar House of Mercy» | |
|--|----------------------------------|-----------------------------------|----------------------------------|---|----------------------------------|
| Motive | Place of motive in the hierarchy | Motive | Place of motive in the hierarchy | Motive | Place of motive in the hierarchy |
| 1) the desire to provide gratuitous assistance | 1 | 1) self-realization | 1 | 1) the desire to be useful and necessary to society | 1 |
| 2) desire to acquire knowledge and skills | 2 | 2) authority, pride | 2 | 2) effect change in society | 2 |
| 3) altruism (humanity and kindness) | 3 | 3) the desire to communicate | 3 | 3) taking matters into consideration | 3 |
| 4) Practical experience/ internship in the field | 6 | 4) safety | 4 | 4) the desire to find friends and like-minded people | 4 |
| 5) self-expression and self-realization | 4 | 5) sensual needs | 5 | 5) personal assessment | 5 |

| | | | | | |
|---|----|--|---|-------------------------------------|----|
| 6) meeting new people | 5 | 6) devotion to good works | 6 | | 6 |
| 7) the popularity of volunteering | 10 | 7) time forwarding, planning of leisure activities | 7 | 7) interest in the modern direction | 7 |
| 8) religious motives | 7 | 8) the possibility of solving personal issues | 8 | 8) finding inner self-affirmation | 8 |
| 9) you can engage in voluntary activities | 8 | 9) interest in the new, modern | 8 | 7) be on the wave of modernity | 9 |
| 10) privileges and benefits for admission and study at the university | 9 | 10) use in the future | 9 | 9) self-interest solution | 10 |

It follows from this that according to A. Maslow's individual needs, motivations characterizing the needs of self-realization and creativity are located at the highest level (this is a group that includes these motives after the author's study - analysis: self-expression and self-realization, altruism (humanity and kindness), the desire to provide gratuitous assistance, practical experience / internship in the specialty, the desire to gain knowledge and skills). In second place is a group of motives of a communicative nature, i.e. motives of friendship and communication (where in we will take acquaintance with new people). Among the motivations of the study, motives of an egoistic nature (authority, pride, the possibility of solving personal issues, pastime, planning leisure activities, privileges and benefits for admission and study at a university, engaging in a volunteer activity is fashionable) are in last place.

According to the research of the Pavlodar House of Mercy, motives such as the desire to be useful and necessary to society, to contribute to changes in society, the solution of their own issues are in the first place. The peculiarity of the "altruism" motive is that it is viewed in different ways.

A. Maslow refers altruism to the aspect of self-realization and self-expression. N. Yu. Slabzhanin believes that altruism spreads to the volunteer sphere and is inherent for people with rich and extensive life experience of the older generation. In his opinion, the older generation lives by this activity, sees the meaning of life in it. Although, according to research scientists, with the growth of urbanization, the motive aimed at personal well-being displaces other benefits" [119, p. 20].

As a result of the analysis, we see a completely different picture, where, on the contrary, a disinterested and gratuitous desire to help comes first. That is, altruistic qualities are qualities where a person wants to be useful to society, self-actualize in society. This postulate confirms this comparative analysis. After all, self-realization is not only based on altruism and altruism cannot be attributed to self-realization.

Motives that are characterized by personal well-being, such as: the desire to gain knowledge and skills, the desire to realize their own motives, practical experience, internships are located in the hierarchy pyramid in second and third places. And motives based on oneself, and not on society, are at the top level. This is all explained by the fact that student time is a time of defining goals in life, choosing a life credo, a time of flourishing strength, determining one's own potential. Therefore, one of the important motivations of volunteer activity among students is "the desire to self-actualize, i.e. determination of one's credo, identification of personal inclinations in the socio-public sphere [120]. In the works of S.V. Mikhailova, differences in motivations by age criteria are written. "The motives of students are related to interest, the desire to learn new activities" [49]. We can also see this specificity from the above comparative analysis. The motivation "practical experience / internship in the specialty" is on the 4th place in the author's ranking. The desire to gain new knowledge and skills and to solve their own questions is on the 2nd place in the author's and 3rd in the study conducted by the Pavlodar House of Mercy. Volunteering provides an opportunity to acquire new knowledge and gain a lot of practical experience.

This is an experience when you gain experience of interacting with people, computer experience, mastering knowledge of various types of activities [115]. One of the important issues of motives that increases the incentive to volunteer is the motive for communication, the desire for new acquaintances and friendly relationships. According to the results of the analysis, in the comparative table we see that the motive is very common among young students - the thirst for new acquaintances, the desire to expand the circle of communication. It is clearly seen that the motives of a religious nature for the students of this study are not located in the first places, but also not at the bottom of the pyramid.

We conclude that yerikti- volunteers are culturally rich, morally understand and religiously aware of what they are doing and how they can help others. These actions on the part of the yerikti- volunteers are not just a gesture of inaction, but a conscious voluntary act. Each of them understands the responsibility and task of social and public work. In order to address the issues of volunteer activity, in particular what it means, the Pavlodar Center for Youth Yerikti-Volunteer Initiatives conducted a study. According to the results of the study, it was revealed that some volunteers do not understand themselves what volunteer activity is for. They think that volunteering is just a social activity. This is a misunderstanding.

Consequently, we conclude that the socio-cultural reality of youth volunteer activity is currently receiving increasing interests in Kazakhstan. In order for yerikti-volunteer activities to be formed quickly, it is necessary to actualize the motivation that leads student youth to volunteer detachments. Consequently, the altruistic approach is present in their motives as gratuitous assistance to people.

Volunteering among students is an active process that is widely spread at the present time. This activity of young people can be successfully carried out within the framework of organized volunteer work. In this regard, voluntary activity becomes both a condition

and a channel for realizing the social innovative potential of students. For this reason, this potential of student youth is maintained and developed in the Republic of Kazakhstan.

Universities of Kazakhstan support the student initiative and create conditions for the implementation of volunteer projects by both students themselves and attract them to actively participate in volunteer projects of the country. Student youth is a special social group formed from various strata of society and characterized by special conditions, existence, special socio-psychological activity. Today, students strive to combine practice and theory, according to I.S. Kona: “youth is a socio–demographic group, distinguished on the basis of a set of age characteristics of the characteristics of social status and due to socio-psychological properties” [59].

Youth begins at 18, ends at 23, otherwise it is the age of students, that is, the individual’s studies at the university. The position of self-expression in society shows how young people themselves enter society and become more independent. Now they will need to decide on their choice of profession, find their place in society, choose their life path in work practice.

Youth is the final stage of the personalization stage. The main neoplasms of adolescence are self—reflection, awareness of one’s own individuality, the emergence of life plans, readiness for self-determination, an attitude to the conscious construction of one’s own life, gradual ingrowth into various spheres of life [119].

According to L.I. Bozhovich, the definition of one’s life path, both personal and professional, is a characteristic feature of youth.

Professional choice organizes the order, systematizes actions and subordinates to different motivations that come from himself, from his views and from various other motives that lead to the choice.

The main position is professional and educational activity. Motives related to the future begin to motivate educational activities. There is a great selectivity to academic subjects. The main motive of cognitive activity is the desire to acquire a profession [16].

Conclusions in youth have their own individual character. This age is characterized by a manifestation of interest in theoretical and global problems. The manifestations of experiencing one’s own capabilities and self-realization can be very expressive. During this period, there is an active development of memory, logic, and their own opinions are formed. It shows the ability to understand difficult situations yourself, to learn to make decisions. There is an active restructuring of the emotional behavior of young people, there is determination and firmness of character, as well as the manifestation of one’s own criticism of oneself, rejection of lies, rudeness, deception.

Youth is the period when young people form their own views on the worldview.

The worldview is not only a system of knowledge and experience, but also a system of beliefs, the experience of which is accompanied by a sense of their truth, correctness. Therefore, the worldview is connected with the solution of life-meaning problems in youth.

The phenomena of reality interest the young man not by themselves, but in connection with his own attitude to them [31].

This age is also characterized by the ability to analyze events and make their own conclusions on it. During the completion of adolescence, the student already acquires the properties of his own protection, that is, his own protective mechanism against certain intrusions from outside. It is during this period that identification is manifested in youth – isolation and empathy for the difficulties of other people. Therefore, the coincidence of this period with volunteering brings empathy for someone else's pain, the ability to feel other people.

Identification refines the sphere of feeling of a person, making him richer and at the same time vulnerable. It is during this period that young people begin to show themselves apart, wanting no outsider to invade their personal world, trying to maintain their individuality, trying to keep their distance from others, which makes it possible for a young person to “save his face”.

O.B. Darvish notes that this period is characterized by unbalance, anxiety, and a sharp change of mood. At the same time, the older the young man, the more pronounced the improvement in the overall emotional state [31]. It gives you an idea of who you are.

All this is connected with the strengthening of personal control, self-management, with a new stage of intelligence development, with the discovery of one's inner world. Youth is the final stage of the stage of personalization, it is the age of growth of the strength of the “I”, its ability to manifest and maintain its individuality; at this time there are already grounds for overcoming the fear of losing the “I” in the conditions of group activity or intimacy, or friendship.

The development of emotionality in youth is closely related to the individual personality traits of a person, his self-awareness, self-esteem. The formation of a stable self-consciousness and a stable image of the “I” is a central psychological neoplasm of adolescence. There is also a self-assessment of appearance. One of the important psychological characteristics of youth is self-esteem (acceptance, self-approval or non-acceptance, dissatisfaction with oneself).

Volitional regulation increases, namely the desire for self-affirmation. The worldview problems are based on the problem of the meaning of life “why do I live?”, “how to live?”. The young man is looking for a global and universal formulation “to serve people”, “to make oneself useful”. He is interested not so much in the question “how to be?” as in “What to be?”, as well as humanistic values (he is ready to work in the social protection system), the social orientation of his personal life (the fight against drug addiction and the like), broad social charity, the ideal of service. Communication with peers is important for the development of personality in adolescence. This is a specific channel of information, a specific type of interpersonal relations, as well as one of the types of emotional contact. The search for a life partner and like-minded people becomes relevant, the need for cooperation increases, ties

with a social group are strengthened, a sense of intimacy with certain people appears.

The leading activity in youth is educational and professional. The main motive of cognitive activity is the desire to acquire a profession. There is an ability to independently understand complex issues. Motives related to the future begin to motivate educational activities. There is a great selectivity to academic subjects.

For young men who want to devote their lives to serving people and improving the society in which they live, the choice of profession depends on which social needs they find important and which of them, working, they can better satisfy. They are looking for a profession in which they will become useful.

O.V. Rudakova identifies several features that distinguish student youth. Students are the most numerous and significant social group in terms of their role in the system of social reproduction. It acts as a transitional social group with its own characteristics, within which personal and social formation takes place. Also, the distinctive features of students are: the desire for everything new, a tendency to maximalism, which is explained by the lack of experience, attributing great importance to one's own opinion.

One of the main distinguishing features of student populations is their numbers. Studentship, as well as young people in general, is not just a social element that exists along with classes, it is, above all, an integral part of the social structure of society, in which the essential properties and features of classes and strata are manifested in a certain way. Another peculiarity of the student body is the high intensity of communication. This is due to its active interaction with various social formations of society, and the specifics of education in higher education also creates more opportunities for students to communicate.

Within the student group occurs personal and social formation, there is a process of socialization, social values and norms are assimilated, the worldview is formed. The period of studenthood becomes a time of intensive development of moral and aesthetic characteristics, character formation and its stabilization, mastering the full set of social functions of an adult, including civic, socio-political and professional labor, and therefore is of great importance.

While the student youth has no independent place in the system of production and student status is a temporary phenomenon, the social status of students depend on the nature of the social system, the level of socio-economic and cultural development of the country, not excluding the national peculiarities of higher education system.

As the experience of Universities in Kazakhstan shows, students are most capable of creative activity, transformation of the surrounding world and themselves, show a high ability to master new and intense intellectual activity. A person's self-esteem in this phase still depends on the reaction to his actions and activities. Consequently, young people are a unique social group that has its own characteristics, manifested in age, physiological and psychological characteristics.

Moreover, young people, due to their characteristics, are becoming the most promising and important category of the population, which should be targeted as the main factor in the development of the state and society as a whole. That is why it is necessary to pay special attention both to the study of youth as such, its group and personal characteristics, and to consider the factors of its development and influence on all aspects of life, to study its needs and ways to achieve optimal ways of its positive upbringing. We pay special attention to the preparation of student youth for volunteer activities.

The advantage of volunteering is the opportunity to voluntarily choose a project suitable for a student. Every year there are more and more new volunteer initiative groups. Regardless of the course and profession, a student can choose the field in which he is interested: culture, ecology, sports, religion, social or international projects, assistance in emergency situations.

By participating as a volunteer in any project, students, first of all, increase their level of competence, realize their abilities and feel personal importance. Acting in their own interests, they at the same time help others and influence the objects with which they work. Volunteering is a good way to try your hand at different fields, gain new knowledge and skills, learn how to work in a team, take responsibility for the implementation of the project. Working as volunteers, students, first of all, actively interact with each other, learn to contact higher organizations, university representatives, partners.

Summing up, it should be said that the student's youth age is sensitive for the formation of life values. In the process of motivating volunteer activity, it is necessary to take into account the psychological age characteristics of students.

This is a period of searching for oneself, one's identity, namely the acceptance of the whole complex of social roles and mastering them on the basis of personal and professional self-determination. The university as an educational organization should support the student initiative and create conditions for the implementation of volunteer projects.

In the process of forming students' motivational readiness for volunteer activity, it is necessary to take into account the psychological age characteristics of students.

Volunteerism has become widespread all over the world, and its role in social development is highly appreciated at the international level. Governments of many countries use the resource of volunteerism, financing its projects in the implementation of state programs to support youth and the elderly, in solving society. The development of the volunteer (volunteer) movement in the Republic of Kazakhstan has a huge moral potential, forming socio-spiritual relations in society to each person. Being a specific institution of socialization, volunteering creates conditions for the assimilation of social experience by a volunteer, the realization of individual and social needs based on their interests, since here there is a combination of three main areas of socialization of the individual: activity, communication and self-knowledge.

In order to motivate students to volunteer, it is necessary to use a special program that

should contribute to the realization of the potential of volunteerism. The training program should be short-term, interesting and effective, offering maximum knowledge and skills for a minimum period of study.

The basic requirements for the training of volunteers are determined by the specifics of the social protection institutions in which they will work.

The predominant methods of training volunteers are lecture and interactive. The lecture method of work allows students to provide basic information (classical and original concepts, research results, statistical data, positions of authoritative experts, examples, correctly place accents). The implementation of this method is carried out through the format of a panel discussion (several experts discuss with each other), dual lectures.

At lectures and seminars, students are introduced to the development of charity in the modern world, the problems of the formation of the institute of volunteerism, the conditions of volunteerism, the tasks and content of volunteer activities of young people in their region.

For future employees, information about the activities of non-governmental and public organizations in the field of social protection of the population, in social institutions is of great importance. Auxiliary methods of work at seminars/trainings are: role-playing games, situational examples, simulation exercises and others.

Legal training of volunteers, their familiarization with regulatory documents, rights and obligations is mandatory. Lectures and seminars of the first block can be held directly at the sites of future volunteer activities. Playing out different situations gives students confidence in their own abilities and allows them to consider different options for their actions.

Interactive work is greatly facilitated by the presence of visual methodological material, the use of worksheets with diagrams, models that allow you to fix the thoughts of the group members, return to the topic / question to comprehend the material covered. Effective learning, perception and assimilation of the material is greatly facilitated by the use of video materials, photographic materials, graphic schemes, intelligence maps, cliches, etc.

Dynamic progress according to the lesson plan is helped by musical fragments and a change of roles "presenter – participant (group member) – presenter". If the training/seminar lasts more than 4 hours, it is advisable to change coaches, moderators, presenters or work as a team of trainers. It is necessary to remember the specifics of the perception of new information by a person (visual, auditory, tactile / motor) and use different techniques and methods of work, relying on the alternation of these methods of perception.

In the preparation of volunteers, training forms of work are relevant. Since they are more focused on the rapid solution of problems arising in practice. Teambuilding technologies are used to form a team, technologies of foresight sessions are used to work out the group's development strategy, sketch technologies are used to clarify the tasks set; project sessions are used to develop projects, to clarify, structure the tasks set and develop approaches to their solution - sgmtechnologies. The quality of the implementation of the educational program is largely determined by the competence of the subject implementing this type of activity.

In the course of the study, a special course “Volunteer activity in the youth environment” was developed.

The program of the special course “Volunteer activity in the youth environment” is based on the leading ideas of such academic disciplines as pedagogy, psychology, history of social work, correctional pedagogy. It is based on the results of the analysis of the activities of domestic and foreign public and state organizations that work with volunteers.

The special course provides for the solution of the following tasks:

--to acquaint students with the history of the emergence of the volunteer movement and its current state in the world;

-- to provide students with theoretical knowledge about the essence of volunteering, its specifics, the main components, such as mercy, charity, humanism, altruism;

-- develop motivation for volunteering;

-- to form the motivational readiness of students to carry out volunteer activities;

-- introduce the technology of organizing volunteer groups, the most important areas of their work.

The content of this special course provides knowledge, skills and abilities that will allow future teachers to find original solutions, new forms and technologies in volunteer work and thereby improve their professional activities.

The special course “Volunteer activity in the youth environment” includes the following topics:

1. Charity and volunteer movement in the system of social assistance: history and modernity.

2. Volunteering abroad.

3. Activities of leading charitable organizations in the Republic of Kazakhstan.

4. Principles of organizing a volunteer group.

5. Stages of organizing a volunteer group.

6. Directions of volunteer work.

During the study of this special course, various forms of classes were used: lectures, seminars, and practical classes, trainings, discussions, round tables, conferences. The use of various forms of classes and methods of their implementation is an important factor in the intensification of volunteer work and a condition for the development of the creative potential of the personality of the future teacher. In order to develop students' activity, individual and group tasks of a practical and creative nature are offered, requiring not only the reproductive assimilation of knowledge, but also aimed at mastering the technologies of volunteer work by students.

Proper use of the potential of student volunteer activity will help to some extent solve the socio-economic problems existing in the republic, reduce their negative impact on the population, improve the quality of the above-mentioned economic problems. The analysis of literary sources, materials, mass media, their research on the problems of volunteer

environmental activities suggests that modern youth understands the need for personal participation in solving the problems facing society and the state and are ready to devote their personal time to this free of charge, use their experience and knowledge for a good cause. Modern youth is an asset of the world and domestic practice of volunteering. In socially useful activities, the student, by engaging in social relations, models the real practice of social relationships, ensures the formation of an appropriate motivational and consumer sphere of personality, when the need for self-expression as a person, a creative attitude to a common cause, caring for other people, the desire to benefit others by the way of his life activity. Being engaged in volunteer environmental activities, young people feel that they are considered and given a certain freedom, work with clearer motivation and with greater impact. Using the potential helps student volunteer activities to solve the existing acute social, environmental and other problems, where volunteers could become an additional resource in reducing their negative impact on the population. Superficial knowledge of the principles of ecology and environmental protection generates a consumer approach to natural resources. The environmental problems of the Aral Sea and now the Caspian Sea and their causes give extreme urgency to the problem of preserving the ecological health of unique natural objects such as these seas. The main pollutant of the sea is certainly oil and waste contamination, as well as global warming, resulting in the drying up of reservoirs and their mistletoe. Pollution of the sea leads to the death of a huge number of rare fish and other living organisms. The effect is most clearly seen on waterfowl. Stocks of sturgeon are steadily decreasing. That is, sea pollution leads to diseases of living organisms in the ore and on land. So in the marine environment, along with hydrocarbons, pollutants are heavy and transition metals – products of both natural origin (dissolved and sedimentary forms) and introduced as components of industrial waste with river runoff. Metals are prone to various types of environmental impacts and transformations (physical, chemical, biological). As trace elements, metals are of great importance in the life of fish and other aquatic organisms. The results of the destruction and the environmental consequences are catastrophic. This catastrophe can be prevented with the help of specific multi-purpose promising research programs to prevent pollution. In addition to various programs, students' volunteer activities play an important role in solving environmental protection. Proper use of the potential of student volunteer activity helps in solving acute social and environmental problems. Solving environmental problems requires the support of the state authorities, as well as the involvement of volunteers

In the course of the work, training was used. This is a systematic training or improvement of certain behavioral skills of its participants. There are business communication training, behavioral training, sensitivity training, role training, etc. Training is an intensive training course combining short seminars and practical skills development in a short time, including professional skills that are especially important for those who work with people. It is possible to identify the main aspects that characterize the role of training in the preparation of student volunteers.

Training is defined as a form of active learning through the acquisition of life experience, modeled in the group interaction of people. The training is usually aimed at the comprehensive development of theoretical knowledge and practical skills, the formation of the necessary abilities, the assignment of methods of “correct” behavior and action, the identification and development of ways to overcome the typical difficulties of organizing volunteer activities.

Let’s give an example.

1. “Aquarium”. Three roles are defined for working in a group. The group is divided into three pairs. The members of each pair take on the performance of one of the roles (understudies). In each pair, the first and second performers of the selected (assigned) role are assigned (selected). A place is being equipped for the work of performers of three roles (shift). The first shift of performers (three people) is located at the table, the second one sits at the back (each understudy sits behind his partner). The presenter sets the duration of the work (2-4 minutes) and gives the signal to start work. The participants of the first shift work, the second — only observe (any interference of observers in the work is prohibited). After the set time, the performers change places (change seats). Now 16 the second performer is working, and the first one is watching. The understudies begin work from the place where it was interrupted by a signal about the change of participants in the work. At the tutor’s signal, the shift is repeated several times. According to the “Aquarium” scheme, it is possible to organize work in groups of four people. In this case, the participants do not hold a discussion of three people, but in pairs.

2. “Mosaic”. This is a universal structure of interaction, which is based on the idea of dividing the work between performers and then assembling the results. It can be successfully used, for example, to organize work within a group. At the same time: each member of the group develops its own section of materials (works on it independently, with the participation of other members of the group or other groups); the prepared material is presented to partners, studied and (or) used jointly. Expert groups can be created or not created. They can be organized for different reasons. For example, members of expert groups can search for information on a common topic in various sources (textbook, encyclopedia, Internet). You can organize several intergroup expert pairs and so forth. Another variant of the “Mosaic” is that each group develops its own aspect of the overall theme, and work on the entire topic (assembly) is carried out within the group (frontally). The number of variants of this structure is practically unlimited.

Newly enrolled participants attend the Talisman Volunteer School in the following areas:

1. “School of Communication” - teaching communication skills
2. “School of labor skills” - development of labor skills
3. “School of Social Culture” - mastering socio-cultural skills, expanding creative opportunities. The main stages of training a volunteer of the «Talisman» detachment. At

the first stage, the work takes place in the “School of Communication”. In the “School of Communication”, volunteer children, in order to master the skills of interaction and socially positive communication with peers, hold discussions, socio-psychological trainings, role-playing games that ensure the formation of communication skills and self-regulation skills of behavior, such as communication skills training, self-esteem training, “Do we know how to listen?”, “Do we know how to respect yourself?” etc. As a result, students have become more active and liberated, they have gained confidence in themselves, their abilities and powers. They have learned positive communication, they have a psychological readiness to interact. the development of the need for creative work, the formation of a work culture in the Center, cleaning of premises, the territory of the Center) conducting educational work on legal issues Group and individual classes (conversations, lectures, “Lessons of legal knowledge”, educational games, “Safety School”, etc.) with the involvement of inspectors.

The next stage is the “School of Labor Skills”. Volunteers systematically participate in labor landings conducted in the framework of interaction with city institutions (schools, kindergartens). The result of such interaction is an understanding of the importance and social significance of work, respect for the results of work, both one’s own and someone else’s.

The last stage of the “School of Social Culture” that have aims to teach practical skills in socially significant types of individual and collective activities. To get a positive result, various cultural and leisure events, brain-rings, talk shows, organizational and activity games are held with the participants, providing the formation of a system of knowledge and skills of social interaction. The events held allowed to reveal and expand the areas of their creative abilities, taught them to create a socio-psychological environment conducive to mastering a set of social roles, rules and norms of behavior, gained knowledge in the field of design technologies and conducting social affairs, actions and events. Those who have been trained at the «Talisman» volunteer school are sent, according to their interests, abilities and desire, to a labor detachment or a creative detachment. The labor detachment on a charitable basis is engaged in the improvement of the territory of the center and nearby residential courtyards, schools, kindergartens (garbage collection, snow removal, minor repairs). The creative team travels with charity concert programs to social institutions of the city: a nursing home, a children’s home, rehabilitation centers for the disabled, etc. Along with concert programs, the participants, under the guidance of teachers, organize exhibitions of works made with their own hands in the needlework circle.

An important area of work of student youth is the organization of self-government as one of the methods of influence of the collective on the individual. When attracting volunteers to volunteer activities, the student should take into account that at the first stage he himself plays the main role, since the process of creating a social and psychological community is underway.

At the first stage, an asset appears that expresses the opinion of the collective, a collective unity arises, and the task of the future teacher is to take advantage of this unity. At the next stage, the team members are highly demanding of each other and of themselves, and moral requirements prevail. The teacher influences the personality directly, through the collective, at this stage education passes into self-education. But the main task of a future teacher in the formation of a volunteer team is precisely to attract a large number of volunteers to participate together, perceive and experience any activity.

The period of study at the university is considered one of the most important stages in the process of human personality development. Along with the acquisition of special knowledge and general knowledge, students at universities develop not only their first professional skills and abilities in the chosen field, but also an appropriate value system for each person. After all, the main task of education is the education of a person's personality. Through environmental measures, the spiritual and moral components of a person are instilled, since they are the fundamental characteristics of a person: morality is defined as a set of general principles and norms of behavior in society, and spirituality is a value characteristic of consciousness, the desire of a person for certain goals.

Due to the violation of the dynamic equilibrium in socio-natural processes associated with environmental changes on our planet, the issue of greening the consciousness of the population, that is, changing its anthropocentric worldview to ecocentric, has now become acute. Based on the above, our world has come to a point where the future of our civilization depends on each of us, and topics such as ecology, environmental education, environmental volunteerism are becoming so relevant that it will not be possible to pass them by, and they require the active daily participation of every inhabitant of the planet. Environmental education has become an integral part of the content of basic, secondary, special and higher education. In the decisions of international congresses on environmental issues, taking into account the Sustainable Development Goals (SDGs), it is noted that environmental education is the main means of constructive transformation and improvement of the consciousness of modern man. The formation of ecological thinking and ecological consciousness is the main task of humanization and humanitarization of modern education and enlightenment. It is important to develop environmental awareness among students and to step up environmental behavior in the daily life of students, directing them to the path of environmentalists – environmentalists-non-specialists who are participants in the environmental movement.

Preparation presupposes, firstly, to clearly determine the nature of the upcoming activity as much as possible, because its content, forms and everything else depend on it. It can have an educational, leisure and other character.

Secondly, in accordance with the nature of the upcoming activity, its form should be chosen, taking into account the expected composition of participants. So, if it will have an educational character (as in the case of volunteering), then it can be organized in the forms of lectures, press conferences, round tables and others. Also, the involvement of volunteers

may have an unconventional form: a concert, a show, a popular TV show.

Thirdly, in accordance with the nature and form of the upcoming case, and also taking into account the proposed composition of participants, it is necessary to select the types of impacts that will be used in the course of activity (verbal invitation to consumers of services, and so on).

Fourthly, to take measures to draw attention to the forthcoming activities of those who are supposed to be gathered for it. Depending on who and where you need to collect, the means of attracting attention can be very different: announcements, posters, leaflets, invitation cards, its social usefulness and necessity. These techniques contribute to the involvement of the participants or their more or less large part in an active positive response to what is happening. The audience may have not just curiosity, but elements of empathy, that is, a partial nervous and mental connection to the emerging process of interaction. In other words, an effect may arise, the essence of which is that an increasing part of those present feel themselves to be participants in the same action, that is, they have a common interest. But the main condition for attracting volunteers is their preparation, that is, their agitation for volunteering, explaining its social usefulness and necessity.

A historical analysis of the basic concepts and a comparison of the experience of volunteers in Russia, Kazakhstan and abroad, gives grounds to assert that volunteerism continues to remain a relatively new idea in society, perceived ambiguously. Some use volunteering as a way to preserve their personality and change the priorities of interpersonal relationships. Others, mostly young people, perceive it as an opportunity for professional growth and self-realization. To the third, it seems incomprehensible and, therefore, not very necessary. As a result of the above, it can be noted that everyone chooses for himself how he can help people living nearby, how to show his abilities and become useful.

CHAPTER II : EXPERIMENTAL WORK ON RESEARCH OF MOTIVATIONAL READINESS OF STUDENTS TO VOLUNTEER ACTIVITIES

2.1 ORGANIZATION OF A STUDY OF THE MOTIVATIONAL READINESS OF STUDENTS TO IMPLEMENT VOLUNTEER ACTIVITIES

Motivational readiness of students to volunteer activity we define as the integrity of the dominant indicators of volunteer activity.

Motivation for volunteering is determined by needs and interests. The next part of the indicators is characterized by the search for motives.

It can be assumed that the results can be achieved if all the resources of the process are provided.

The motive has the following fundamental meanings:

- 1) the value of motivational aspiration, i.e. motivation influences activity with the help of its motivational force;
- 2) the meaning of meaning formation.

To realize the motive, it is necessary to include certain mental properties, such as experience and reflection, which are associated with actions, in the cultural and conceptual system. *Существуют два вида мотивов:*

1. meaning-forming motives. They encourage activity and increase its individual semantic meaning.
2. stimulating motives. Although they are motivational in nature, they still do not have a sense-making component (for example, a person who is devoted to his work does not receive material encouragement).

V.K. Vilyunas believes that “motivation is the unity of indicators, systems, functions that ensure the appearance at the psychological level of stimulating vital tasks, that is, guiding behavior towards satisfaction. At the level of the psychological level, only certain links in the process of satisfying motivating factors are established, which imply active actions in a changeable environment and require the development of a reaction according to the situation” [60].

Also, motivations, the essence of which is the consciousness of motivation in activity, are considered to be one of the elements of the motivational readiness of students to form volunteer activities. Due to the fact that motives are connected from desires, these same motives can be produced in the likeness. The rationale for this “basic mental indicators” are used in the ranking of motives. All groups of motives can be divided into types. These are types such as: cognitive, guiding and reserve (resource) conducting. Any of the three types can be educational.

The stage of motivational development ends with the identification of indicators that characterize the situation of preparing a young person for volunteering. The orientation

structure forms values that characterize both ideological, reflex and semantic qualities of a person. "Using psychological attitudes (A.M.Volkov, Thinking, V.T.Chichikin), we identify the types of motivational orientation of personality values" [22].

According to the materials presented by A.G.Asmolov, the installations are divided into the following levels: "semantic, which guarantee the readiness of the process, give a stable and harmonious development), purposeful (manifested at the pretentious stage) and operational, the level of orientation (has distinctive characters, prerequisites, calculating terms and conditions of work)" [9].

The development of the motivational readiness of students to form volunteer activities meets difficulties and problems on its way. In our opinion, the main methods of developing students' motivational readiness to form volunteer activities are the attitude to humane human qualities, humanity, kindness, morality, decency, hope for victory and good luck. Agreement with these orientations is a value basis for students. This gives them meaning and an incentive for development, gives motivation for volunteering.

The process of formation of motivational readiness and preparation of students for the implementation of volunteer activities is accompanied by diagnostics; consulting on the problems of formation of motivational readiness and preparation of students for the implementation of volunteer activities; activation and control of independent professional development and training; trainings of personal and professional development and self-development; trainings of self-government, self-regulation of the emotional sphere; maintaining a notebook of self-observation and self-development, as well as organizational and pedagogical support, trainings-meetings with volunteers of educational institutions [30].

The process of formation of motivational readiness and preparation of young people for the implementation of volunteer activities is divided into four interrelated stages:

- the diagnostic stage is associated with the diagnosis of the level of formation of motivational readiness and preparation of students for the implementation of volunteer activities, with the identification of their needs, interests, motives, potential;
- the preparatory stage is associated with the organization of the process of formation of motivational readiness and preparation of students for the implementation of volunteer activities, the development of methods for the formation of motivational readiness and preparation of students for the implementation of volunteer activities, taking into account the specific personal capabilities and aspirations of students;
- at the stage of practical implementation, the consistent implementation of the impact by specific performers is carried out at the appointed time and time, comparison and measurement of the results with the criteria for the formation of motivational readiness and preparation of student youth for the implementation of volunteer activities;
- at the evaluation stage, the changes that have occurred in the level of formation of motivational orientation and preparation of students for the implementation of volunteer

activities are recorded, the effectiveness of the process of formation of motivational readiness and preparation of the younger generation for the implementation of volunteering is evaluated.

The result of the simulated process is the achievement of the set goal - the formation of motivational readiness and preparation of students for the implementation of volunteer activities. In the study, we have determined the criteria and indicators of the formation of motivational readiness and the preparation of students for the implementation of volunteer activities.

Indicators of the personal criterion are a sufficient level of reflection, developed empathy, low level of conflict, communicative culture, balance;

The indicators of the motivational criterion are the dominant motives and orientation of students to acquire knowledge, skills and abilities in the field of volunteer work, efficiency and diligence in carrying out volunteer work, a sufficient level of motivation in achieving volunteer success, the manifestation of students' desire for self-development and self-improvement, the need for students to achieve; cognitive criterion - knowledge of the main legislative and regulatory documents on education and protection of citizens' rights, knowledge of the conceptual apparatus and terminology in the field of volunteer activity, knowledge of technologies and methods of preventive, correctional, rehabilitation work with citizens, knowledge of the forms and principles of planning various types of volunteer activities, knowledge of technologies for diagnosing and monitoring volunteer phenomena; the activity criterion is characterized by the ability to implement the requirements of normative legal documents in their practical activities, the ability to use scientific terminology in their practical activities, the ability to use the potential of various technologies and techniques in the field of preventive, correctional, rehabilitation activities with citizens, the ability to apply various forms and structures in the field of various volunteer activities, knowledge of diagnostic methods and monitoring in the field of volunteer activity [32].

The methodology of formation of motivational readiness and preparation of students for the implementation of volunteer activities refers to the methods of influence and is implemented in three successive stages.

The first stage includes the diagnosis of the main indicators, such as the installation motives of volunteer activity, professionally important qualities, professional awareness of the future volunteer, synthesis of skills and abilities necessary to carry out volunteer activities.

The second stage involves the creation of conditions for the formation of motivational orientation and preparation of students for the implementation of volunteer activities and self-improvement of students, the disclosure of students' creative potential (providing individual advice on building a student's self-development strategy; formula games, business games, trainings for personal and professional volunteer development and self-development, etc.), the development of students' independence in overcoming difficulties in the process of preparing for volunteer work.

The third stage is connected with the discussion of the previous stages of volunteer activity, the statement of the fact of solving volunteer problems, the comprehension of new life experience, with students' self-knowledge of themselves from the position of the subject of volunteering, realizing the need for self-transformation.

Analysis of the state of the problem of formation of students' motivational readiness for volunteer activity revealed insufficient readiness of students to carry out this type of activity. When organizing experimental work on the formation of motivational readiness for the procedural self-realization of the individual, the peculiarities of students' activities in the process of study and pedagogical practice were taken into account.

Theoretical prerequisites were the basis for conducting experimental work on the formation of students' motivational readiness for self-realization of volunteer activity on the basis of Pavlodar State Pedagogical University.

The study involved 82 students of the specialty "Social Pedagogy" (experimental and control group). The first control group included 44 people, it did not purposefully create any conditions for the formation of motivational readiness and self-realization of students. The other group was experimental - 38 people, in which the technology we developed for the formation of motivational readiness for volunteer activity was carried out.

Based on the analysis of psychological and pedagogical literature, the results of a survey of the student body, indicators were established that are not only an integral part of each of the components, but also correspond to these qualities of the student's personality. Indicators of the development of students' motivational readiness allow us to assess the changes occurring at all stages of work with students, as well as to determine the degree of formation of its components (target, cognitive, procedural-activity, reflexive).

Table 4.

Components of students' motivational readiness

| Components | Component indicators |
|---------------------|--|
| Target | The presence of personal meaning of volunteer activity; Awareness of the motives of volunteering to help people Responsibility for decisions taken; Demanding of yourself as a specialist; The need for self-knowledge |
| Cognitive | Availability of general and specialized knowledge; Ability to organize independent volunteer activities. Knowledge of the social aspects of volunteering. Methods of interaction with state and non-state bodies. |
| Procedural-activity | Striving for self-realization in volunteer activities; Ability to identify problems and ways to solve them. |
| Reflexive | The ability to analyze their own volunteer activities. Adaptability to constantly changing conditions. Manifestation of motivation for volunteering. |

The target component determines for the student the presence of purposefulness in the activity, is associated with the satisfaction of motives, the need to realize their capabilities and the ability to achieve their goals.

The cognitive component reflects the presence of a complex of knowledge and skills that contribute to understanding the essence and specifics of volunteer activity.

The procedural- activity component is aimed at self-affirmation of the student in volunteer activities. [32].

The reflexive component of University students is aimed at understanding themselves as a subject of volunteer activity.

In the motivational readiness of university students, we have identified the following levels of development: low, medium, high, and higher.

When evaluating each indicator, we used a 4-level scale:

5 points – the indicator is pronounced and stable;

4 points - the indicator is noticeably pronounced and quite stable;

3 points - the indicator is expressed, but the manifestation in the student's volunteer activity is unstable;

2 points – the indicator is clearly not expressed enough, it is not stable.

The study and assessment of the level of motivational readiness for volunteer activity was carried out according to the methodology, the essence of which is that the digital indicators obtained by the method of expert assessments were compared with the qualitative quantitative characteristics of 4 levels of motivational readiness for volunteer activity.

We have conditionally identified four groups of students with different levels of motivational readiness for volunteer activity:

1. Students with a low level of motivational readiness, having weakly expressed indicators, which amounted to 2.0 points.

2. Students with an average level of motivation readiness had a higher severity of indicators, which was 3.0 points.

3. Students with a high level of motivational readiness had markedly pronounced and fairly stable indicators, which amounted to 4.0 points.

4. Students with the highest level of motivational readiness for volunteer activity had pronounced and stable indicators corresponding to 5.0 points.

The materials of the conducted research prove that this technique shows the dynamics of the formation of motivational readiness for volunteer activity. Of particular importance is also the fact that it is of a correctional and developmental nature, which helps the student to think about his activities, about the development of his needs for participation in volunteering. The level of readiness may vary under the influence of various factors.

Table 5.

Formation of motivational readiness of university students for volunteer activity

| Stages | Tasks | Forms and methods of implementation of activities | Result |
|--|---|--|---|
| Diagnostic (analytical) | 1. To form a value attitude to volunteer activity 2. Identification and development of the need for volunteer activity | Definition of the goals and objectives of volunteer activity. Conversations with volunteer leaders. Consultations with university teachers | - development of needs for volunteer activity - mastering the meanings of volunteer activity - improvement of various forms of volunteer activity |
| Preparatory | 1. Determine the essence and specifics of volunteer activity 2. To form the motivational orientation of students to the implementation of volunteer activities | Development of the content of volunteer activities. Drawing up individual plans. | - finding ways to solve problems in volunteer activities. - development of skills to create volunteer projects. |
| Operational (practical implementation) | 1. Establish the tactics of volunteer activity. 2. To improve skills and abilities aimed at solving problematic situations in volunteer activities | Drawing up personal plans for volunteering. Creation of the "School of Excellence", "School of the Novice Volunteer" | -improvement of the individual style of volunteer activity. -improvement of youth activities. |
| Estimated | Improve and adjust volunteer activities | Organization of control and self-control over the progress and results of volunteer activities | - assessment of the success of the volunteer activities carried out. -successful participation in projects |

2.2 ANALYSIS OF THE RESEARCH RESULTS

In this section, the analysis of experimental work on the formation of students' motivational readiness for volunteer activity is carried out. During the experimental work, the analysis of the obtained diagnostic data was carried out and the effectiveness of the proposed content on the formation of students' motivational readiness was determined.

When determining the system of formation of motivational readiness for volunteer activity, we used the modeling method. Modeling allows a deeper understanding of the features of the formation of motivational readiness for volunteer activity.

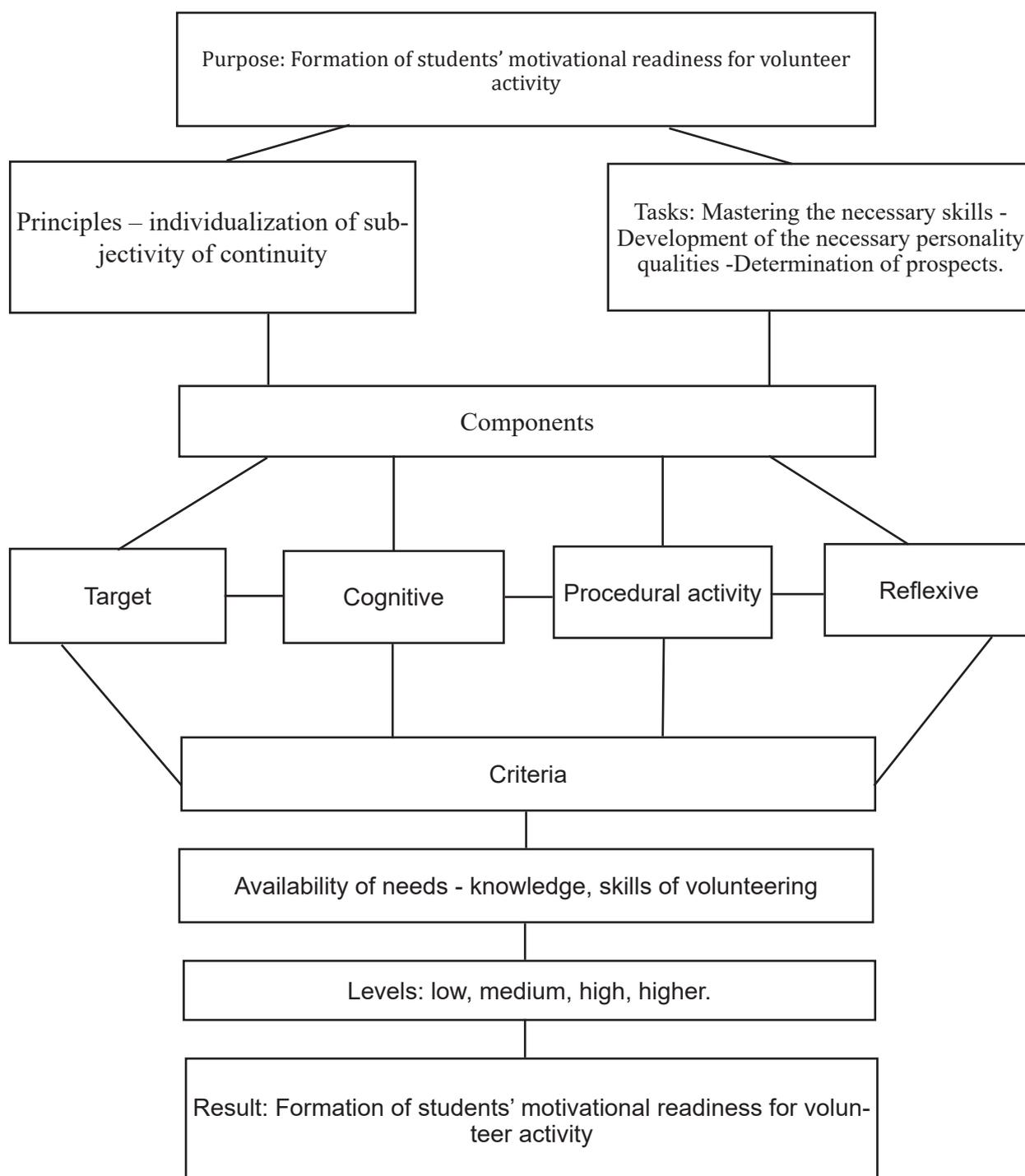


Fig. 1 Model of formation of students' motivational readiness for volunteer activity

The works of V.G. Afanasyev, B.A. Glinsky, B.S. Dynin, A.N. Kochergin, N.M. Mammedov, I.V. Novikov and others are devoted to modeling as a method of scientific cognition. As a way of studying pedagogical phenomena and the management of the pedagogical process, modeling was used in the works of S.I. Arkhangelsky, B.S. Gershunsky, I.A. Eliseeva, I.F. Isaev, V.K. Lukashevich, A.N. Orlov, V.G. Pryanikov, V.A. Slastenin, I.K. Shalaev, etc.

Model (from Lat. —modulus- measure, yardstick, sample, norm) in a broad sense -

an image (including conditional or mental — image, description, diagrams, drawing, graph, plan, map, etc.) or a prototype (sample) of an object and a system of objects (the “original” of this model), used under certain conditions as their “substitute” or “representative”. B.A. Glinsky considers the natural connection of elements included in integral objects to be an objective possibility of modeling [25, p.23].

The elements included in the subject must naturally agree with each other, at the same time, the elements and relationships that make up the model must correspond to the elements and relationships belonging to the original. The original is an object of direct interest to the researcher and replaced by a model, however, the original is understood as “not an integral object in its qualitative and quantitative specificity in all the richness of various properties, connections and relationships, namely those that interest the researcher.”

The object of our modeling is the process of formation of motivational readiness for volunteer activity.

When studying the epistemological nature of the simulated object, the correct organization of the modeling process, awareness of the role of each stage is of particular importance. In our study, we relied on the structure of the modeling process proposed by B.A. Glinsky, who identifies the target, process-activity, cognitive and reflexive components [25, p.15].

At the beginning of our study, the tasks of modeling the formation of motivational readiness for volunteer activity were set, its subject was determined, and the accumulated research experience was analyzed. After the analysis, we came to the conclusion that it is advisable to introduce a model in the process of motivational readiness for volunteer activity. At the second stage of modeling, work should be carried out to create an adequate structural and functional model for the formation of motivational readiness for volunteer activity. At the third stage of creation, the model was subjected to theoretical analysis and experimental verification. In the context of professional activity, at the fourth stage of modeling the formation of motivational readiness for volunteer activity, the knowledge gained during the study of the model was transferred to the original. The factors determining the accuracy of the simulation results are: the degree of conformity of the model to the original, the degree of knowledge of the model, the convenience of operating it, the probability of changes in the qualitative and quantitative characteristics of the process due to changes in some parameters of the model; the reliability of interpretation of the results of the study of the model.

When constructing a model for the formation of motivational readiness for volunteer activity, there is a need to determine its type. Based on the analysis of the classification of models identified in science and practice, a structural and functional model was chosen. The choice of this model is due to the fact that, firstly, it is impossible to identify the essence of any object without revealing its structure, and secondly, several models can be created for the same original. The need to identify the essence of the formation of motivational readiness for volunteer activity led to the choice of not only the structural, but also the functional type

of the model being created. A functional model is one that imitates the way the original behaves.

The essence of an object cannot be known except through its manifestation, functioning. "Function, as a certain stable, characteristic way of behavior for this system, is one of the most important aspects of the essence of this system - one of its most internal characteristics" [37, p.123]. Determining the structure of formation of motivational readiness for volunteer activity required its functional analysis, structure. Thus, the necessity of creating a structural and functional model is justified. The structural and functional model of the formation of professional motivational readiness for volunteering has been developed taking into account the directions of modernization of higher professional education, its implementation ensures the mastery of students – future volunteers in the process of training relevant competencies.

According to A.V. Khutorsky, in pedagogical systems goals are not only the anticipated result of pedagogical activity, but also the basis of its organization. Therefore, the target block of preparation of motivational readiness for volunteer activity is represented by a general goal, the solution of which provides training in this field of activity. The goal is to form a motivational readiness for volunteer activity. Achieving this goal is possible in the case of solving a number of tasks related to mastering the necessary competencies and developing the necessary personality qualities that ensure the effectiveness of volunteer activity [141].

The next structural unit of the model of formation of motivational readiness for volunteer activity are the principles on the basis of which it is implemented. Defining the principles of formation of motivational readiness for volunteer activity, we rely on the approach proposed by A.N. Orlov. Our model includes the principles of: individualization, subjectivity, continuity.

As can be seen from the model, the main components of students' motivational readiness for volunteer activity are: targeted, cognitive, process-activity, reflexive. In the experimental work, the formation of these components in volunteer activity was analyzed.

In the process of experimental work, we assumed that if a stable positive dynamics of the development of components in the experimental group is recorded during the formation of the level of readiness for volunteer activity, and at the same time the quality increase in it will be higher than in the control group, then the work we organized can be considered effective.

The determination of the level of formation of the components of motivational readiness for volunteer activity of students was carried out at the beginning and at the end of the experimental work, which contributed to the determination of the effectiveness of the work carried out at the final stage.

In the process of experimental work to test the model of formation of motivational readiness, control and experimental groups were selected.

The number of students in each of the 2 groups was: control - 44 people and experimental - 38 people.

To confirm the homogeneity of the selected groups, it is necessary to calculate the Student coefficient, which will show if t is calculated $< t$ table, then the groups are homogeneous and they can be taken for the experiment.

Individual coefficients of completeness of the questionnaire.

$$K_i = Z_i / Z_{\max}$$

Z_i is the number of points scored by the i -th teacher in the group

Z_{\max} is the maximum number of points that a teacher could score in a group.

The average value of the completeness coefficient of the questionnaire.

Where N is the number of students in the group.

To begin with, it is necessary to calculate the individual coefficients of completeness of the questionnaire, the average value of the coefficient of completeness of the questionnaire, the modulus of deviation, variance, quadratic mean, or standard deviation.

Knowing the average value of the coefficients of completeness of the questionnaire from two samples of the control and experimental groups k experts and k controls, variances and the number of people in the groups, you can compare the results with each other.

To do this, we find the experimental value of the Student's coefficient t .

For our case, when calculating the target component of students' readiness between the control and experimental groups, the Student coefficient is equal to ($s_{sch} = 0.82$, cognitive - $t_{ch} = 1.01$, procedural-activity - $t_{ac} = 0.76$, reflexive - $t_{rh} = 0.53$). From this we can conclude that there was no statistical difference between the groups we selected, in other words, the selected control and experimental groups are equivalent (homogeneous).

The initial level of formation of the components of motivational readiness is shown in the table.

The table shows that 21.1% (8 people) of students in the experimental group had a low level of development of the target, process-activity and reflexive components.

The target component was at an average level of development in 21.1% (8 people), at a high level — 36.8% (14 people), at the highest 21.1% (8 people).

The reflexive component was at the average level of 26.3% (10 people), high in 36.8% (14 people), the highest 15.8% (6 people).

15.8% (6 people) of students in the experimental group had a cognitive component at the average level, and 42.1% (16 people) and 15.8% (6 people) of students had it at a high and highest level of development, respectively.

The procedural and activity component was at an average level in 42.1% (16 people), at a high level - 15.8% (6 people), at the highest - 21.1% (8 people). In the control group, the survey results were similar.

Thus, the analysis of quantitative indicators of readiness development at the beginning of the experiment allowed us to conclude that there is a minimal difference between the students of the experimental and control groups.

The final "measurement" of the level of formation of motivational readiness was carried

out at the end of the experimental work. Let's consider the changes after the formative experiment, presented in the table.

The data in the tables show that during the experiment, the level of motivational readiness changed significantly in the experimental group and slightly in the control group. A comparative analysis of the data obtained confirms our observations.

In the control group, the indicator of students who are at a low level decreased: the target component was 4.5% (13.6%), the procedural-activity component was 22.7% (36.4%).

In the experimental group, there is no indicator of a low level of target and procedural activity, the indicators of the motivational-target component have changed: the average level is 10.5% (21.1%), the high level is 42.1% (36.8%), the highest is 47.4% (211%).

The following changes were recorded in the procedural and activity component: the average level of 21.1% (27.3%), the high level of 31.6% (22.7%), the highest 47.4% (13.6%). In the reflexive component, the following indicators were noted: low 5.3% (21.1%), average 26.3% (26.3%), high 42.1% (36.3%), highest 26.3% (15.8%).

The indicators of the cognitive component are as follows: low 5.3% (26.3%), average 21.1% (15.8%), high 26.3% (42.1%), highest 47.4% (15.8%).

Knowing the average value of the coefficients of the two samples of the control and experimental groups, we find the experimental value of the Student's coefficient equal to $v=39$ ($N_{\text{experimental}} = 44, N_{\text{control}} = 38$) ($\alpha = P = 0.05, t = 2.021$).

For our case, when calculating the target component of motivational readiness for volunteer activity between the control and experimental groups, the Student coefficient is equal to:

t calculation = 0.82, cognitive - t calculation = 1.01,

procedural-activity t calculation = 0.76,

reflexive - t calculation = 0.53.

From this we can conclude that there was no statistical difference between the groups we selected, in other words, the selected control and experimental groups are equivalent (homogeneous).

The initial level of formation of the components of motivational readiness for volunteer activity is shown in the table:

Table 6.

Experimental group before the experiment

| Readiness level | Target | Procedural- activity | Cognitive | Reflexive |
|-----------------|--------|----------------------|-----------|-----------|
| low | 21,1% | 21,1% | 26,3% | 21,1% |
| medium | 21,1% | 26,3% | 15,8% | 42,1% |
| high | 36,8% | 36,8% | 42,1% | 15,8% |
| highest | 21,1% | 15,8% | 15,8% | 21,1% |

The experimental group before the experiment.

The table shows that 21.1% (8 people) of students in the experimental group had a low level of development of the target component, process-activity and reflexive components. The cognitive component was at a low level in 26.3% (10 people) of students. The target component was at an average level of development in 21.1%, at a high level – 36.8%, at the highest 21.1%. The reflexive component was at the average level in 26.3%, high in 36.8%, and highest in 15.8% of students.

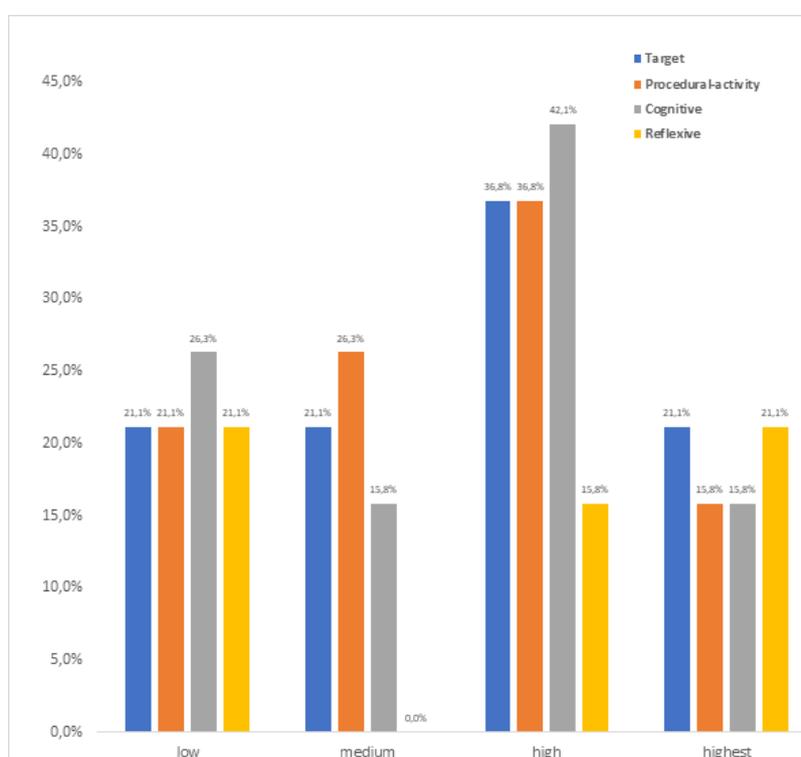
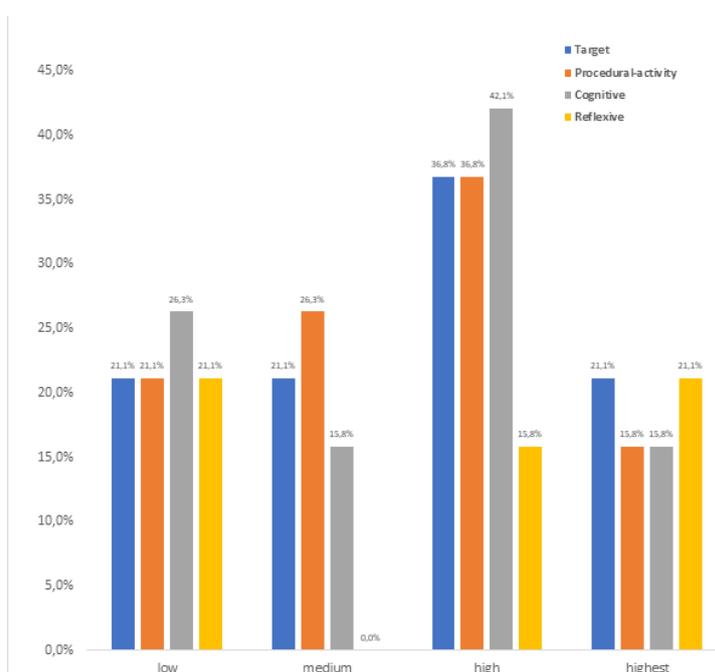


Fig. 2.1 Experimental group before the experiment

Table 7.

Control group before the experiment

| Readiness level | Target | Procedural- activity | Cognitive | Reflexive |
|-----------------|--------|----------------------|-----------|-----------|
| low | 13,6% | 22,7% | 13,6% | 36,4% |
| medium | 22,7 | 36,4% | 27,3% | 27,3% |
| high | 36,4% | 22,7% | 36,4% | 22,7% |
| highest | 27,3% | 18,2% | 22,7% | 13,6% |

**Fig. 2.2 Control group before the experiment**

In the control group, the survey results were similar. Thus, the analysis of quantitative indicators of readiness development, and the beginning of the experiment allowed us to conclude that there was a minimal difference between the students of the experimental and control groups.

The table shows the results of the Target component, cognitive component, process-activity component, reflexive component after the experiment in the conducted groups: low, medium, high, highest. As well as the results of the student's criterion after the experiment.

After the experimental work, we carried out repeated statistical processing of the data in order to clarify the state of the Control group and the experimental group. The results are shown in the table:

Table 8.

CG and EG after the experiment

| Name of groups | Target | | Procedural-activity | | Cognitive | | Reflexive | |
|--|--------|-------|---------------------|-------|-----------|-------|-----------|-------|
| | C | E | C | E | C | E | C | E |
| low | 4,5% | 0,0% | 18,2% | 5,3% | 9,1% | 5,3% | 22,7% | 0,0% |
| medium | 27,3% | 10,5% | 31,8% | 26,3% | 36,4% | 21,1% | 31,8% | 21,1% |
| high | 36,4% | 42,1% | 31,8% | 42,1% | 31,8% | 26,3% | 27,3% | 31,6% |
| highest | 31,8% | 47,4% | 18,2% | 26,3% | 22,7% | 47,4% | 18,2% | 47,4% |
| Student's criterion after the experiment | 2,46 | | 2,49 | | 2,37 | | 2,89 | |

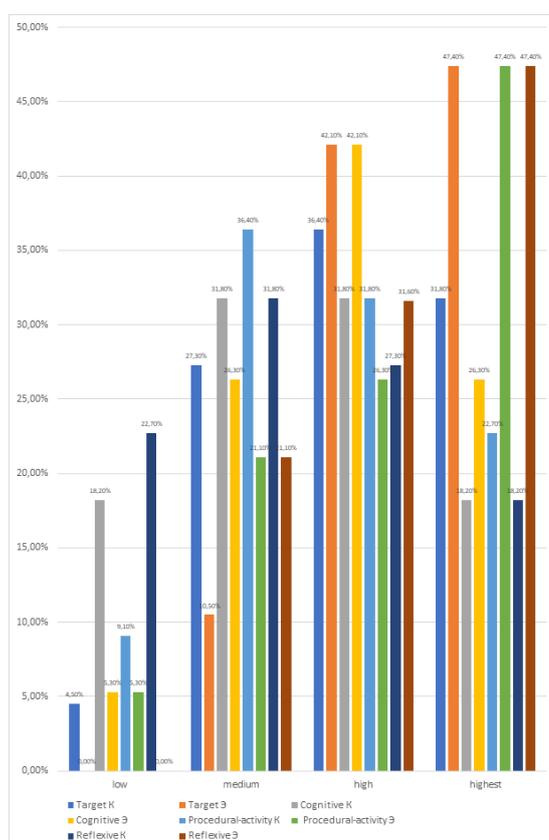


Fig. 2.3 Diagram of CG and EG after the experiment

After the experimental work, we carried out work to determine the Student's criterion. The results are shown in the diagram.

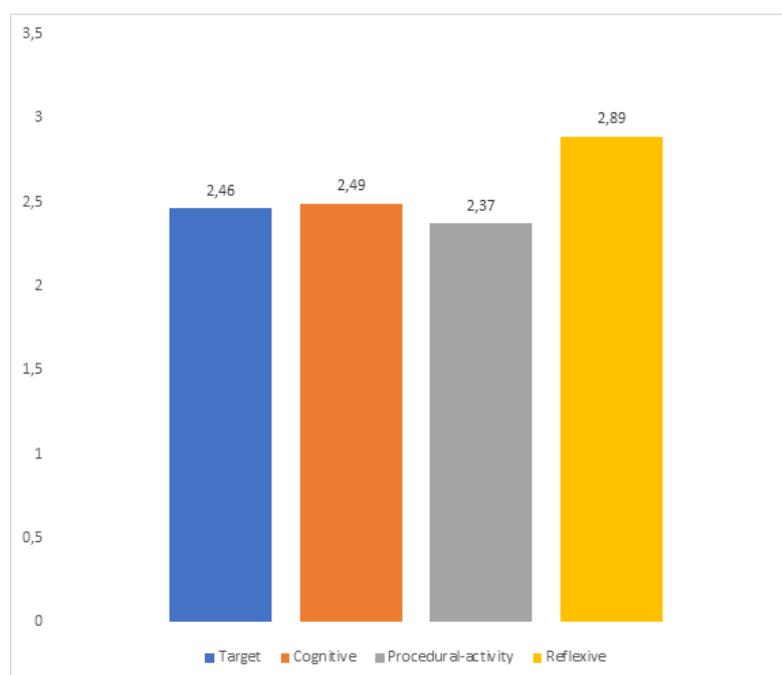


Fig. 2.4 Student's criterion after the experiment

The results of statistical processing showed that the value of the Student's coefficient has changed (for example, Table $t = 2.021$, and the target $t = 2.37$; reflexive $t = 2.49$; cognitive $t = 2.37$; procedural activity $t = 2.89$), which allows us to conclude that there is a statically significant difference between the control and experimental groups.

Summing up the results of the experimental work, it should be noted

- students of the experimental group are at a higher level of motivational readiness for volunteer activity

- comparing the components of readiness, we can state the fact that the students of the EG during the experimental work had a higher level of development of the target, cognitive, process-activity components, while the students of the control group changed the indicators of such components as target and process-activity.

As the results of experimental work show, the effectiveness of the formation of motivational readiness and preparation of students for the implementation of the volunteer movement depends on the compliance of the content of education at the university with modern and predictable trends in the development of volunteer activity. The content of training and education of students should change rapidly with the appearance of innovations in the upcoming volunteer work, technology, organization of volunteer activities. Deep, qualitative changes in the field of volunteer activity, the need to master the technologies of productive volunteer activity in a short time require that every graduate of a socio-pedagogical university has a sense of the new, sees the prospect of developing his specialty, has a high general professional and special training.

The conducted experimental work showed that the students of the experimental group confidently possess knowledge about the basics of volunteer activity, scientific

methods of managing the process of volunteer activity in educational institutions and educational collectives.

Comprehensive compliance with socio-pedagogical conditions in the educational process of higher professional education institutions contributes to the improvement of educational and methodological work and is an important way to increase the effectiveness of the process of formation of motivational readiness and preparation of student youth for the implementation of volunteer activities.

Thus, we have developed a model for the formation of motivational readiness and preparation of students for the implementation of volunteer activities.

The socio-pedagogical conditions of the process of formation of motivational readiness and preparation of students for the implementation of volunteer activities are identified and substantiated, taking into account: the orientation of the educational process to the development of socially significant personality qualities of a specialist with a higher professional education; compliance of the content of training with modern trends in volunteer practice, providing for the development of volunteer knowledge based on the realization of the potential of social institutions.

The results of the study are recommended for practical use in the educational process of the university of the model of formation of motivational readiness and preparation of students for the implementation of volunteer activities, testing of the methodology of formation of motivational readiness and preparation of students for the implementation of volunteering, development of diagnostic tools to identify the level of formation of motivational readiness and preparation of students for the implementation of volunteer activities.

The research materials can be used in the educational process with students in the study of humanities, during the development of individual and group programs and strategies for self-improvement of the student's personality.

The results of the study are aimed at further improving the learning process of university students in order to increase their readiness for volunteer activity.

After the experiment was completed, after analyzing the results, the following results were summed up:

- motivational readiness and preparation of students for the formation of volunteer activity determines the desire of students to acquire new knowledge and skills in the field of psychology; the need to be among people, in society, the desire to help others, to help those in need, the attraction to new acquaintances and new connections;

- student youth activate themselves to volunteering by various methods, such as: awareness of the significance of their actions, a regular desire to help the people;

- by the end of the study, young people are thinking and worrying about further work as a volunteer;

- within the walls of the university, it is planned for volunteer students to pass various

topics-psychological seminars, lectures, developmental trainings. This type of activity enriches knowledge and teaches young volunteers in their hard gratuitous work;

-At the university, it is necessary to encourage student volunteers for motivational activities.

Firstly, stimulating classes are seminars, educational trainings, lectures, practical classes, etc.

Secondly, an experiment can be attributed as an incentive aimed at volunteering. This experiment involves that students independently choose the field of activity, type and range of services provided. It depends on interest, enthusiasm, life values, desire and abilities.

Along with this, incentives include remuneration and the provision of invitation cards for student volunteers to events held by various organizations;

- list of motivation of students:

First of all, this is the desire for friendly and business ties, communication with each other; in second place is the desire to gain new knowledge; in addition to these motives in volunteering, experts identify a motive as a desire to help, a desire to share life issues, a desire to help resolve these issues, we will highlight another motive. This is a motive for how to feel your need, usefulness, importance to people.

Based on the results of the research analysis, we have drawn conclusions:

1. Motivational activity is a stimulating process of one person or an entire group to take actions that are aimed at solving problems. Motives are needed for the effective execution of set goals and planned actions. External factors that encourage a person to a certain work, we call an incentive. Human needs are directly related to motivation. The desires of each person form their own structure that determines the character and way of life of the people. Until the need of a person of the lower stage is satisfied, at least part of it, the desire and aspiration of the higher stages are not stimulated.

2. As a result of the work, the main factors of motivational orientation and preparation of students for the formation of volunteer activity were identified. Gratuitous work, selfless intentions, volunteer desire to help are the main motivation factors.

Being in a volunteer club means helping and working for the people, that is, without pay.

Payment for them is grateful eyes and kind words. It is known that those who begin to engage in gratuitous work set certain goals for themselves. These goals include self-improvement, self-search; the desire to help a stranger selflessly, the need to share their problems and experiences, the desire to learn new things.

People join the ranks of volunteers not because of material benefits, but for the sake of satisfying the needs of society. The subculture of volunteer activity does not include forced labor, but voluntary labor. Each volunteer works for free, without payment, only on his own motives and attraction.

3. Based on the materials of the theoretical analysis, the signs of the motivational

orientation of the volunteers were determined. As a result, it was noted that one of the most widely recognized methods of motivational activity of volunteer activity is: gratitude and appreciation to volunteers, training sessions (clubs, sections, lectures, seminars, trainings), regular communication in clubs, providing a volunteer with the opportunity to participate in various competitions held by enterprises, the allocation of the necessary financial remuneration, assistance (a letter of thanks, a gift, a certificate, etc.). The management of the institution in which volunteers work is obliged from time to time to encourage volunteers, thereby rewarding them to increase the motivation orientation and increase the performance of the enterprise.

Consequently, the entry of students into the ranks of volunteers changes the worldview of these same students and shows a positive result. This is primarily for the benefit of the volunteer himself and the entire state. Through gratuitous help and a sense of compassion, they help the development and upbringing of the younger generation, quench their thirst for communication, cultivate self-respect, awareness of usefulness, form universal human qualities, set up young people to adhere to their moral principles and be spiritually satisfied with their disinterested deeds.

In this paragraph, an attempt is made to develop a technology for the formation of motivational readiness for volunteering, which is based on the following provisions:

- the technology of formation of motivational readiness for volunteer activity is based on the idea of the cyclicity of the studied process;
- the technology functions through certain stages that have clearly defined tasks;
- the technology of formation of motivational readiness for volunteer activity is an integral part of university training.

At the present time, at the stage of formation and development of our state, a policy is being formed that characterizes the modernization of the levels of the entire society. Including the field of education, because one of the main goals is to educate independent, creative and educated citizens of the country.

At the moment, the activation of the humanitarian content of education, the renewal of the volumes, the composition of the disciplines being mastered is predetermined by increased obligations and requirements for professionals, including teachers-specialists in the social sphere (Utegenov, Y., et al. ((2014); Sakenov, D.Zh., ital. ((2012); Sibirskaya, E.V. (2011) [12,13,14].

Today, at the same time, some students of higher educational institutions are not fully interested and are not ready to solve professional problems, and are also not ready to join the ranks of volunteers (Ostrianko, T. S. (2014); Baymukanova M. T., et al. (2013) [1,10].

Important motives for this problem are: low level of motivation, low indicators of Knowledge skills skills, people's experience, illiteracy of personal psychological and pedagogical properties, that is, weak motivational orientation and preparation of young people for the formation of a volunteer organization. These attitudes and regulations do

not provide the necessary high indicator of the motivational orientation of student youth to the formation of volunteerism, which meets the requirements of practical actions, and defines the task and problem of researching rational methods of effective growth, also due to aspects of related humanitarian subjects.

The study of scientific disciplines and literature revealed that, despite the wide popularity and prevalence, the meaning of the terminology, the motivational orientation of the younger generation to the formation of volunteer activity, the scope, nature and content remain controversial. There is still no exact explanation and interpretation in the explanation of this term. The study of the scientific bibliography has identified two main methodologies for the perception of the development of the motivational orientation of student youth to the formation of volunteer activity.

Followers of the functional-structural method (Zastrow C.(1996); Rakhimbekova, G.O., et al. (2015); Celce-Murcia, et al. (1995); Budnik, O.B. (2013) observe and study the formation of the motivational orientation of students to the formation of volunteer activity at the basis of mental processes, the formation of these processes is called an important indicator for improving the result of motivational-professional activity [16,11,4, 3].;

Motivation is characterized as a short-term or long-term stage, where the mental component functions, as the ability to mobilize the physical and mental potentials that are necessary for the successful achievement of results. Followers of the individual-personal method (Gorenkova.M.(2012); Onalbek, Zh.K., et al. (2013); Henner, E.K. (2004); VipinKumarSharma.(2015) characterize the formation of a motivational orientation and the preparation of the younger generation for the formation of volunteer activity as a persistent feature of the individual, the identification of all personal qualities that ensure the ability to effectively conduct processes; generalization of individual properties of a person, revealing her aptitude for work [15,9,6, 5].

So, as a result of the experiment, a disagreement was found between the traditional obligations to the system of motivational orientation development and the preparation of student youth for the formation of volunteerism and the weak level of motivational orientation of young people to the formation of volunteer activity.

Consequently, the low indicator of the theory and practice of this issue, the fact of the above disagreement suggests that our analysis is relevant in the pedagogical field and requires new developments.

The methodology of the analysis is determined by: an activity and personal method that provides a commonality of these links during the preparatory work of a young teacher; a promising method that considers career guidance training as the core of the formation of professional critical issues; an orientation-system method; the concept of pedagogical mastery; the concept of actions; the theory of educational management; the theory of independent independent selection as the principle of formation; the concept of formation of higher professional and pedagogical education.

The following methods and methods were used in the analysis: the theoretical method is the study of literature on the development of the motivational orientation of student youth to the formation of volunteer activity, this method is adopted, since it is a method of accumulation, a system of scientific knowledge that characterizes the analytical function, the meaning of research, the selection of the direction of analysis, the establishment of goals, the definition of methods and methods of analysis; the method of implementing the theoretical foundations of the analysis was adopted as a method of professionally classified suitability of youth students, a system of issues of development of the motivational orientation of student youth to the formation of volunteering; the objective (empirical) method was chosen as a method of implementation and argument of the construction of motivational orientation and preparation of students for the formation of volunteer activity, through the implementation of a formative and ascertaining pedagogical study of the stage of development of motivational orientation and preparation of young people for the formation of volunteer activity, characterizing itself in the form of auxiliary resources of the survey methodology, including mathematical calculation, statistical analysis, modeling and observational study based on the results of the development of motivational orientation and readiness of student youth for the formation of volunteer activity; the methodology of qualitative and quantitative research of the available indicators was adopted as a method of systematic analysis and synthesis of these experimental indicators of the stage of development and formation of the motivational orientation of students to improve volunteering, to review the experiment indicators, to form the results, generalization and designation of types of future research work on the implementation of the motivational orientation of youth / students to the formation of volunteer activities.

Experimental base: Pavlodar State Pedagogical University. The experiment involved young people in the number of thirty people who are trained in the specialty "Social Pedagogy" (experimental group) and control groups.

According to the results of the initial stage, the quantitative composition of students with a higher indicator of the formation of the motivational orientation of students to the development of volunteer activity showed a higher result in the control group, with a lower result in the research group, the difference in the number of students of a higher educational institution with an average indicator of training in the control group and the study group is insignificant.

According to the results of the next stage (after the research influence), dynamic changes in the indicators of the formation of the motivational orientation of applicants to the formation of volunteering among the student youth of the control group are minimal. In the study group, there is a noticeable increase in the indicators of formation of motivational readiness for the development of volunteer activity. Significant changes in the score in the study group are one of the proofs of the truth of the given factual and theoretical methods.

Based on the results of the experiment, it can be concluded that the structure of

the process of assessing the degree of formation of the motivational readiness of students of higher educational institutions for the development of volunteerism invested in the algorithm of motivational orientation and preparation of the younger generation for the formation of volunteer activity make it possible to successfully solve the problems and tasks of pedagogy. In the study group, the degree of formation of students' motivational readiness for the development of volunteerism has increased, which indicates the reliability of the fact that the use of modeling subjects included in the main methodology of the formation of students' motivational readiness for the development of volunteerism in the work system makes it possible to increase the effectiveness of the teaching of students and, of course, the indicator of the formation of motivational readiness of young people to become volunteers.

As a result of our analysis, the meaning of "Motivational readiness and preparation of students for the formation of volunteer activity" is indicated, characterizing a purposeful, systematic action, which includes work in the system of all components in the field of education to develop individual professional qualities of specialists, mastering generalized psychological and pedagogical knowledge, skills and skills of volunteer activity, the formation of organizational skills and implementation of gratuitous work with people of different categories.

During the experiment, it was revealed that the essence of the system of development of students' motivational readiness to accept volunteering, which includes the ratio of knowledge, skills about the content and properties of volunteer work, the presence of experience in communicating with people, skill in drawing up plans, the ability to organize and conduct research in the socio-pedagogical sphere, harmony of personal and professional forms social worker, the desire to constantly develop and improve, at the heart of his experience is the ability to quickly take action in solving the tasks set on the issues of correction, adaptation, adjustment, rehabilitation of people.

The study and analysis of research literature, world experience and advanced technologies for the formation of motivational readiness and preparation of students for the formation of volunteer activity shows its specificity: the process of formation of motivational readiness and preparation of young people for the formation of volunteer activity implies a fundamentally peculiar social and pedagogical work in the structure of upbringing and education; but if the shortcomings in the motivational work of students to master the Knowledge skills are not yet stable, then they need to be corrected using pedagogical means of education and teaching; each student must be at a high level of self-development, self-awareness and motives for mastering knowledge, skills and abilities; special qualities of upbringing and psyche predisposes to increase a certain level of existing knowledge, skills the stage of transition from the teaching and educational process to self-learning and self-education.

The main principles for the development of the motivational orientation of the young generation to the formation of volunteering include - purposeful action in educational work

and interactions; practical exercises on mastering the knowledge and skills of volunteer work; certainty, objectivity, versatility of actions; the use by teachers of differentiated and individual methods in working with students; awareness, activation and validity of students to acquire knowledge, skills and abilities in the volunteer field; a system and algorithm for mastering students' knowledge, skills and abilities in the volunteer field; active independent readiness of young people for career guidance.

According to the theoretical provisions, which are substantiated as a result of the experiment, a special form of motivational readiness of students to form the activities of volunteers has been created. The action model for the development of the motivational readiness of the young generation for the formation of volunteer activity is based on the standards of higher professional education and society, which reflect the social system for the stages of readiness of specialists of our time who hold diplomas of higher professional education.

The result of solving the given tasks is organized systematic work on the formation of students' motivational readiness for the development of volunteer activity, contributing to the quality in the development and training of a professionally independent aspect, assessment of personality qualities for the independent work of the educational process, to determine the abilities of the individual, institutions of society aimed at the development of motivational readiness and preparation of university students for the formation of erikti-volunteer detachments and their self-preservation.

The scheme of the model demonstrates that the work on the formation of motivational readiness and preparation of students for the development of volunteer activity contains the designation of stages, social and pedagogical components that affect the development of motivational readiness and preparation of students for the formation of volunteer activity.

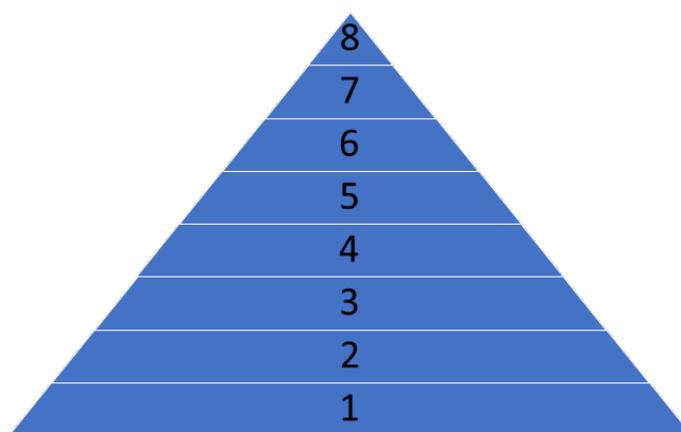


Fig. 2.5 Modeling of students' motivational readiness for the formation of volunteering.

Note to the drawing.: Modeling the motivational readiness of students to form volunteering.

The system for modeling motivational readiness and preparing students for the formation of a volunteer movement includes:

1 - Special order of society for teaching staff in the field of volunteering.

2 - Purpose: to form motivational readiness and prepare the younger generation for volunteering.

3 - Development of plans and organization of work to develop the motivational readiness of students of higher educational institutions for the formation of volunteering.

4 - Ideology and principles: the intended purpose of relationships and relationships in the field of volunteering; the practical nature of education in the work of volunteer associations; application by teachers of individually differentiated methods to students; awareness, motivation, activity of the younger generation to acquire knowledge, skills and abilities in the field of volunteering; active independent position of applicants for the upcoming volunteer activities.

5 - Stages of development of students' motivational readiness for the formation of volunteer activities: stage of diagnostics; stage of preparation; stage of practical actions; evaluation and analytical stage.

6 - Socio-pedagogical situation in the development of motivational readiness of university students for the formation of volunteer activities: the focus of the educational process on the formation of personal qualities of students; the ratio of the educational process in higher educational institutions to the areas of volunteering; distribution system, taking into account the individual qualities of young professionals for practice in educational institutions.

7 - Stages of formation of motivational readiness and preparation of students for activities in the development of volunteering.

8 - Outcome: the formation of the students' motivational readiness for the development of volunteering.

CONTENT OF FORMATION OF MOTIVATION READINESS OF STUDENTS TO VOLUNTEER ACTIVITIES

We used various methods and forms of work to form students' motivational readiness for volunteer activity. For example, we used a volunteer's Personal Book.

One of the main tasks to promote Volunteering in the education system of Kazakhstan is to integrate the efforts of the young generation and the public in resolving issues of humanization of people and multifaceted socio-psychological assistance and support that is required by a certain category of the population.

The creation of volunteer associations for the younger generation makes it possible to determine the issues of involving the younger generation in socially important work,

An approximate list of activities of volunteers in Kazakhstan

| № | direction | list |
|---|----------------------------------|--|
| 1 | «Zhasyl El» ecological direction | landscaping of parks, squares; planting of trees, shrubs, flowers; cleaning of areas after fires (burning fires); pruning and decoration of the park green zone; watering of the green zone, trees, shrubs. |
| 2 | «Zhas Otan» patriotic direction | patronage assistance in solving everyday issues, assistance to participants, veterans of the Patriotic War, widows, children of war, promotion of a healthy lifestyle. |
| 3 | National Volunteer Network | assistance and development of a unified republican volunteer network for the prosperity and development of volunteer initiatives and the life of the people themselves, holding cultural events (contests, holidays, festivals, etc.), concert and creative programs in boarding schools for the elderly and disabled, orphanages, hospitals, etc. |
| 4 | «SOS Team» | assistance to the socially vulnerable population of the republic through volunteer organizations, carrying out various socially significant works: the implementation of various projects and programs, solving social problems of society, organizing and holding sports events, building sports and playgrounds, collecting things, food, toys. |
| 5 | Rescue Corps | organization of forces and concentration in protection from unforeseen situations in providing assistance to the population under the influence of harmful and dangerous results of unforeseen natural events, searching for people during natural disasters and providing them with first aid. |

An approximate list of works entered into the “Personal book of a volunteer”

- Regular help. This includes the constant work of a volunteer in conducting charity events, organizing and assisting in conducting any charity work.

- A single one. This is not a permanent, but a one-time activity of a volunteer in various charitable causes.

When registering and describing volunteer activities, it is necessary to distribute it, classify it by type of work:

1. Work by profession (qualification). If the volunteer’s work coincides with the type of volunteer’s activity, then an entry is made about it in the “Volunteer’s Personal Book”.

2. Coordinator – The Coordinator organizes various events, prepares and conducts events.

3. Mentor - gives advice and recommendations and works to control groups of performers.

4. A volunteer performer is a direct performer who performs all types of charity work. When making an entry in the book, it is allowed to specify the type of work. For example: (linguist, technician, janitor, worker, waiter, animator, etc.)

For example:

| № | Date | What kind of social assistance was engaged in | Place of work | Number of vouchers (hours of operation) | Employer's full name | signature, seal |
|----------|-------------|---|-----------------------|--|---|------------------------|
| 1 | 24.03.2019 | Charity event «Parcel to an elderly person» Mentor of parcel collection | Secondary school № 24 | 3 hours | Suleimenova A.S. Director of Secondary School No. 24 | |
| 2 | 17.05.2020 | the host of the concert program | «House of Friendship» | 4 hours | Akhmetov S.S. Director of the «House of Friendship» | |

The “Volunteer’s Personal Book” does not fill out the main activity (internship) according to the curriculum for volunteers studying in various educational institutions.

During the work, a workshop on the organization of volunteer activities was held. Here are its contents.

Workshop “Guide of methodological recommendations for the activities of a volunteer (mentor of volunteers)”

I. Introduction. On 25.07.2006, the President of the Republic of Kazakhstan approved the “Concept of Civil Society development in Kazakhstan 2006-2011”. According to this Concept, it is necessary to support volunteer organizations and this helps in the formation of social citizenship of volunteers through the opening and creation of various non-profit organizations, including NGOs, whose activities are to involve the population and the entry of residents into volunteer activities in society [16,11,4, 3]..

The rapid political, socio-economic changes taking place in our state today dictate new requirements both for the organization of the educational process itself in higher and secondary schools, and for the content of education. In the period of rapid globalization and informatization of living space, the dominance of advertising and substitution of values, a young person must make a choice every day, resist the temptations of life, preserve health and defend his life position based on knowledge and his own acquired experience.

The National Volunteer Network was an expert on the development and amendment of the law on “State Youth Policy”, in which for the first time in the Republic of Kazakhstan the term “volunteer” was considered, recommendations were made and the term “volunteer” was adopted on a legislative basis, which was signed in 2015.

On December 30, 2016, the President of Kazakhstan signed the law on volunteerism, which laid the legal foundation for the formation of volunteer activity in the Republic of Kazakhstan. 2020, by the President of the Republic of Kazakhstan K.Zh.Tokayev was declared the year of volunteers. [42].

Our state supports the activity of young people in the positive intention of their voluntary activities at the state level. In this regard, it is proposed to create programs and projects at various levels that could stimulate the process of creating and developing a volunteer movement throughout Kazakhstan.

For students of educational institutions, volunteering is a real way to acquire social competencies. To the question of our questionnaire “Are you ready to participate in volunteer activities?” thirty percent of respondents answered in the affirmative, and more than fifty percent of them would like to organize events. The survey also revealed that more than eighty percent of young people want to study volunteering. This gave reason to offer students, undergraduates of universities and college students a workshop “Guide of methodological recommendations for the activities of a volunteer (mentor of volunteers)”.

The relevance of the workshop “Guide of methodological recommendations for the activities of a volunteer (mentor of volunteers)” in focusing on the socialization of the individual based on participation in socially significant activities.

Novelty - in the logic of building educational material intended for the formation of social behavior skills. The selection of educational material was carried out from the point of view of the moral and aesthetic education of university students and college students.

The significance of the “Guidebook of Methodological Recommendations for the Activities of a Volunteer (Volunteer Mentor)” is to comprehend and appropriate theoretical knowledge previously obtained in the course of studying in the “Self-Knowledge” classes, methodological hours, as well as charitable events;

The purpose of the workshop: to provide students with work experience in volunteer organizations, to give basic recommendations on the organization of work with volunteers and volunteer organizations.

The result of transformative activity is the development of skills, competencies. For example, the ability to organize the actions of several people for an event, project competence.

Description of the grounds for selecting the content of education.

The content of the workshop “Guide of methodological recommendations for the activities of a volunteer (mentor of volunteers)” was selected in accordance with the purpose of the course – to teach university students and college students volunteer activities.

II. Organizational foundations of volunteer activity.

Today, one of the main problems facing the heads of volunteer organizations when working with volunteers is the question of the legal justification for volunteering.

Unfortunately, at the moment in Kazakhstan, at the state level, a unified regulatory framework for volunteering has not yet been developed. Therefore, we are currently relying

on the documents that we have. Namely: Law of the Republic of Kazakhstan on volunteer activities Akorda, December 30, 2016 (as amended on July 11, 2017) No. 42-VI ZRK. [42].

The Law of the Republic of Kazakhstan on Volunteering includes nineteen articles including goals, objectives, types, principles, organization and support of volunteering.

There is a certain list of documents that are most often found when working with volunteers and registering them for work. This:

1. Application of a volunteer for admission to the organization.
2. Regulations on the volunteer organization.
3. Job responsibilities of the head.
4. Cooperation agreement with this organization
5. If the student is a minor, the written agreement of the parents or the guardian.
6. A volunteer's application for the issuance of a volunteer's book.
7. Consent of the parents, if it is a minor, to the processing of their data.

The management structure of a volunteer organization can be presented in the form of an approximate scheme (Draw. 1). According to this scheme, for the work of a volunteer organization, the head needs to have several assistants from the regular staff who manage the volunteer asset, and the volunteer asset takes over the leadership of the volunteer group when necessary in volunteer activities. To do this, creating volunteer groups, it is necessary to take into account that their number does not exceed ten people when participating in any event. (draw. 2)

It should be noted that the asset of volunteers, unlike full-time employees, is a dynamic group, and given the fact that volunteers can be busy with other things, or after finishing their studies, they can leave for other localities. You need to know that at the same time, a volunteer asset does not need to have leadership qualities.

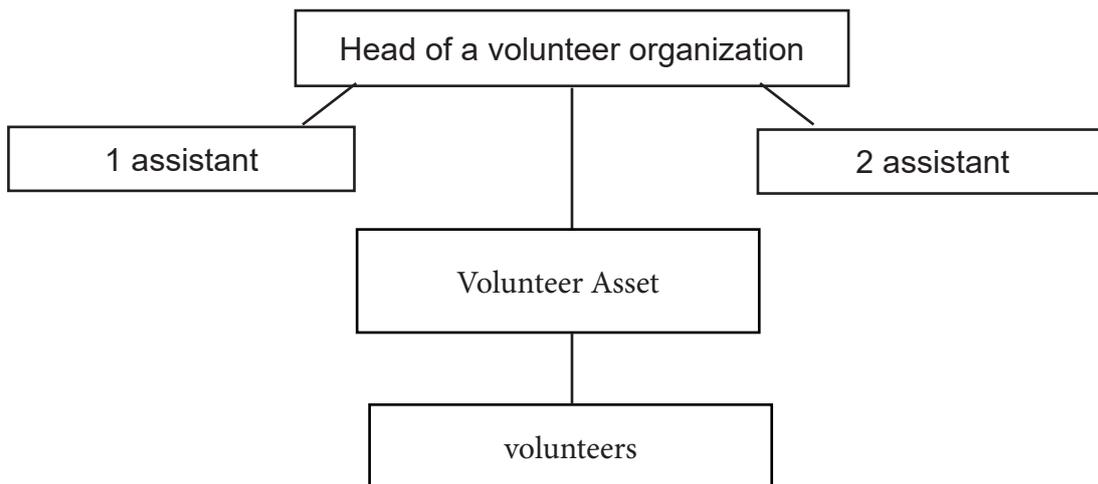


Fig. 2.6 Volunteer Organization Governance Scheme

Therefore, the volunteer asset needs to be mobile, fast, organized. As a result of its mobility of volunteer assets, a volunteer organization can develop and grow. Despite the fact

that the composition of the volunteer organization is mobile, the volunteer asset needs to be trained and motivated, because only thanks to him the volunteer organization will be able to carry out its activities.

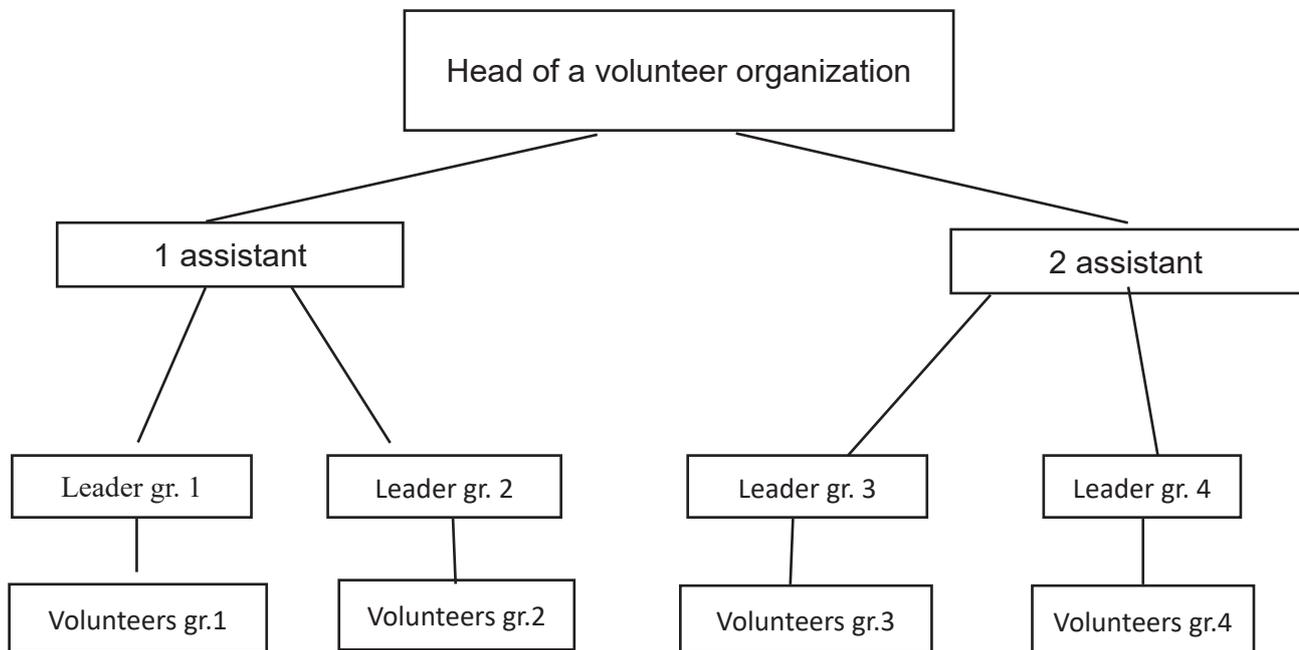


Fig. 2.7 The scheme of the management of various events

III. Attraction and selection. First of all, it is necessary to conduct an interview with people who want to become volunteers, which will help determine:

1. Which type of activity is closest to the future volunteer.
2. It is necessary to know the age of the volunteer.
3. What technical knowledge does a person have?
4. Why I came to volunteering.
5. What goals and objectives he sets for himself.
6. What attracts him to volunteering.
7. What can we offer the future volunteer.

To attract via Internet resources, it is necessary:

1. Regularly maintain the website of the volunteer organization.
2. The ability to work with advertising.
3. The ability to write articles, reports and support slides, interesting photos and inserts.
4. the ability to create a group asset in social networks with visiting interesting photos and notes.
5. Posting photos and videos about volunteer activities on your personal page, posting about events held.

6. Publication of up-to-date information about future events.
7. All printed materials must comply with all censorship standards.
8. Regularly conduct a page of volunteers and register volunteers, update and supplement with the events and events passed.

For such work, it is necessary that the volunteer has the ability to present advertising, banners, leaflets, etc. it is important that advertising has an interesting and attractive appearance, and therefore it is necessary that it be volunteers working in the field of design and advertising.

IV. Motivation of volunteers. A system of rewards for volunteer activities.

The activity of volunteers, like any other activity, requires motivation - a conscious striving for a goal that has a special meaning and requires the creation of certain conditions for its implementation.

For example, we will note four main subgroups of volunteer motives and build appropriate ways to motivate them.

| Subgroups of motives | Ways of motivation |
|--|--|
| <p>Altruism is a disinterested desire to do good. The premise is the idea that there are people who need help.</p> <p>But at the same time, such motivation can be unstable, especially when a volunteer is faced with an indifferent attitude.</p> | <p>-The constant participation of volunteers in actions in which their help is felt and their emotional impact is noticeable, a sense of gratitude for the help provided.</p> <p>-constant support by the event manager and other volunteers.</p> |
| <p>Social motivation is based on interaction with different people. A volunteer group is presented as a social group.</p> <p>It may include, for example: communicating with new acquaintances, making new friends and acquaintances.</p> <p>-making new friends.</p> <p>-the desire to communicate with like-minded people.</p> <p>-the desire to have a certain direction in life, to be purposeful.</p> | <p>-getting comfortable communication of volunteers with each other in a normal environment.</p> <p>-work and participation in any events where a volunteer's help is needed (for example, charity events, concerts, etc.)</p> <p>-an opportunity to teach someone something new and interesting.</p> <p>- meeting interesting people.</p> |

| | |
|--|--|
| <p>Social responsibility is characterized on the basis that if you can help people, then it must be done.</p> <p>It can include</p> <ul style="list-style-type: none"> - the desire to change life for the better. - to be an example for other people. - to help others | <ul style="list-style-type: none"> - providing assistance to people in need. - cleaning and cleaning of squares, parks, etc. |
| <p>Material motivation is the possibility of obtaining any of their needs.</p> <p>--using personal experience and gaining new experience.</p> <ul style="list-style-type: none"> - the possibility of obtaining a credit at a university or college. - getting satisfaction, self-sufficiency. | <p>Be a participant in various competitions, seminars.</p> <ul style="list-style-type: none"> -getting satisfaction from communication and interesting time. - acquisition of incentives and certificates - receipt of an incentive entry in the volunteer's book |

But it is also necessary to know that people may lose interest in social service. This can happen if

- there is a contradiction between the expected result and reality.
- the result of the work did not lead to the expected results.
- the work is monotonous and loses interest.
- there is no approval and support from the manager and colleagues.
- not getting professional and personal growth, new skills.
- difficult relationships in the team.

In addition, you need to know that one person can combine several different motives at once, so it is recommended to use different ways to motivate volunteers. So, not everyone may like it when his work is started in the presence of a large audience or celebrated and invited to the stage.

Remuneration with the activation of volunteer activity gives its investment in improving the working environment and improving the quality of work.

V. Questions of self-reflection:

1. Write and analyze one of the main tasks that encourage you to volunteer.

Tasks that encourage volunteering:

1. Diagnostic tools (I.G. Senin's terminal values questionnaire, online testing (<https://www.surveio.com/survey/d/>). M.Rokich's "Value orientations" methodology (on-line testing: <https://www.surveio.com/survey/d/I8L908S3M5U4J9C7R>) " .

2. My self-esteem as the value of myself in work: (test “Personal differential” by E.F. Bazhin, A.M. Etkind (on-line testing: (<https://psytest.org/personal/prid-run.html>)).

3. Lability of thinking (arithmetic test of A.S.Lachins method “Intellectual lability” modified by S.N. Kostromina is available (<https://studopedya.ru/1-50396.htm>)”.

4. Specification of the conditions of my position for volunteering

5. My future plans.

6. What I want to achieve.

7. My goals and objectives.

8. Mentally review:

What difficulties may arise in the course of your volunteer activity

A) the difficulty of achieving the goal.

C) poor contact in the team.

C) Physical fatigue.

E) offer your ideas and thoughts, tactics.

F) Draw conclusions.

1. Analyze and write one of the reasons (motivation) as a result of which you became a volunteer.

2. Analyze your volunteer activity from the perspective of internal motivation, your own activity, what skills have you developed thanks to it?

3. What is the role of volunteer motivation in volunteer activity?

4. Analyze how you build your volunteer activity strategies.

VI. The game “The road to (volunteering)”

The game platform of the «Genesis» publishing house, developed by T.Ushakova [134], “The Road to....”, can also be used to work with volunteers. The author’s game uses the metaphor of the road as an image of the chosen path of a volunteer, a way to achieve one’s own goal. A person on his way may encounter both unexpected obstacles and opportunities, “gifts of fate”. We used the basic version of this platform, modifying the original metaphor to a more meaningful one for volunteering. The game “The Road to (volunteering)” is held in groups of volunteers.

This game is played by 3-4 teams of 5-6 people in a group. It uses a deck of metaphorical cards “This is my way. The ways of the road of our life” “Saga”, “Habitat”, “Resources and Forces”.

Head of the game:

Guys, in the game “The Road to (volunteering)” we will discuss the life path of a volunteer, your important events for you, we will tell you what is most important for you

volunteers and what qualities a volunteer should have in order to achieve the goal. And now you need to choose one of the roads on the gaming platform: there are three of them – long, medium, short. After choosing from the deck, “This is my way. The ways of the road of our life” it is necessary to pull out 2 cards on which the road is drawn.

The first card is a metaphor for the beginning of the volunteer’s journey, and the second is the goal to which he is going.

Then the representatives of the teams throw a cube in turn and move along the path that fell out to them and along this path pulling out a deck of cards. Pulling out the card, the team talks about their strategy and volunteer activities to achieve the goal.

For example, a game with college students-volunteers. During the game, volunteers get a certain set of cards during which the game continues. At the end of the game, each team summarizes the results of the game.

1 team:

Starting the path, the volunteer should not be afraid to follow it, it is necessary to overcome fear and continue to go to his goal. A volunteer should not feel uncomfortable working with people, he should learn to be fair and accurate in his decisions. It is necessary to take an active part in various projects in order to be successful and in demand.

2 team:

Starting the path of a volunteer, it is necessary not to lose heart at the beginning of your journey. Firstly, the volunteer himself must realize why he came to volunteering and the need for this activity for himself. To do this, he must himself be a role model for others. Take care of the planet around us.

3 team:

First of all, the volunteer must comprehend his path, find a “fulcrum” starting from which he should start his journey. To do this, a volunteer needs to be purposeful and hardworking and go forward to his goals and objectives. And in this way, to help all those who need your help, regardless of whether it is an old or a young person.

Components of the program:

1. Work with the motivation of student volunteers.
2. Formation of the communicative competence of volunteers.
3. Prevention of conflicts among volunteers.

VII. results

A volunteer organization should become a center where anyone can be helped, give accompanying advice to anyone who needs it. All kinds of work offered to volunteers will make it possible to meet the needs of young people, and most importantly, to identify the real, main needs of society due to the incoming and replenishing flow of information related to existing human needs. The principle of involving students, students, and youth in volunteer activities is an activity to attract various categories of citizens to volunteer activities using various appropriate forms of information, support, and incentives.

If students, students will be interested in our activities and they are suitable for your work, that you have done the right work to attract young people to volunteer activities.

Conclusions on the second chapter

So, the formation of students' motivational readiness for volunteer activity includes the following conditionally allocated stages: the development of a positive attitude towards those in need, the development of the needs of volunteer activity, the improvement of volunteer activity skills, the definition of the content of volunteer activity, reflection on the implementation of volunteer activity.

The method of experimental verification of the effectiveness of the developed model is associated with the determination of indicators of the development of the main components of students' motivational readiness for volunteer activity.

The proposed and implemented model of students' motivational readiness for volunteer activity, including the goal, objectives, principles, components, levels and result, has yielded positive results: the number of students participating in volunteer activities has increased.

The results of the experimental work allow us to believe that the content and model developed by us are effective in the process of motivational readiness of students for volunteer activity. The results obtained are due not only to experimental activities, but to all educational processes of the university

CONCLUSION

As a result of the work carried out, the purpose of the study was achieved – the motivational readiness of students to implement volunteer activities was theoretically substantiated and experimentally tested (on the example of Kazakhstan).

Students' motivational readiness for volunteer activity is a conscious positive attitude to volunteer work, a student's sense of the need for personal growth, as well as the ability to perform and analyze the results of volunteer activity.

In accordance with the purpose and hypothesis, the following research tasks were solved in the study: based on the analysis of the literature, the main characteristics of the development of volunteer activities abroad and in Kazakhstan were identified; the motivational readiness of students to implement volunteer activities was theoretically substantiated; the model of formation of students' motivational readiness to implement volunteer activities was experimentally tested; based on the analysis of the research results, methodological recommendations for the development of students' motivational readiness for the implementation of volunteer activities have been developed.

The results of the study allowed us to establish an increase in the level of the constituent indicators of the motivational component of students' readiness to implement volunteer activities.

The socio-economic transformations taking place in the country, the growth in the

number of public organizations have led to the need to train specialists capable of solving the problems of modern society and the problems of individuals.

The professional training of future education specialists should take into account both the social order of public organizations and the specifics of social work due to the trends in the development of social education in our country and abroad.

Thus, the motivational training of future specialists for volunteer work should take into account, firstly, the specifics of social work, which consists in the pedagogical nature, the historically established focus on providing social assistance and focusing on the activation of clients in the course of communicative, organizational, research, design activities and, secondly, - secondly, the foreign experience of social education, which has the following features: vocational training is carried out in institutions with the involvement of the resources of public organizations in the learning process.

Of great importance for attracting the attention of the population to environmental problems is the organization of competitive events, such as all kinds of drawing contests, photo contests and environmental crafts, as well as environmental projects, environmental quests, intellectual competitions. Participation in such competitions contributes not only to increasing and improving the creative and cognitive activity of children and adults. But also the acquisition of environmental knowledge and skills, orients participants to an environmentally competent attitude to nature, instills an interest in a healthy lifestyle, cohesion in the family and team.

Of course, every teacher who deals with environmental issues with young people is a volunteer, because he tries to instill in children environmentally conscious behavior and attitude to the world around them and to himself. Thus, he tries to influence the environment through the actions of students, students.

Ecological culture is a person's personal responsibility in relation to the environment, his own activities, behavior in relation to the environment and conscious limitation of material needs. Environmental culture is an important factor determining the ability of people to use their environmental knowledge and skills in practice.

Not everyone is able to realize that environmental problems can arise as a result of the influence of his lifestyle on the environmental situation both in the country and around the world. A person does not have enough knowledge about ways to combat environmental hazards. The population of the country is one of the producers of waste, but does not realize itself as such. The priority for most Russians remains the solution of economic, not environmental problems: a modern person needs to know, for example, computer science or economics, but everything should be reasonably balanced. To know and understand environmental problems, to be able to solve them today, now, and not tomorrow.

Everyone should remember that he is an important link in the system that somehow affects the cleanliness and health of our «home», our planet. A lot also depends on how each person lives, how he thinks, how he acts. Therefore, it is worth paying attention to this science at least at the level of general familiarity with its basic concepts and problems.

Environmental education of the younger generation, assumes:
education of a humane attitude to nature (moral education);
formation of a system of environmental knowledge and ideas (intellectual development);
development of aesthetic feelings (the ability to see and feel the beauty of nature, admire it, desire to preserve it);
participation of children in activities that are feasible for them to care for plants and animals, to protect and protect nature.

Ecological education of young people should be considered, first of all, as moral education, because the basis of a person's attitude to the natural world around him should be humane feelings, i.e. awareness of the value of any manifestation of life, the desire to protect and preserve nature, etc.

The criteria for the formation of a conscious and active humane attitude to nature are the following:

understanding the need for a careful and caring attitude to nature, based on its moral, aesthetic and practical significance for humans;

mastering the norms of behavior in the natural environment and observing them in practice and in everyday life;

the manifestation of an active attitude to the objects of nature (effective care, the ability to evaluate the actions of other people in relation to nature).

Forming a humane attitude to nature, it is necessary to proceed from the following: the main thing is for the child to understand that man and nature are interconnected, therefore caring for nature is caring for a person, his future, and what harms nature harms a person, therefore, actions that destroy the common Home for all of us.

At the same time, the experience of university training of future specialists for volunteer work is a process of mastering social culture, professionalization of students, should be directed to the formation of a personality capable of self-realization in the social sphere, taking into account the specifics of the volunteer functions performed.

The analysis of pedagogical experience, content analysis of the main educational program of a graduate of a pedagogical specialty, revealed some inconsistencies between the training received by future specialists in volunteer work in the learning process and the requirements put forward by the practice of social work. Specialists in volunteer work should be able to perform both basic and additional activities based on the principles of charity, altruism, compassion, which requires a different methodological approach. The genesis of the ideas presented in the domestic experience made it possible to make sure that a specialist in volunteer work will meet the requirements if professional training is based on an individual approach as a methodological position representing a set of principles of altruism, compassion, etc., based on which provides a pedagogical result in the form of motivational readiness of students to implement volunteer activities.

A scientific approach to the preparation of volunteer work will allow to resolve the contradiction between the need of public organizations for a specialist in social work, ready for volunteer activity, and their inability to this type of activity. The growing importance of public organizations in solving social problems actualizes the problem of modernization of the process of professional training for volunteer activity as a form of activity in the social sphere in solving the problems of modern society.

The analysis of scientific literature has shown that the quality of professional training is expressed by the motivational readiness of graduates to solve professional problems. A comparison of scientists' points of view on the essence and structure of students' motivational readiness to implement volunteer activities revealed the absence of a single view.

Our study of the problem of students' motivational readiness for the implementation of volunteer activities, obtained in the course of experimental work, allowed us to draw the following conclusions:

1. The strengthening of crisis tendencies in modern society has led to the expansion of the functional-role repertoire of training a specialist who is able to carry out additional activities in addition to the main activities, the emergence of which is largely due to the growth in the number of public organizations and the expansion of the individual's ability to manifest an active life position. There is a need to modernize social education, which will be expressed in the preparation of specialists for volunteer work, especially during a pandemic.

2. The content of the training of specialists is not sufficiently focused on the development of attitudes and the development of abilities for volunteering on the basis of public organizations, which limits the possibility of implementing the modern functional-role repertoire of a specialist. The process of preparing students for social work should be based on an individual approach that ensures the motivational readiness of students to implement volunteer activities. Indicators of the development of motivational readiness of students allow us to evaluate the changes that occur at all stages of work with students, as well as to determine the degree of formation of its components (target, cognitive, process-activity, reflexive).

3. General professional training requires the inclusion in its structure of a system of formation of students' readiness for volunteer activity, the content of which provides for the expansion and deepening of knowledge about the specifics, functions, technologies of volunteer activity. Active forms and methods of training contribute to the development of abilities for social design, the product of which are forms of volunteer activity.

4. The effectiveness of professional training of students at the university is due to the results of the implementation of the system of formation of their motivational readiness for the implementation of volunteer activities, which is manifested by the increase in the values of indicators in the structure of its components.

In the course of the experimental work, the highest level of development of the target, cognitive, process-activity components was shown, while the indicators of such components as target and process-activity components changed in the control group students.

As the results of experimental work show, the effectiveness of the formation of motivational readiness and preparation of students for the implementation of the volunteer movement depends on the compliance of the content of education at the university with modern and predictable trends in the development of volunteer activity.

Our study of the problem of formation of students' motivational readiness for the implementation of volunteer activities makes a certain contribution to the development of vocational education. At the same time, we realize that not all the tasks set have been solved equally deeply and thoroughly. The following aspects need further development: preparation of social work specialists for volunteering in the professional development system; designing a supervisor personality model for future specialists in volunteer work in a public organization.

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VISUAL ART IN KINDERGARTEN AND JUNIOR HIGH SCHOOL IN MODERN ASPECTS OF TEACHING ON THE EXAMPLE OF THE THEMES OF LANDSCAPE AND THE CONCEPT OF STYLE TRENDS IN ART

In Kazakhstan, work is already underway to develop the preschool and secondary education system in accordance with the global challenges. The article examines the methodology of organizing classes on the updated program in kindergarten and junior high school.

Key words: innovative technology, competitiveness, landscape, style direction, childhood, creativity.

Secondary education systems around the world are asking questions such as “what do children need to learn to be successful in the twenty-first century?” and “what is the most effective way to teach them that?” These questions are closely related to the educational program and to the appropriate teaching methodology in its implementation.

In Kazakhstan, work is already underway to develop the preschool and secondary education system in line with global challenges.

The introduction of innovative technologies and achievements and their impact on social and economic processes in Kazakhstan determine the conditions of the need to increase the competitiveness of human resources. The value of human resources in the conditions of developing economy is the most important factor of social development.

Therefore, the problem of personal development at all stages of the education system becomes relevant. In particular, under the conditions of updating the content of educational programs, the approaches and methods of training that activate the potential of the individual are of great importance [1].

The formation of personal potential of students is impossible without the development of cognitive-will structures, emotional intelligence, communication skills, processes of goal-setting. Without these components of holistic development, personal fulfillment in the educational environment is impossible.

So one of the means of self-realization in the educational space are various practices that activate the research of both the world human experience, and themselves and their capabilities, where the universal method of comprehension of human culture and self-examination is the fine arts.

The updated content of the educational programs “Fine Arts”, “Creativity” is aimed not

only at forming subject knowledge of artistic and creative skills, but also at developing the ability to express an attitude towards the world around through visual art, self-organization of work, independent solutions to various tasks of cognitive, communicative, organizational and moral nature, orientation in the information environment for artistic and creative work, development of self-realization in the learning process [2].

To achieve these cognitive, personal and artistic-creative tasks, the educational program “Fine Arts” uses value-oriented, personality-oriented, activity-based, differentiated, communicative educational approaches.

The transition to the updated content of education makes new demands on the staff: training teachers to work within the competence-based approach to education, providing teachers with health-saving technologies, the formation of readiness to work in conditions of significantly increased individualization of the educational process. That is why a teacher needs to be ready to perceive the methodology and content of the updated SOSE primary and secondary general education, to change the program and methodological support of the educational process, to change the goals and ways of teaching activities.

The integration of education has made adjustments in the names of the combined subjects. Instead of the subjects “Fine Art” and “Labor Training” the educational program introduced the subject “Artistic Work”. Accordingly, the format and concept of the subject has changed.

In general, the new format of the updated content and its methodology of teaching visual arts allows students to self-disclose, self-expression, self-development and self-actualization.

The key values and goals of education formulated in the state standard of general secondary education of the Republic of Kazakhstan are aimed at improving the overall level of education of school graduates, the formation of skills necessary to implement innovation and leadership, development of national identity through the prism of the content of school education, taking into account international experience. The implementation of the updated educational program and criterion assessment system is one of the tasks to achieve the goals set.

The peculiarity of the updated curriculum is the introduction of an integrated subject “Artistic Work” that combines such subjects as “Fine Art” and “Labor Training”. It is aimed at the formation of artistic and technological knowledge, skills and abilities in various types of creative activities, providing spatial and visual representations, imagination and observation.

The teaching of art work contributes to the development of a unique primary visual language that conveys ideas, thoughts, and feelings. It is critical that the visual arts teacher shares and implements this philosophy throughout the visual arts teaching process. Furthermore, visual arts instruction is a balance between developing students’ skills, knowledge, and understanding and motivating students’ own personal creativity in the

learning process. A crucial factor is that the subject matter is both taught and assessed through visual means of assessment.

Fine art deals with an aspect of human consciousness that no other form touches: the aesthetic consideration of visual form. Fine art is first and foremost a visual mode, dealing with visual form and, as such, developing an understanding of “artistic language”.

Students need to know what it is and how to use it, developing knowledge of different visual elements through different artistic processes and responses.

Best practice in teaching the visual arts recognizes that artistic learning comes from within, as students think and act like artists. Modeling and demonstration are important, but the teacher must achieve a balance between offering creative solutions and students understanding that they are not looking for just one right answer.

Being an effective and inspiring visual arts teacher is not easy. Effectively differentiating and providing students with strategies that can help them develop different levels of performance are all the highest degree of excellence in teaching that must be modeled and developed.

Teachers create a learning environment by exploring the work of artists, craftsmen, and designers that will influence students’ work in terms of technique and ideas and expand their knowledge and understanding of different cultures, places, and time periods. This will help them realize that subjective opinion is just as valuable as artistic interpretation [3].

Visual arts and art classes should have a visually rich and motivating learning environment, with a variety of artistic expressions of student activity in response to various stimuli. This would include talking about art, asking questions, and listening to others’ opinions; critically engaging with one’s own artwork and the artwork of others. All of these ideas about the visual arts should be articulated and discussed within the instruction so that teachers have confidence that they have effective skills and practical strategies for enhancing learning in the visual arts classroom. Because critical thinking technology allows the teacher to give homework assignments to students’ independent insights into the topic. And it gives students the opportunity to express and justify their understanding of the material and to fill in gaps in their knowledge through the experiences of their classmates and to consolidate them in practice through the lens of their creativity.

Learning in the subject of Art Work is accomplished through the direct application of students’ artistic experiences, in which the priority of learning is directed to both process and outcome. Students in all grades are encouraged to act and reflect from an artist’s perspective - creatively exploring ideas and materials, exploring through art, music, movement, and speech. There is an emphasis on individual expression and creativity realized through experimentation and critical exploration of reality.

Based on critical thinking, children can be involved in creating both their own and others’ artwork that will shape their judgments and arguments and lead to the development and exchange of new ideas in a variety of ways. Children should be encouraged to expand

their own experiences with artwork and to make personal connections with art in the context of exploring different cultures, times, and geographic locations.

We will briefly look at classical and design direction through the themes of landscape and notions of style.

Landscape is a genre of fine art (as well as individual works of this genre) in which the main subject of the image is the pristine, or to some extent transformed by man nature. Modern concepts of the landscape were formed over the centuries with the development of artistic techniques for its depiction. In the landscape work special importance is given to the construction of perspective and composition of the view, the transfer of the state of the atmosphere, air and light environment, their variability.

In order to convey the natural or imagined mood of nature, it is necessary not only to master perfectly the drawing, composition, perspective, subtly feel color, but also to know perfectly the materials of painting, their positive and negative properties and be able to use them reasonably. The art of being fluent in the materials of painting and drawing, with the help of which the artist creates a landscape, does not come at once. It is born as a result of hard work, study of their properties and features, systematic accumulation of knowledge and experience. Without possessing all this, it is impossible to create a work that captivates the viewer with its beauty, lively transfer of color and light features of nature, the sonority of colors and strokes.

The depiction of nature has a huge impact on the formation of the child's personality, helps to see and hear the world around them, assess and understand the artistic value of a work of art. Most of the time pupils depict a landscape when they make thematic drawings [4].

Visual activity is a way of aesthetic development of natural objects, corresponds to the aesthetic component of the environmental culture of the individual, as well as meets the age-old need for nonpragmatic interaction with the natural world and versatile knowledge of the world.

In order to achieve positive results of work, it is necessary to direct the visual activity of the child so that he or she would see his or her successes at each stage, and would notice mistakes earlier than the teacher and correct them independently. This can be achieved by dividing a complex pictorial task into a number of simple and quite accessible to the child small tasks. In this direction of development of the child as a preschooler and junior schoolchild, it is good to use an integrated process of learning, in which through music, literature, natural history and fine arts all receptors of perception will be involved, both physiological and sensual.

Thus, we can conclude that none of the means and laws of composition in isolation will not create a harmonious work, as everything is interdependent or balanced. If, however, in his creative search, the little artist more actively begins to apply one of the means to create a more expressive artistic image, then the result of this approach should be a reassessment

of the entire compositional construction of the work. Changes in its proportions, an increase or, on the contrary, a decrease in the number of elements of composition, reconsideration of tonal and color relations, etc. may be required.

At different age levels, both preschoolers and elementary school have different perceptions of the concept - landscape. Therefore, it is necessary to accentuate their attention to the nature around them in different ways [5].

There is also such a notion as the means of expressing the artistic image, in other words, the language in which the artist speaks to us. There are many means, but in landscape painting the most common are several. One of them is the shape of the stain.

The totality of these and other forms enriches the artistic image, gives it a versatile emotional characteristic, complicates the associative structure. But we cannot say that the use of simpler forms and fewer of them leads to the creation of less significant works.

The concept of style trends in art can also be considered on the basis of the landscape from the perspective of design education.

The number of styles and movements is enormous, if not infinite. The key attribute by which works can be grouped into styles is the common principles of artistic thinking. The change of one way of artistic thinking by another (alternation of types of compositions, methods of spatial constructions, features of color) is not accidental. Our perception of art is also historically changeable [6].

Styles in art have no clear boundaries, they seamlessly pass from one to another and are in constant development, mixing and counteraction. Within the framework of one historical artistic style is always born new, and that, in turn, goes to the next. Many styles coexist simultaneously and therefore "pure styles" in general does not happen.

Several styles can coexist in the same historical era.

It is necessary to distinguish: artistic styles, trends, currents, schools and features of individual styles of individual masters. Within the same style there may be several artistic trends. Art direction is formed as a typical sign for a particular era, and from the peculiar ways of artistic thinking.

The Art Nouveau style, for example, includes a number of movements of the turn of the century: post-impressionism, symbolism, fauvism, etc. On the other hand, the concept of symbolism as an artistic movement is well developed in literature, while in painting it is very vague and unites artists who are so different stylistically that it is often interpreted only as unifying their worldview. In junior high school, children begin to get acquainted with [7].

The teacher today must become a constructor of such pedagogical situations, such tasks, in response to which students could create their own products in the mastering of knowledge. But this is exactly what happens in our classes, unless, of course, the teacher is trying to impose on students a ready-made sample and does not regulate the step-by-step "production" of the product, then, in quotes, of the "creativity" of children.

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CONTINUITY IN ACTIVATION OF CREATIVE ACTIVITY IN THE FINE ART CLASSES.

INTRODUCTION

The monograph is devoted to the development of a system of creative development and personality formation through the succession of preschool educational institutions - school - college - university.

At the present stage of reforming the system of preschool educational institutions, school, secondary special and higher professional education, a search is being made for new forms and methods of teaching. Social progress acts, first of all, as a process of active assimilation and enhancement of cultural values by a person, as well as the revival of the humanization of society. Fine art plays an important role in solving all these problems, especially at a younger age, when the foundations of the worldview and worldview of children are laid.

Education in the fine arts always requires the search for means and methods of activating their creative activity at all stages of development: preschool educational institution - secondary school - college - university.

The monograph is devoted to the development of a scientific and theoretical substantiation and theoretical analysis of the methods of teaching fine arts in modern education, which makes it possible to identify the problematic nature of a number of educational, methodological and educational phenomena. Continuity in the development of creative worldview and figurative thinking of a person in the modern education system.

Psychologists consider creativity as the creation by a person of an objectively and subjectively new product of activity. It is the subjective novelty that is the result of the creative activity of children - adolescents - adults. When a child draws, sculpts, cuts and pastes, he always discovers something new for himself.

Great potential for enhancing children's creativity is contained in visual activity. Recently, in theory and practice in education, there have been quite a few approaches to the problem of fine art. This is due, first of all, to the complexity of this phenomenon, the secrecy of the mechanisms of the creative process.

Nowadays quite extensive material has been accumulated, which makes it possible to build various concepts for activating the creative activity of children through visual activity. A significant contribution to the study of the development of a creative personality was made by N.A. Vetlugina, T.S. Komarova, V.S. Kuzin, G.V. Labunskaya, P.P. Pidkasisty, I.Ya. Larner, N.P.

Sakulina, E.A. Fleurina. They scientifically substantiated certain methodological aspects of the guidance of the visual activity of the child.

The socio-economic changes that have taken place in society have undoubtedly led to a change in the value orientation in education. And now the leading goal of education is not the amount of acquired knowledge and skills, but the harmonious versatile development of the individual, contributing to the realization of the unique capabilities of a person, preparing the child for life, his psychological and social adaptation. The task of modern education is to create such conditions for the education and upbringing of each child, under which the very possibility of a disproportion between the intellectual-theoretical, artistic-aesthetic, moral and emotional development of the individual would disappear.

Activation of creative activity of students is one of the urgent problems at the present stage of development of pedagogical theory and practice. It is well known that the effectiveness of training is directly dependent on the level of activity of the student in this process. What is this activity? Scientists define creative cognitive activity as the quality of activity, which is manifested in its relation to the content and process of learning, in the pursuit of effective mastery of knowledge and methods of activity in the optimal time, in the mobilization of moral and volitional efforts to achieve educational and cognitive goals.

But one definition is not enough to characterize this personality trait for a particular age group of children. It is necessary to know the specific signs of manifestation of creative activity. In this, as the study of experience has shown, many preschool teachers, school teachers, teachers of colleges and universities find it difficult. Therefore, they act intuitively, taking their good studies for a high level of cognitive activity, which does not always correspond to reality (progress is only one of the signs of cognitive activity, but not the only one).

Today, in connection with the desire of teachers to improve the quality of education, there is an ever-increasing call for a transition to pedagogical technologies. Any technology has properties that activate and intensify the activity of students; in some technologies, these tools form the main idea and the basis for the effectiveness of the results.

The teaching staff of educational institutions is given the opportunity to choose and design the pedagogical process according to any model, including the author's.

Nowadays the role of the student in the educational process has changed. If in traditional pedagogy he was assigned the role of an object, then in modern pedagogy the student is treated as a subject of educational activity, as a person striving for self-determination and self-realization.

It is known that the fine arts is the dominant form of art for the individual, bringing the most developing and educational effect. It is an important link in the system of general and aesthetic education, one of the types and means of art education for students.

The study of the educational process in secondary schools shows that the nature of education and upbringing by means of fine arts is marked by shortcomings in art education.

Most teachers experience difficulties in searching for organizational forms in the classroom of fine arts to improve the efficiency of the assimilation of knowledge and skills, a low level that does not create conditions for enhancing the creative activity of preschool children, elementary school students, and this is the basis for further personal development.

At the lessons of fine arts, the program offers many topics aimed at the creative development of the child. But, as long-term practice in organizing such classes shows, the innate creative potential of the child is practically not used.

In the conditions of the school, the junior schoolchild, having studied fine arts for four years, when moving to the secondary level, for the most part declares that he cannot draw, does not know fine arts. Children of completely different levels go to a kindergarten, a general education school, there are only a few gifted children, and a teacher should develop everyone creatively. Therefore, the forms of methodological organization of work in the lesson should be different, taking into account the age and individual characteristics of the child.



**Drawing 1. Kate (4 years old) and Dasha (3 years old). Cross-cutting theme
“Bunny in the Meadow”**

Overcoming the contradiction between the educational process and theory, and identifying pedagogical conditions that can correct significant shortcomings that have developed in pedagogical practice, determined the choice of the direction of the monograph. Examples are presented in illustrative material on the basis of the children’s art studio “Oner”, Pavlodar in different age groups: the studio “Malyshok” - age in groups of 3-4 goals, 5-7 years old, 8-9 years old; art school; adult studio - 14-17 years old; studio – Applicant. Kids, upon reaching 9 years old, enter the 1st grade of an art school, graduates of an art school become students of colleges and universities in a specialty with a creative artistic bias.

Drawing 2. School of children's creativity "Oner"

The main idea that can be traced in the monograph is the assumption that by developing a methodology using innovative technologies that include the entire process of creativity of a preschooler - a schoolchild - an applicant - a student from organizational figurative thinking to the development of certain skills in visual activity, one can significantly enhance their creative activity in art classes.



Drawing 3. Preparatory courses for creative specialties

The author's dissertation research (dissertation defended in 2011) was the fundamental basis for writing the monograph. But research work was carried out in which the author expanded the topic and, taking as a basis research on elementary school, considered the development of the individual, taking into account its natural creative potential in different age groups. The research took place on the basis of the school of children's creativity "Oner",

with studio groups attached to it. The output result was that the child of the preschool educational institution, having passed the creative development through the age levels, goes to an art school with an already formed theoretical and practical platform of artistic orientation.

The monograph can be used in the process of improving the system of pedagogical education in the creative direction of the individual and the formation of knowledge and creativity in the professional training of future teachers in fine arts, as defined by prof. Directions to creative specialties.

CHAPTER I. THEORY AND METHOD OF ACTIVATION OF THE CREATIVE ACTIVITY OF THE PROPERTIES BY AGE STAGES

Psychological and pedagogical aspects of enhancing the creative activity of students of preschool educational institutions and primary classes

In the works of famous scientists: L.S. Vygotsky, N.S. Leites, A.N. Leontiev, A.A. Melik-Pashayeva, Z.N. Mukhina reveals the psychological characteristics of children in kindergartens and younger schoolchildren. These are, first of all, the naive-playful nature of cognition, the disposition to assimilate knowledge, the imitation of many actions and statements, increased impressionability, emotional responsiveness, the desire to repeat, to learn new things as it was presented by the teacher, the liveliness of the direct manifestation of feelings, the gaming system of communication, quick switching of attention, predisposition to active action, desire to work in a team, syncretism of thinking.

Human development cannot proceed as an abstract process isolated from a certain time. Its development is a whole system of relations of various plans and levels. Aesthetic education is a value attitude to the world that forms and adjusts all human relations, therefore it becomes a matter of preserving and strengthening one's own human status, since the development of human nature itself, as well as further survival itself, depends on the nature and quality of these relations and the development of the very nature of man, as well as the very further survival of man.

In the psychological and pedagogical literature there is no generally accepted definition of visual activity, which would give an additional idea of its specifics, tasks, functions and means. The most meaningful in this regard can be considered the definition of T.S. Komarova: "Visual activity is an artistic and creative activity aimed not only at reflecting the impressions received in life, but also expressing one's relationship to the depicted." Figurative activity is the process of objectification by a person of the object-spatial environment with the help of various means, opinions, emotions (feelings) and intentions, as elements of the subjective image of the world that has developed in the mind, resulting in the creation of a spatial model of this internal image.

All senses participate in the consciousness of this spatial model of the image. At the same time, the accuracy and materiality of the created model are determined by the brightness, volume of the presented image and the richness of the expressive possibilities of a person, which, in turn, depend on the level of mastery of the means of expression and on the ability to use them in synthesis. In this case, various sign systems, means of communication, as well as practical actions can act as means of expressiveness. And in preschool and elementary school kids, these feelings are especially acute. They can see in everyday images what adults do not notice. Therefore, visual activity offers the operation of any (depending on individual characteristics) means of expression.

This approach to visual activity, firstly, contributes to the fulfillment of the pedagogical task - the formation of creative thinking, and not the technical skills of fine arts; secondly, it provides an opportunity to compensate for creative abilities, which is especially important in a mass school environment.

Such an approach, expressed by the practice of figurative thinking of the child, can be called the formation of aesthetic sensitivity and creative orientation of the individual, the formation of a creative direction as a lifestyle, where fine art is one of the pedagogical means.

A child at an early age freely displays reality with his original vision, without thinking about the similarity of the image. For him, the inner essence of the depicted is important, which he shows boldly, with his inner rightness, sometimes breaking the stereotypes of the perception of this subject by adults. To do this, the teacher only needs to direct the compositional idea itself into the right direction of the laws of composition, to teach how to use the possibilities of performance techniques for the expressiveness of compositional tasks.

However, despite certain achievements in artistic and pedagogical science and practice, the contradiction between the need of society to develop the creative abilities of the younger generation by means of artistic education, education and the real state of the theoretical and practical solution of this issue, as well as between pedagogical methods and means of artistic training, education and the desire of students for creative self-expression and its insufficient implementation.

In the educational system, the child learns the basics of creativity from early childhood. Having taught him to recognize the material and represent the form in space, having introduced him to the color and plastic modeling of the surface of an object, you can proceed to the actual creative process according to a certain methodology that uses and develops the special characteristics of the child's personality with a focus on a long-term process. Children gradually feel and reproduce certain features of form, color, and plasticity.

The concept of "creativity" includes the concepts of "creativity" and "creative potential". Creativity is a spiritual and practical activity, the result of which is the creation of original unique cultural, socially significant values.

A new stage cannot arise without certain prerequisites; it always contains the positive aspects of the old, but in a transformed, "removed" form.

The possibility of intellectual development of children in the process of visual activity is determined by the facts that in artistic creativity children convey their impressions received from the world around them, or learn from the books they read. Fine art is a product of human creative activity, expressing ideas about the surrounding reality in artistic images.



Drawinf 4. Acquaintance with paints in the baby group. Vaselisa 1 year 8 months and Karina 1 year 3 months.

Drawing 3 shows photos of babies of an age with which you can start working individually. Children begin to show interest in artistic creativity from an early age. They explore by touch brushes, paints. Understand that paints with a brush leave a mark on the sheet. If you voice the direction of movement of the brush on the sheet, then the little ones remember this. And already another time, singing actions through sounds, they easily understand what the teacher wants from them and perform them. In addition, brush writing gives a quick visual result of the work, which is undoubtedly necessary for such an age. Often, kids are addicted to work organized in the form of a game and they express their creative imagination in color. The teacher, of course, accompanies everything through the voicing of actions.

Revealing the system of working with children a little older, it can be seen that in the process of creating reality or a literary character, children's pictures are refined, deepened, knowledge and ideas are consolidated, which are a kind of material for the work of thinking and imagination. As society developed, various systems of teaching fine arts developed, schools appeared, and principles and methods of teaching were developed.



Drawing 5.-Karina at the age of 1;3m and 8 years old (plein air, art school “Oner”)

Drawing 5 shows a photo of a child who had the opportunity to communicate with paints, brushes in the toddler group of the Oner school. On the left - the first lessons at an early age. The photo on the right is Karina, 8 years old. At this age, she went to the 1st grade of an art school. The photo shows her plein air work done in charcoal. She did not lose her desire to work creatively. And the quality of the completed composition is immediately visible - the work was done competently. And indeed Karina performed it from nature.



Drawing 6. Studio “Malyshok”. Anuar and Alina. Age 3 years

One of the first to define children’s creativity was E.A. Flerina: “We understand children’s fine art as a conscious reflection by a child of the surrounding reality in drawing, modeling, designing, a reflection that is built on the work of the imagination, on displaying his observations, as well as impressions received by him through the word, picture and

other types of art. The child does not passively copy the environment, but processes it in connection with the accumulated experience and attitude towards the depicted. With the purposeful formation of creative imagination, creative abilities, an individual approach to the child are necessary: taking into account the temperament, character, features with the dominance of the imagination, the mood of the child.

By its nature, the ability to imagine is closely related to thinking, obeying the logic of thought. In other cases, the imagination can acquire relative independence and proceed according to its own special “logic”, going beyond the limits of the usual norms of thinking. A truly creative imagination is characterized by a departure from reality, going beyond the limits of the immediate given. According to the psychological research of scientists, any penetration into reality requires a freer attitude of consciousness to its elements, as well as a departure from its visible external side, which we used to call greater freedom in operating with its constituent parts. It is in this state that the “linking” of images can often take place, giving original ideas, the results of which are instantly evaluated and picked up by the mind.

Imagination and thinking develop in unity, since independent development of one outside the other is impossible. The nature of creative imagination lies in generalization (but not in abstraction), which approaches the concrete image transformed by it and continues to live in it. It has long been substantiated that contemplation and visual thinking form a degree leading to the concept of thinking. However, there is also such visual thinking, which is already mediated by generalizations of high levels of abstraction and symbolization, embodied in concrete images. The highest forms of imagination are visual-figurative thinking, saturated with deep conceptual and ideological content.

The child develops the ability to create, based on life experience, memory images, knowledge, with the help of which there are more opportunities to convey a particular plot.

Researches of scientists L.V. Zankova, P.I. Zinchenko, A.A. Smirnov on the problem of activating learning, they substantiated that the use by a person of a certain scheme, which is the basis for the assimilation and use of perceived content, significantly increases the efficiency of memorization with subsequent reproduction. Memory plays an important role in the development of personality.



Drawing 7. Amina 3 years old and Eva 3 years old. Working with different techniques

Visual activity develops visual memory in a child, based on emotions, individual experiences, on which the depth of memorization depends.



Drawing 8. Katya 3 years old and Bogdan 4 years old. Creativity in different materials.

It is impossible to develop visual memory, work out the technical movement of the hand, develop the logic of judgment when drawing without special exercises. Exercises can be done in a group, class, or at home. But this should be done naturally, in the form of a game, or interested in such a way as to encourage the child to want to act.

PEDAGOGICAL CONDITIONS FOR THE DEVELOPMENT OF THE CHILD'S CREATIVE ABILITIES IN THE FINE ARTS CLASSES AT DIFFERENT AGE LEVELS

To understand the essence of the problem - the lack of a unified system in the development of creativity by means of visual activity, it is necessary to look back a bit, to the past, to the history of the development of visual activity in education. Children's drawings, modeling, applique often amaze with an interesting idea, a peculiar form of expression that attracts the attention of adult artists. They admire children's creativity, consider it a kind of art. Interest in this type of creativity arose in the 80s of the 19th century, the study of children's drawings continues to the present. The researchers analyzed a large number of drawings and determined the stages of development of drawing in a child, the reasons that prompt children to draw.

A distinctive feature of many works of this period was the study of the process of development of drawing in children separately from the specific conditions of their upbringing, training and individual characteristics. Thus, he reduced pedagogical guidance to helping children master various materials and various artistic processes. However, he emphasized the importance, first of all, of the free creative development of the artistic abilities of children without violating their spontaneous biological age course.

This theory had a great influence on education at that time. There was an interest in the creative personality of the child, in his artistic manifestations. This was valuable and progressive, which undoubtedly enriched the artistic work with children in their 20s and 30s. During this period, children's creativity began to be seen as a genuine art form. The ideas of the American philosopher and educator John Dewey laid the foundation for modern thinking in the field of children's fine arts. Dewey believed that the visual arts should release the creative energy of children and make them active participants in the creative process.

The fight against pedology, which began in the early 1930s, and the fact that it was in the 1930s that one of the cardinal provisions of the official document "Basic Principles of a Unified Labor School", fundamental to the Soviet education system, ceased to operate, caused particular alarm in pedagogy. , which carried out the main idea that education and upbringing, which are devoid of an artistic and aesthetic beginning, devoid of an aesthetic element, would be soulless. Under aesthetic education in this period, it was required to assume not the teaching of some simplified children's drawing, but the systematic development of the senses and creative abilities. All this expands the opportunity not only to enjoy beauty, but also to create it. In the 1950s and 1960s, a number of scientific research works appeared (E.S. Kondakhchan, N.N. Rostovtsev, N.L. Sakulina, etc.) solving their problems. During this period, in order to streamline the methodological work in schools, the idea arises of creating special textbooks on drawing.

Changing the educational program could not fundamentally change the school methodology for teaching drawing at school, because the idea of "free education" continued to dominate in some schools. Only since 1951 did the first methodological manuals appear, orienting teachers to the methods of realistic art, to the study of the legacy of the past (E.S. Kondakhchan, N.N. Rostovtsev). These guidelines were based on the system of P.P. Chictyakova, who teaches children to draw from nature from the first steps of learning. In the early 60s, experimental drawing textbooks began to appear periodically.

E.A. Flerina, considering the problem of children's creativity, proposed a system of game exercises that were aimed at developing hand movements. Understanding children's creativity as the knowledge of life, she makes an attempt to find the reasons for the children's peculiar depiction of the phenomena of the surrounding reality, outlining two ways: through familiarizing children with the material and through creating an image in the drawing.

Currently, pedagogical conditions are entering the next stage of development; stereotypical thinking is successfully formed. Combined, however, with the general stiffness (tightness, lack of freedom) of the younger schoolchild, it is expressed in the absence of communication skills through the product of one's own artistic activity. All these facts lead to the fading of natural inclinations and inclinations. Any work of a child becomes a "thing in itself" and does not find an outlet in the social sphere. The narrowness or lack of artistic horizons, born of the habit of stereotyping, leads to a distortion of the taste preferences of babies, as well as to an inadequate assessment of their own capabilities, to a lack of need for

knowledge, unconditional and blind adherence to well-known “truths”. Teachers either keep the workflow of the lesson within strict limits, or, on the contrary, give excessive freedom, often letting everything take its course. Excessive tightness or promiscuity of the child does not give him the conditions for artistic creativity and the development of creative abilities. His energy potential is being wasted too much. Since, without receiving information feed, the child cannot create compositions at a higher level, cannot reason in a drawing. This causes disappointment at first, since he understands that the composition he created is far from reality, and then interest in visual activity disappears, then a complex sets in with a confident understanding that he cannot draw. Therefore, it is necessary to develop a sense of beauty in children from the first stage of their education in order to lay the foundation for creative development at the next age levels.

It is known that the leading activity for a baby, child, teenager and student is learning, which can be of a different nature: imitative, reproductive, search, creative. How to activate the creative development of preschool children and younger students? The development of creative abilities is necessarily associated with the independent activity of the child. Therefore, in order to achieve certain success and acquire some skills, he must identify himself with the goal set by this activity. This example of extraordinary development at an early age is very convincing. Their development requires very great efforts from the child, undertaken in a certain direction, for this it is necessary to be fully imbued with the purpose and content of the activity. The stronger the interest, the more intensive, broader and deeper the activities are, as a rule. Therefore, the strength of interest should be given special attention. Average interest at best can lead to the development of abilities.

An important pedagogical condition is the child’s motivation for visual reality. The child gets used to constantly strive for more and more important goals on the basis of what has already been achieved. To do this, you can use a developed system of competitions, for example, creative olympiads, competitions in fine art techniques, friendship galleries, fairs of tomorrow’s masters. The existing variety of such competitions makes it possible to stimulate the development of abilities in many areas: creative, logical reasoning, creative, etc.

At a younger age, all children draw, but they draw while playing, and since the game is the main activity, they turn the visual activity into a game through which the child satisfies his cognitive and social needs.



Drawing 9. Create by playing (age 5-7 years)

The next pedagogical condition is the creation of game situations in the learning process that make it possible to create a motive for the child that encourages him to active visual activity. It is in the drawing that he can talk about them, mentally participate in the events depicted by him, in which, in fact, he cannot participate in life. With the help of play, in a relaxed atmosphere, through reasoning, they consolidate the knowledge of aerial and linear perspective, horizon line, level of vision, etc.

The formation of the natural forces of the child lies in the game, which occurs in the process of his involvement in a certain situational activity. Thanks to it the child does not spend completely, but accumulates energy and creativity, which encourages him to creative activity. The visual activity of this period is valuable for that direct display, a kind of stylization of the world around us, which is characteristic of childhood. These creative natural abilities should be developed in subsequent age periods. With a coherent, logically built system for presenting knowledge, skills and abilities in fine arts lessons, with a properly organized reflexive basis, a powerful theoretical base is laid in the child's mind, which makes it possible to further develop the growing personality.

Speaking of creative actions, we mean not so much the special abilities of children for drawing and creative transformation of materials, but rather their temperament, creative play activity in the process of drawing, unlimited imagination.

The child in his drawings, as it were, lives the life of his hero. Hence his passion for the process of drawing, hence the activity of the process of the image itself. Working more or less continuously, without stopping, the child rarely corrects his drawing, sometimes only supplementing it. Having exhausted his ideas and visual possibilities, he resolutely finishes the drawing, rarely returns to it on his own initiative, and even on assignment he cannot repeat it. Since the main motive for visual activity at this stage in the development of children's visual creativity is an imaginary participation in the events depicted by them, favorite themes are characteristic of this period.

When drawing, the child always represents his participation inside the drawing, and not outside it, since he is a participant in what is depicted. The boldness of graphic techniques, not constrained by any rules, determines the greater expressiveness of the drawings of the most talented children at this stage in the development of their creativity.

It is the period of early age that is rich in creativity; therefore, in modern teaching of fine arts, one must be careful about the problem of the content of drawing, not to disturb the creative activity of children.

The consciousness of a child cannot yet be a completely independent regulator of his behavior and activities, as well as the development of spiritual needs.



Drawing 10. Acquaintance with the “phonation” technique, age 3 years

However, it is stable enough to actively participate in the organization of life, in the choice of useful and reasonable activities. The child becomes aware of the interests that arise in him and becomes able to focus his active attention and volitional efforts on them. All this allows, using various innovative pedagogical technologies, developing the leading spiritual and cognitive needs in it, continuing the formation of habits and the emotional sphere, to rely more on the consciousness of the child himself. Children’s consciousness in its entire complex, being the basis of pedagogical influence, continues to be the subject and result of education. In order to assimilate a particular concept, it is necessary, first of all, to reveal its content, which, in turn, is determined by the presence of certain knowledge and the appropriate level of logical thinking. For example, in the fine arts classes in drawing from nature at the age level of the 4th grade, schoolchildren, under the guidance of a teacher, analyze the constructive structure of objects, their shape, perspective abbreviations and, by means of comparison, generalization, establish common and individual features in the studied objects, phenomena. Thus, they form the concepts of “construction of objects”, “volume”, “phenomena of linear perspective”, “proportions”, “warm and cold colors and shades”, etc.

Effective teaching of artistic literacy involves the use of innovative technologies, which allows developing thinking from emotional-figurative to abstract, and then to logical.



Drawing 11. Drawing from nature. Nastya - 11 years old, Karina - 8 years old

There are several important aspects in the development of children's creative abilities:

- It is necessary to take into account individual age characteristics, which are the originality of the child's personality, the uniqueness of the manifestation of her abilities and talents in the choice of activities and in the manner of performance, and to ensure the formation of a creative individuality in children, the creative potential inherent in him by nature;

- We must remember that in childhood the game is not the only activity that can influence the activation of the child's creative activity. Because the child actively draws, sculpts, cuts. The focus on the creation of a particular product (drawing or application) will be common to all these activities. However, each of these activities may have its own characteristics and require the possession of special methods of action, as well as have a certain influence on the development of creativity in a child.

One of the incentives for improving the visual activity of a child is the ability to recognize an object in a drawing. In his drawing, the child uses different forms of experience that he receives in the process of actions with the subject environment, visual perception of objects, as well as the most visual activity and learning from adults. The important thing here is that the child conveys in the drawing not only the impression of the object, but also his understanding of the object, as well as his knowledge about it. In the parallel of 3rd-4th grades and other parallels, the guys do everything confidently only when the base of accumulated knowledge gives them self-confidence.

Starting from the preschool educational institution, the child receives the elementary foundations of realistic art, at school the main emphasis in teaching is on realistic drawing, painting, composition, where the systematic acquisition of knowledge, skills and abilities is largely due to the effectiveness of their practical application.

Artistic and aesthetic elements always take part in every stage of communication with the world. This emotional activity of a person is perceived as a way to assess the actual need and the likelihood of its satisfaction. In art, all forms of psychological activity are interdependent.

The systematic nature of the methodology in the formation and development of the creative abilities of children - involves, first of all, the analysis and study of art objects throughout all the years of preschool education with access to the junior, middle and senior levels of the school with a fairly high level of basic knowledge base. The development of children's creative abilities through the subject "Fine Arts", where its goal is to assist in preparing students for independent working life, introducing students to modern technological culture, processing various materials and performing artistic design of products.

The content of the subject of knowledge includes the practical artistic activity of children, the aesthetic perception of reality and art. Fine art combines the foundations of all visual arts: painting, graphics, sculpture, folk and professional arts and crafts, and design and world artistic culture. Their unity is due to the commonality of figurative and artistic means and the pictorial foundations of the artistic language (line, spot, color, volume, space, rhythm, etc.). This approach is fundamentally new in teaching this area of art. "Fine Arts" should be built as a window into all types of modern spatial and spatio-temporal arts, including theater and screen arts.



Drawing 16. Work of the graduating class of the school of children's art "Oner". Still life. Gouache, plaster head. By pencil

When determining the criteria for assessing the artistic and creative achievements of students, it is necessary to take into account such an assessment system that would allow:

- track the path of development of the child throughout his educational activities in the lessons of fine arts (cognitive, creative);
- evaluate the motivational activity of a younger student;
- provide a picture of the growth of personal achievements for the parents of the student;
- participate more effectively in the funded system (portfolio).

The creative process is integral and necessarily includes the final product (in this case, a child's drawing), without which it makes no sense to talk about any kind of creativity. The result of creativity should be the determination of those qualitative achievements of a preschool child or a primary school student who are perceived by him as a positive and significant result for him. In addition, we must not forget that drawing and other visual activities are the pinnacle of children's interaction with the artistic environment. You can consider an example of working with a baby - Lyudochka - 2 years 8 months. The theme is Friendship, a fragment when a bear and a bunny approached the house in the forest.



Drawing 17. Stage 1 of the composition - working with the module and brush writing. Luda - 2 years 8 months

Drawings 17-20 show photos of the step-by-step implementation by the baby - the girl Lyudochka at the age of 2 years and 8 months. Which, following the verbal direction of the teacher, performs the composition in stages, but on the basis of its small, artistic experience. At the time of this composition, Lyudochka went to the studio for 3 months. Therefore, she easily entered into creative contact with the teacher. The little girl applied the acquired and worked out knowledge in the performed composition.



Drawing 18. Stage 2 - phonation and brush writing



Drawing 19. Stage 3 - brush writing and application



Drawing 20. Stage 4 - self-gluing the window and muzzles, the completed stage of the composition

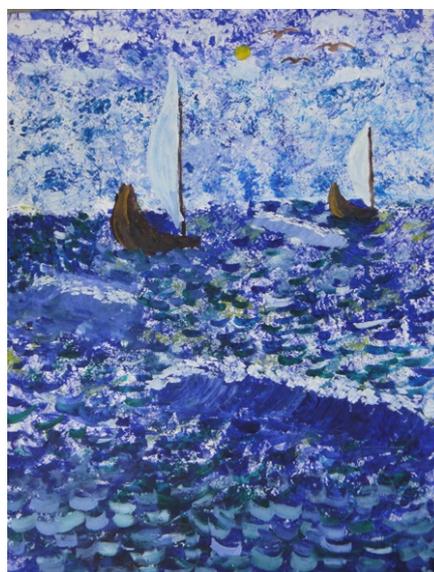
The logic of judgment in the composition of the drawing allows the child to correctly execute the conceived idea step by step, using different brush writing techniques and mixed

media. Arguing over the composition, the child is included in the creative process, applying the previously acquired practical skills of various techniques. Evaluation of compositions of this age level proceeds from ideological immediacy, but with a base of practical skills. Working independently, but under a clear verbal and demonstrative direction of the teacher, all stages of the composition are clearly laid down in the mind of the child.

When working with a junior school link, the teacher has to take into account many factors. To do this, we can recommend, of course, at the discretion of the teacher, maintaining a “portfolio of individual achievements of a younger student”, which will reflect his hobbies in the field of fine arts. A “portfolio” can be a selection of personal works of an elementary school student: creative works that reflect his interests, products of educational and cognitive activity - reports, messages, etc. The most correct way to draw up such “portfolios” is to take an analysis of the artistic and creative abilities of a younger student, as well as his interests.

The “portfolio” sheet can be filled out once every two weeks, both by the teacher and by the student himself (together with the teacher or under his supervision) to enhance joint work with parents to develop the cognitive and creative activity of the younger student, filling out the sheet of personal achievements can be recommended to parents.

The introduction of a well-thought-out methodology of the “Portfolio of Personal Achievements of a Primary School Student” is intended to enrich the assessment system, provide the teacher, parent with additional information about the individual development of their child, and help activate children in evaluating their own work (development of skills in control and evaluation activities).



Drawing 21 - art school. Grade 2 Luda - theme - “Sea”

Thus, based on the teacher’s generalization of the final results at the end of the academic year in comparison with the results of previous test data (starting work), he may be able to build analytical work to correct and plan the student’s study of the content of both the

subject “Fine Arts” and other courses of this educational area in the next academic year. In addition, the teacher will be able to determine the levels of creative activity of schoolchildren by distributing the class into level groups:

- “Original”. There is a noticeable desire to convey in the drawings the actions (movements) or feelings of the depicted characters. Themes, plots and individual images are rare in children of this age strong group;

- “Unusual”. The plot is rarely repeated in the drawings of children only in this class. In the drawings, the desire to convey the action (movement) is noticeable. The theme, plot, images are rarely repeated in other children of the middle group;

- “Interesting”. The plot is repeated in the drawings of other students in the class, but individual images convey movement, gestures, actions that are not in the drawings of the “normal” level; the middle group;

- “Ordinary”. The plot is often repeated in several students or is common in children of this age. Without verbal explanations, the drawings are incomprehensible - weak group.



Drawing 22. The work of the children of the school “Oner”: age 5 and 6 years



Drawing 23. The work of the children of the school “Oner”: age 8 and 10 years



Drawing 24. The work of the children of the Oner school: ages 13 and 14

Drawings 22-24 show the work of children of different age levels, which clearly show how the system of school classes works. The guys are doing pretty well. It should be noted that children come to the Oner school without selection, they are simply creative. With a well-coordinated methodological system for organizing classes, there will undoubtedly be a high result, since the system is based on the natural creative potential of the child, which, with skillful explanation, provides a good base of knowledge and skills. This undoubtedly encourages the children to create beauty, conveying their inner world, purity of thought on a sheet of paper, canvas, and works on the DPI.

CHAPTER II. FROM THE EXPERIENCE OF WORKING WITH DIFFERENT AGES TO ACTIVATE CREATIVE ACTIVITY IN THE CLASSES IN FINE ARTS

TYPICAL PROBLEMS OF TEACHING FINE ARTS

The child's thinking is predominantly figurative, and drawing, giving a visual basis for children's perception, greatly facilitates the process of "linking" associations. The visibility and figurativeness, and often the colorfulness of the drawing, affect the emotional sphere of the child: the appearance of an image under a pencil or brush gives him aesthetic pleasure, and any positive emotion, as you know, increases the tone of the cerebral cortex, which contributes to the emergence of associative connections that affect the activation of creative activities of the children studying in the studio.

Therefore, one of the problems arises and, accordingly, the need for a deeper consideration of visual activity as one of the universal ways of interaction between the younger student and the world and as a mechanism that forms creative abilities and enhances the creative activity of the younger student.

Creativity as the most important adaptation mechanism in a broader sense can be considered not only as a professional characteristic, but also as a necessary personal quality that allows a child to navigate in an ever-expanding information field in rapidly changing social conditions. Consequently, creative systemic thinking as the most important characteristic of a creative personality is a necessary quality of a person of a new era, a person of the 21st century [27].

Organizing the work on the basis of the experiment, we did not set the task of compiling a new program. We tried to systematize those programs and methods that exist today, through innovative technologies in order to enhance the creative activity of the baby - junior schoolchildren - middle and senior schoolchildren in the visual arts classes so that they develop their inner creative potential, which may be will inspire them to the desire to continue their creative development in the direction of architectural and design education. In addition, even if they do not go to creative specialties, in their internal development there will be a high creative potential, which will give society a creative personality.

Using the methodology of critical thinking technology in the study, we decided on the following tasks:

- at the first stage, to determine the level of subject-figurative perception of students, we used the Raven matrix, only in the preschool educational institution and parallels of the first grades, instead of the matrix, we used pictures for comparative analysis. At this stage, almost everyone participating in the experiment was the same. To check the level of logic of judgment from perception, we used the "Fourth Extra" technique, to determine creative freedom in a drawing, we proposed a task of a fantasy nature.

- at the second stage, we proposed the use of critical thinking techniques to increase the activation of the creative activity of younger students - clusters, brainstorming, etc. This

was reflected in the assignments for composition and painting, which we presented in the tables. With the kids of the preschool educational institution, classes were held in a playful way, the moment of leadership was emphasized. Younger schoolchildren, due to their age (leadership), having a theoretical (conversations, games) and practical (exercises, games) basis, were active in the creative performance of their compositions. The guys were given specific tasks and goals that they must achieve. The middle-level students used the basis of knowledge and practical skills obtained in the junior level. High school students were gathered for studio classes, which already directed them to creative specialties.

In the study, the results clearly showed the whole process of work from the ascertaining first stage, which determines the level of abstract - figurative thinking of a student in a preschool educational institution and a general education school, and how it can be transformed through the activation of the child's creative activity and the formed personality of a teenager (formative stage) with the correct methodological organization and conducting art classes. The results of the work are presented in illustrative material.

To participate in the experiment, we took the children of the Oner Children's Art School of each age parallel in the school; we also used different age categories, provided that their general preparatory level was approximately the same. We needed to decide on the general level of logical thinking (the ability to reason) and the creative activity of a younger student. To do this, we took test tasks - we used the "Fourth Extra" technique - the logic of reasoning and the Ravenna matrix - the logic of judgment and observation, the level of visual perception and visual memory. To facilitate the task for the first grades, according to their age level, instead of the matrix used in grades 2-4, we gave drawings that had similar and different features in their compositions. To determine the level of creative activity, we gave a drawing task on the theme "Fairytale Bird".

This topic was performed by all classes. In addition, we offered both techniques and materials of free choice: from markers to paints. In order to solve the tasks given by us, the guys had to be able to reason, justify their judgments in a figurative comparison. At the first stage of the study, our task was to determine this level and, as a reflection, to convey thought with the help of the composition "Fairy Bird".

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For each task, a certain amount of time was given, during which the guys had to cope with it. We presented the results of the ascertaining experiment in the form of tables. The tasks were set according to the nature of the complexity. The figures are presented as a percentage. For convenience of perception, we presented each parallel in separate tables.

We analyzed children's drawings and identified three levels of ability development: low, medium and high. - low level - in children who cannot independently find the source of the idea for the drawing. They are able to act only according to the model - the exact

instruction of the teacher (or parents) what and how to draw. Such children do not associate their personal experience (both every day and cultural) with drawing, believing that you need to depict only what you can, what you have already drawn before or what adults have shown. At the beginning of schooling, there are a lot of such children. In their drawings, regardless of the task, the same objects are repeated, depicted almost identically. Most often it is the sun, a house-conure, a tree, flowers; people are also repeated, differing, at best, in clothing and hairstyle. Sometimes you can see something new, but as a rule, this is what the teacher showed.

- The intermediate level is characteristic of children whose life or cultural experience is actualized only if the teacher or other adult named or told them several different sources of the intention of the drawing. For example, from the life of the family - family holidays, watching television programs and videos, breakfast, lunch, dinner, games, preparing lessons, etc. From them, the child chooses what corresponds to the experience of his observations and impressions, and in this case makes interesting drawings where you can see a lot of things that he has not previously drawn. If there was no such clue, he repeats in the drawings what he has already depicted more than once.

- High level refers to children who only need to suggest the direction of searching for something personally familiar to them, and they quickly find a plan for their drawing. For example, for the same task, it is enough to say that the most interesting thing can be seen in the life of the family, without listing anything, and they quickly find the idea of the drawing. Rarely, but there are children who come to lessons with such a rich supply of ideas that they do not need any hint from the teacher; they really want to draw something special and interesting. The drawings of such children differ from others both in the unusualness of the chosen event and the originality of the pictorial solution.

Children of the School of Children's Creativity Oner participated in Olympiads, exhibitions, scientific conferences. We showed good results. The results of work in the school of children's creativity can be traced through sections. We chose two areas of work: color science and composition, since it is in these areas that the child should be able to reason, analyze in comparison and justify. Knowledge of these basic basics, in our opinion, should help preschool children, junior schoolchildren and middle and senior students to be more confident and become more active in creative activities. According to developmental psychology, we know that confidence pushes to the desire to create, self-actualize, whether it is a baby or a teenager. In the illustrative material presented below, we showed children in the creative process precisely by age levels - from the baby to the formed creative personality - the student.



Drawing 24. Malyshok. Children from the age of 3 years perform creative work with the technique of impression writing.



Drawing 25. Malyshok studio, age group 5 years. Creative independent work.

If at the age of 3 years a child can create independently only if he is guided by a teacher. At the age of 5 years, the guys, having received the task, begin their work boldly, because they have a knowledge base, and in the process of work they have a desire to create, because there is a desired result. In addition, the immediacy of this age, a firm belief in the correctness of the performance and an uncontrollable imagination do their job. The works turn out to be surprisingly interesting, sensually saturated and complete. Figure 26 shows a photo of the graduation work defense. The theme of the composition is made in the style of surrealism. A graduate of the art school Snezhana successfully defended correctly and reasonably presented and defended her work.



Drawing 26. Preview. Art School

Graduates of the school of children’s creativity “Oner” learn to reason in a bot, whether it is a drawing or a pictorial work. Conduct a correct and informed judgment when submitting their work for evaluation. They are able to build logical steps in the process of work. Therefore, many graduates of this school choose professions with a creative bias.

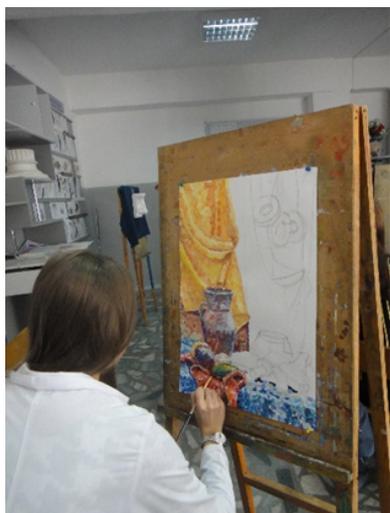
Each academic year ends with plein-air practice, at the end of which there is a mandatory viewing, where the children exhibit their works. In plein-air practice, students build their etudes independently, but under the supervision and explanation of the teacher. Since all age groups come out, the guys perform work with different materials.

In the process of research, on the basis of the work of the school of children’s creativity “Oner”, we worked with all the age levels of preschool and parallels of the school. Applying methods, technologies of critical thinking, we used them in the organization of the creative process in accordance with the age level and the possibilities of the content of teaching fine arts in the primary grades to activate and develop the creative abilities of the younger student.



Drawing 27 - senior group - preparation for universities and colleges.

Based on the acquired knowledge and skills, children already receive the basics of academic drawing, which are necessary for the entrance exam to the university.



Drawing 28 - Special painting. 1 year of university



Drawing 29 - works of the senior group of the Oner School. Direction – special painting. Control section for six months

In drawing 29, photos of the works of students of the senior group, who received the initial base in the Malyshok studio, passed the Oner Art School and after its graduation, choosing a creative direction in the future profession, and already on a professional basis in the senior group receive practical knowledge of special painting. The photo on the left is copying the technique of Pointillism. The photo on the right is the performance of a real still life in the technique of the Cubism style. Slice works show a high result of mastering the sense of color, depth of space. Ability to read performance techniques.

The results were evaluated according to the criteria defined by A.K. Markova, A.G. Liders, E.A. Yakovleva, which determine the level of cognitive activity as follows:

1. High:

- active orientation in the new material;
- independent selection of key concepts;
- understanding and acceptance of the educational task, the choice of ways of working;
- mastery of mental operations, activity, initiative;

2. Medium:

- bold orientation in the new material;
- highlighting key concepts with the help of an educator;
- understanding and acceptance of the educational task, the choice of ways of working;
- mastery of mental operations, activity, initiative;

3. Low:

- training activities and operations are not related to each other in a holistic learning activity;
- lack of understanding of the meaning of the educational task;
- small application of personal efforts in educational work;
- weak activity, lack of initiative, desire to look for new solutions.

Thus, the main goal of fine art in creative formation is to spiritually enrich the child, to teach penetration into the aesthetic essence of a work of art.

The data of the ascertaining stage of the study clearly show that at first children with students are close to each other in terms of creativity. In the school of children's creativity, we organized the work in such a way as to maximize the quality of students' knowledge of the subject, as well as to work on the development of logical thinking in order to create conditions for enhancing the creative activity of students and activating their creative activity.

To do this, we began to build the process of teaching fine arts using the methods of critical thinking technology. The school of children's creativity used the system of organizing and conducting lessons proposed by us using the technology of critical thinking. We traced not only the level of activity and efficiency of digestibility, but also the preservation, as well as the development of the energy and creative potential of the child, since we believe that it is this basic basis that will contribute to the activation of the creative activity of the developing personality.

Before the teacher, certain tasks were set, the solution of which was implemented with the help of certain pedagogical methods using the above innovative technology of critical thinking. Different technologies were analyzed, but they settled on the methods of critical thinking technology.

On the control sections, we saw a high result of the preparation. Students easily navigated the training tasks offered to them. With understanding and logical judgment, compositions were built on the basis of a sheet or canvas. The learning system built in a logical chain works for a high result, in which we see a formed creative personality who can and wants to work creatively. Graduates of the senior group of the studio at the school of

children's creativity "Oner" at the entrance exams to colleges and universities not only of the Republic of Kazakhstan, but also of the Russian Federation receive the highest scores. This is undoubtedly a clear justification for the work of the built training system.

NNOVATIVE TECHNOLOGIES AS A MEANS OF ENHANCING THE CREATIVE ACTIVITY OF THE INDIVIDUAL - PRESCHOOL - PRIMARY CLASSES OF MIDDLE AND SENIOR LEVEL OF SCHOOL - COLLEGE - UNIVERSITY.

The lesson is traditionally the main organizational form of transferring knowledge, skills and abilities from the teacher to the students. The teacher needs to organize the educational process on it in such a way that the baby, child, teenager can get a certain level of knowledge, creatively realize himself and get the final result. The initial condition for the effective formation of creativity in the classes of fine arts is to stimulate the interest of all participants in the educational process in the classes of fine arts [90].

Modern technology of teaching creativity through the development of artistic interests both in pre-school education, in primary, middle and high schools includes structural - substantive (block - modular construction of the content of education, as well as its methodological support), procedural (forms, methods and means of education, diagnosis, planning and correction of the educational process) aspects.

If we consider the standard of the new generation, then its novelty in the educational field "Art" lies in the fact that it offers a detailed definition of the goals of art education, for which the priority is the formation of artistic and cultural competencies of students, the expansion of horizons, the development of imaginative, associative-critical thinking, the acquisition of personal artistic and creative experience, as well as the choice of ways of their own cultural development. The competencies acquired on the basis of the educational subject "Fine Arts" in the complex can become the basis for the spiritual, moral, civil formation of the individual, its socialization on the basis of humanistic and universal values.

Today, in kindergarten and in primary school, the basis for the formation of the educational activity of the student is laid - the system of educational and cognitive motives, the ability to accept, preserve, and implement educational goals, the ability to plan, control and evaluate educational actions and their result. It is here that the readiness and ability to cooperate and joint activities of students with the teacher and classmates are formed, the foundations of moral behavior are laid, which determines in the future the relationship of the individual with society and surrounding people.

As a result of teaching children fine arts in kindergarten and primary school, the following results are expected:

1. Personal qualities:

- in the value-oriented sphere: to form the foundations of artistic culture, an emotional and value attitude to the world and the development of artistic taste, as well as the formation

of an emotional-value attitude to art and life on the basis of the best domestic artistic traditions (works of art); development of artistic (aesthetic) taste; vision and understanding of the manifestation of artistic culture around (art museums, architecture, sculpture, design, folk and decorative and applied art); understanding and respecting the cultures of other peoples;

- in the labor sphere: to form the skills of independent work in the process of performing artistic and creative tasks and the ability to apply in their own creative activity the means of artistic expression, various materials and techniques.

- in the cognitive sphere: the ability to see, perceive and transmit in one's own artistic and creative activity the beauty of nature, the surrounding life, expressed with the help of drawing, painting, sculpture, etc., as well as to represent the place and role of fine art in the life of a person and society, to master the basics of fine literacy, features of means of artistic expression, to acquire practical skills and abilities in visual activity, to distinguish types of visual activity artistic activity, to recognize, perceive, describe and emotionally evaluate masterpieces of Russian and world art depicting nature, man, various aspects of the surrounding world and life phenomena (taking into account special terminology).

2. Interdisciplinary results of the study of fine arts in primary school are manifested in: in the development of artistic and imaginative imagination and thinking; artistic memory and intuition; perception and judgment - about works of art as the basis for the formation of communicative skills.

3. Subject areas of study of fine arts are manifested: - in aesthetic activity: development of artistic taste, imagination, fantasy; to form emotional, intellectual perception through the basics of various types of fine arts; the ability to perceive the aesthetic values inherent in architecture and sculpture, to express their opinion about works of art; to form a steady interest in art, artistic traditions of their people, successes of world culture; to form an aesthetic outlook.

The study of fine arts in pre-school education and school is a continuation of the initial stage of artistic and aesthetic development of the individual, an important indispensable link in the system of continuous art education and is aimed at the formation of moral values, ideas about the real artistic picture of the world; involves the education and formation of emotional-imaginative, artistic thinking, which allows to ensure the formation of holistic thinking of the younger generation. The skills of emotional and value relations, aesthetic perception of the world and artistic and creative activity, laid down in the training course "Fine Arts" in kindergarten and primary school, should acquire a new quality. The resulting base continues to develop according to the same parameters, but on the acquired theoretical and practical basis at the next stages of the school levels until the end of school.

The main approaches to the study of the subject are activity and problem. Great importance should be attached to the formation of the foundations of critical thinking based on the perception and analysis of works of fine art, as well as an understanding of the role of

art in human life. In the theoretical part of the study, the technology of critical thinking was studied and analyzed. ITS methods were used in a practical experiment to systematize the process of teaching fine arts and enhance the creative activity of the baby and schoolchild.

Guided by the basic provisions of continuing art education in pre-school and general education schools, a teacher of visual activities of a kindergarten, a primary school teacher, a teacher of fine arts who teaches fine arts should be guided by the curriculum in fine arts implemented in the main unit of general education school.

The content of art education at the initial stage provides for two types of activities of students: the perception of works of art (child - spectator) and their own artistic and creative activity (child - artist). This makes it possible to show the unity and interaction of the two fundamental links of the system of art education and aesthetic education. This takes into account the child's own emotional experience of communication with works of art, taking into account its types and genres.

In parallel with the main form of organization of the educational process, it is recommended to conduct non-traditional forms: fairy tale lessons, workshops, travel lessons, excursion lessons, etc., to conduct excursions to art and local history museums, architectural reserves, use video materials about art museums and art galleries of the republican and world levels (travel Online).

The task of the teacher of fine arts is not only to give certain knowledge, skills, abilities (these are only means), but also to develop the creative abilities necessary when creating a work and when perceiving it.

The teacher communicates in the lesson mainly through a work of art, developing the ability to perceive the content of the work, forming a sense of harmony, educating the moral and aesthetic qualities of the individual.

Modern education sets a task for the teacher - educator, teacher, teacher - to captivate with art and therefore an important role is played by the personal qualities of the teacher himself - emotionality, acting skills, abilities of the teacher-artist himself.

Teaching creativity involves the involvement of kids and schoolchildren in the performance of various creative tasks related to artistic theory and practice, to feel works of art.

Joint activity and understanding in a fine arts class is the key to the successful completion of a creative task. This understanding can be seen in two aspects. First, in terms of knowing the child's intention from his sketches and sketches. Secondly, with regard to the relationship with the student as a person, with his value orientations, abilities, inclinations, character traits, the state of the emotional sphere, etc.

Ways to improve the effectiveness of training are sought by teachers from all over the world. In our country, the problem of the effectiveness of training is actively developed on the basic basis of using the latest achievements of psychology, the theory of management of cognitive activity. The modern school presents and uses various advanced pedagogical technologies [26,54].

The development and implementation of new pedagogical technologies has always been one of the important directions for solving these problems. Their main feature is the degree of activity of all elements of the pedagogical system - the purpose, content, methods, means and forms of organizing the cognitive activity of students, the forecast of compliance of learning outcomes with the requirements of a modern school [70,2].

To enhance the creative activity of the baby and the student, it is advisable to introduce innovative technologies into the traditional organization of the lesson.

Innovation is innovation. In the scientific literature, an innovation is a change that has a specific purpose and introduces new stable elements into the environment of implementation. Any innovation is associated with an update.

1. Innovations often occur spontaneously, without a clear connection to the generating need or without a full understanding of the entire system of conditions and means, as well as the ways of implementing a particular innovation process. Therefore, such innovations are not always associated with the completeness and validity of a scientific approach. More often, they occur under the compulsory influence of situational requirements, that is, on an empirical basis. These include the activities of innovative teachers, educators, parents, etc.

2. Innovations in the education system are the product of conscious, purposeful, and scientifically cultivated interdisciplinary activity. Innovative teaching technologies here should be considered as a tool through which a new educational paradigm can be implemented [10].

Technology development can be guided by the following principles:

- the principle that represents the didactic system - the integrity of the technology;
- the principle that allows reproducing technologies in a specific pedagogical environment in order to achieve the set educational goals;
- the principle that determines the non-linearity of pedagogical structures that directly affect the self-organization and self-regulation of certain pedagogical systems;
- the principle that determines the level of adaptation of the learning process not only to the student's personality but also to his cognitive abilities;
- the principle that creates optimal conditions for the formation of generalized knowledge - the level of potential redundancy.

The goal of learning technologies is to develop a personality with specific properties (see Appendix 2).

In terms of the content of the learning technology goals, they are mainly oriented towards the acquisition of knowledge, skills, and abilities (KSA).

In the modern mass school, the goals have been somewhat modified - ideologization has been excluded, the slogan of comprehensive harmonious development has been removed, and changes have occurred in the nature of moral education, but the paradigm of presenting the goal as a set of planned qualities (learning standards) remains the same [50, 70].

The mass school with traditional technology still remains a "school of knowledge",

preserving the primacy of the individual's awareness of his or her culture, and the prevalence of the rational-logical side of cognition over the sensory-emotional one.

Practice shows that an essential condition for the formation of creative abilities in younger students is the introduction of individual game elements and competition into the structure of art lessons. The significance of this condition is determined primarily by the very essence of the game, which involves children reproducing the actions of adults, helping them to understand the surrounding reality [114].

Many consider the interpretation of the game as a formalism when using or implementing accumulated energy, as it takes the dynamic aspect of the game out of its content. This is why such a theory is unable to explain the game.

Recognizing the functional pleasure or pleasures of functioning as a determining factor for the game, this theory only sees the functional sending of the organism in the game [66, 95].

The significance of play cannot be fully exhaustively understood or evaluated solely by its entertainment and reactive potential. This is the phenomenon of play, being both an entertainment and a relaxation tool. Play can turn into education, creativity, or therapy, as well as a model of human relationships and work manifestations. As a pedagogical concept, "playful pedagogical technologies" include a fairly extensive group of methods and techniques for organizing the educational process in the form of different educational games. In contrast to games in general, a pedagogical game has a significant feature – a specific set goal for learning and its corresponding pedagogical result, which can be justified and not only highlighted explicitly but also characterizes the educational and cognitive direction. The game format can be created in lessons through game techniques and situations, serving as a means of prompting and stimulating educational activities. The implementation of game techniques and situations in classroom form of lessons occurs along the following main directions:

- 1) didactic goals are presented to students in the form of a game task;
- 2) the student's educational activity is subject to the rules of the game;
- 3) educational and demonstration material is used as a game tool;
- 4) a competitive element can be introduced into the educational activity, which turns the didactic task into a game;
- 5) successful completion of any didactic task is necessarily associated with the game result. The place and role of game technology in the educational process, the combination of game elements and learning largely depends on the teacher's understanding of the functions of educational games. The function of play is its diverse usefulness. Each type of play has its own usefulness. Let us highlight the most important functions of play as a pedagogical phenomenon of culture.

By using both play and game situations in art classes in elementary school, the teacher

significantly increases the result-oriented level of assimilation and formation of creative abilities during the lesson. A lesson organized in a game format requires certain rules. The most important thing is respect for the student's personality and not kill their interest in work. Game forms of lessons can allow both the student and the teacher to grow. Another pedagogical technology that needs to be used in teaching visual arts is the technology of developing critical thinking through the search, analysis, and reproduction of knowledge through artistic images and means. We used the methods of this technology in our research.

The authors of the technology for developing critical thinking are American scientists Ginny Steel, Curtis Meredith, and Charles Temple. Although the term "critical thinking" has been known for a long time from the works of such famous psychologists as J. Piaget, J. Bruner, and L.S. Vygotsky, in the professional language of Russian pedagogues, this concept has only recently begun to be used. The idea of developing critical thinking is relatively new and unexplored in the field of Kazakhstani didactics.

In various scientific sources today, one can find different definitions of critical thinking. Critical thinking is independent thinking. When a lesson is built on the principles of critical thinking, everyone formulates their own ideas, assessments, and convictions independently of others. No one can think critically for us, we do it solely for ourselves. Therefore, thinking can only be critical when it has an individual character. Students must have enough freedom to think for themselves and independently solve even the most seemingly complex questions.

Judy A. Braus and David Wood define critical thinking as intelligent, reflexive thinking focused on deciding what to believe and what to do. Critical thinking, in their opinion, is a search for common sense, a way to judge objectively and act logically, taking into account both one's own point of view and other opinions, as well as the ability to abandon one's own prejudices. Critical thinking is considered to be something obviously good and a skill that will allow individuals to successfully cope with the requirements of the 21st century and to understand more deeply what they study and do. However, it is not easy to define this term precisely, as it includes too many different parameters such as skills, activities, and values [15, 74].

A modern school strives to instil in its students the ability to think critically. Many teachers.

believe that real understanding always implies critical thinking, as students translate other people's ideas into a language accessible to themselves. However, when working to understand someone else's idea, our own thinking is passive at first because we only perceive what someone else created before us [19, 88]. Critical thinking occurs when new, already-understood ideas are tested, evaluated, developed, and can also be applied. The necessary conditions for critical thinking are the memorization of facts and the understanding of ideas. They themselves do not constitute critical thinking, even in aggregate [77].

Therefore, critical thinking does not have to be completely original, as we have the right to accept another person's idea or belief as our own. Independence is still the first and

most important characteristic of critical thinking. Information is not the end point of critical thinking but the starting point, where knowledge creates motivation, as a person cannot think critically without it.

Critical thinking begins with the formulation of questions and the analysis of problems that must be solved. Curiosity is an inherent property of all living things, and it is very strongly manifested in younger schoolchildren than in high school students or students. Unfortunately, the effect of school education on children's minds reduces this curiosity [75, 98].

At any stage, the cognitive process is characterized by the student's desire to solve problems and answer questions that arose from their interests and needs. The difficulty of teaching critical thinking is to help students see the infinite variety of problems surrounding their world, according to John Ben. Thanks to critical thinking, teaching turns from routine schoolwork into purposeful and meaningful activities. Students in the course of such activities do real intellectual work, independently moving on to solving creative tasks. They search for and find answers to their questions, collect data, analyze information, and compare alternative points of view, using the opportunity for collective discussion [58, 44].

Teachers working in the direction of critical thinking pay great attention to the development of qualities necessary for a productive exchange of opinions such as tolerance, the ability to listen to others, and responsibility for their own point of view. As a result, they significantly bring the learning process closer to real life, which takes place outside the classroom walls. Any pedagogical activity is primarily aimed at building an ideal society, as even one school class trained in the basics of critical thinking is a step towards achieving great goals [59, 20].

The purpose of this technology is to form civic skills and abilities, such as the ability to develop one's own opinion, comprehend the experience, come to certain conclusions, logically build a chain of evidence, and express oneself clearly and confidently.

To form critical thinking in elementary school students, it is necessary to use methods and techniques such as analysis and evaluation of facts, comparison, correlation, generalization, problem-solving, the establishment of cause-and-effect relationships, proof, and refutation [17, 107]. The following methods of critical thinking can be applied in art lessons for students in different grades:

The "Fourth Extra" technique involves giving the student four words, of which three are related in meaning, and one is unrelated. The student then has to identify the "extra" word and explain why it is not related to the other three words. This technique is useful for short-term control surveys or for reviewing previous topics covered in the lesson. It helps students to concentrate their knowledge and thinking.

The Brain Attack technique encourages students to seek the truth themselves, solve problems related to the lack of knowledge, gain self-confidence, and develop creatively [73]. This technique allows students to self-actualize through thought, even spontaneously,

allowing them to develop not only creative but also critical thinking skills. For example, in a fine art lesson, students can be motivated to think, analyze, and reason by asking questions such as “Is it possible not to observe the principle of constructing the composition of a national ornament?”

Clusters, which are also known as brushes or bunches, are useful tools for organizing and summarizing information. To create a cluster, all of the keywords associated with the definition of a concept are listed and grouped together based on their similarities and differences. This technique can be used by teachers to evaluate students’ knowledge of a topic or to introduce new material in a visually engaging way. Clusters are especially effective when used in conjunction with an interactive whiteboard, as they can be created and displayed in real-time during a lesson.

Clusters are versatile and can be used at various stages of a lesson, as well as in different topics related to fine art. For example, when working on the topic of “Winter fun,” students can use clusters to quickly and creatively develop a logical composition. This technique, known as a “cluster,” involves quickly transferring creative ideas onto paper through rapid drawing and writing. By learning to reason logically using clusters, even kindergarten students can work independently and create their own unique compositions based on their imagination and understanding of decorative and applied art.

Teachers should also be aware of effective methods of encouraging students, especially those of average abilities who require constant stimulation to remain engaged in learning activities. Praise and encouragement are powerful tools for expressing the teacher’s attitude towards each student, and should be used consistently regardless of a student’s level of achievement. It is also important to promote “collective-distributive thinking activity,” which fosters communication and problem-solving skills among students by encouraging them to formulate questions and answers, search for solutions, and reflect on their actions.

Ultimately, the goal of education is not to bring every student to a predetermined level of knowledge, skills, and abilities, but to foster each student’s individual creativity and instinct for self-improvement. By incorporating techniques like clusters and promoting collaborative thinking, teachers can create a positive and engaging learning environment that encourages students to develop their own unique talents and abilities.

The specificity of each stage of development of creative abilities is determined by the artistic activity that creates conditions for the development of a creative personality, ensuring the transition to a new age stage, as well as to a new artistic activity, including the experience of previous activity. The methodological system in the development of children’s creative abilities, education and trainings are recognized to help children before and during school age, during their formation, when a person comes into contact with an unfamiliar field of activity, the “creative crisis” subsides as soon as this field of activity is mastered.

The activation of creative activity in fine arts classes is largely determined by the following principles:

the leading role of education and training in relation to the emotional and aesthetic development of students;

taking into account age and individual characteristics in the process of educational work;

combining motivation and stimulation of students' aesthetic activity, activating their moral forces, and arousing a direct interest in the work [29, 53].

Section 2.3 discusses the dynamics of activating the creative activity of young children and students in fine arts classes (formative stage). The formative stage of the experimental work was conducted, as previously mentioned, at the Oner School of Children's creativity in Pavlodar. A similar group of children was selected, but the work with the children was done with those who had already completed the Malishok studio. These were basic initial knowledge and skills that proved to be good support for the in-depth formation of concepts already at the art school of children's creativity. Many cross-cutting themes were covered with the children.

The stages of working with children to activate creative activity are considered using the example of a 1st-grade class. When constructing a composition on the theme "Flight in a hot air balloon," working with a model and with pedagogical drawing, the teacher, based on the knowledge obtained by the children through a partially exploratory method, encourages the children to reason: why the earth will be visible in the composition on the sheet in the form of a strip, why trees, houses, animals, etc. will be small, what else can fly next to the hot air balloon, why distant balloons should be depicted smaller than close ones, etc. The children express their independent thoughts, based on knowledge and observational experience, while reasoning collectively. After working on the analysis and construction, the students easily and correctly drew their pictures. Confident in the correctness of their actions, the younger students were ready to independently draw their own pictures. They did this quickly and confidently in order to then make their own picture unique and special, decorating their balloon and the balloons of their friends. This clearly demonstrates that by relying on the child's critical thinking, correctly guiding them, and using critical thinking methodologies, the teacher activates the children's creative actions, but they are meaningful and correct.

Stage 1: In order to stimulate the creative development of the child, it is important to challenge and engage them in research activities. Inclusion in research activities fosters a research-oriented attitude towards the material being studied and introduces children to the process of searching, which contributes to the formation of their creative potential. In this stage, the teacher can show children reproductions of paintings depicting the sky, and then ask them to make their own independent observations.

Stage 2: To support the creative mood, all hypotheses should be accepted and praised for active participation. Then, offering to join the discussion, the teacher can check the truth of the answers and teach children how to put forward evidence. Using the cluster

methodology, the teacher can give children the opportunity to work in micro-groups where they can put forward their versions, analyze them, and discuss them. The teacher can also show the children the stages of building a composition through direct contact with the dummy and pedagogical drawing. This stage prepares the students for independent active creative activity.

Stage 3: The purpose of this stage is to organize children's independent activities in the process of learning construction. The main task is to increase the child's independence in solving cognitive problems posed by both the teacher and the children themselves. Children can learn to analyze conditions and find an independent solution, create a design concept, and plan their activities accordingly through design tasks. The following forms of organization can be used for design tasks: by design, by pattern, by theme, by model, and by conditions. It is essential for the mental development of the child that all forms of organization of construction are applied in practice in this sequence. At this stage, the children complete the task on their own, and the teacher only observes and conducts ongoing instruction and individual work if necessary. Confident in their knowledge, and knowing the ultimate essence of the educational task assigned to them, they actively engage in creative activity through drawing.

In conclusion, taking into account that the learning process is two-sided, both the teacher and the child play important roles in activating creative activity in a fine art lesson designed for the final result.

The activities of the teacher include:

Caring for the development of the child's creative imagination - the ability to see the whole before the parts and transform existing materials.

Organizing research and creative activities for children through play.

Applying various techniques to develop cognitive needs.

Using various techniques to influence the emotional and volitional sphere of the child, ensuring that in the process of learning new material, they experience feelings of joy, pleasure, and satisfaction.

Creating problematic situations that evoke surprise, confusion, and admiration in children.

Formulating problems clearly, exposing contradictions in the child's mind, teaching them to see and formulate problems, and developing a problem-solving perspective.

Formulating hypotheses and teaching children this skill, accepting any of their suggestions.

Developing the ability to predict and anticipate solutions.

Articulating general and specific problems, questions that guide children to solve them.

Creating an atmosphere of free discussion, encouraging children to engage in dialogue and collaboration.

Encouraging children to ask their own questions, identify contradictions, and formulate problems.

Using problem-based learning methods (partial-search, investigative).

Leading children to independent conclusions and generalizations, encouraging original solutions, and decision-making skills.

Using various types of creative work.

Introducing children to the lives and work of outstanding scientists and artists, as well as the history of great discoveries in the field of art.

Contributing to the formation of aesthetic, moral, and intellectual ideals and, on that basis, the ability to evaluate various phenomena, processes, and objects.

Providing systematic support to children.

Ensuring the enrichment of vocabulary and the development of speech culture and creative activities.

Student activity:

Indicators of creativity, creative independence of the child's personality, flexibility, depth, and heuristic nature of their thinking are evidenced by the following:

The desire and ability to create, generate new images, projects, compositions, invent, and innovate;

Expression of bright positive emotions during the process of learning, especially in creative activities;

Personal acceptance of new problems, materials, displaying positive learning motives, cognitive needs;

Creative activity during both play and educational and cognitive activities;

Independent questioning of the teacher and peers;

Emotionally positive reaction to problematic situations and the search process;

Ability to see contradictions and formulate problems;

Ability to propose hypotheses;

Ability to conduct independent research, achieve results, draw independent conclusions and generalizations;

Desire and ability to express their own opinions, evaluations, their own approach to solving problems, ability for free discussion, dialogue, as well as cooperation;

Interest in performing various creative tasks, ability to make choices;

Ability to conduct research work, apply various research methods;

Mastery of various thinking techniques;

Lack of one-sidedness in evaluating phenomena and events, ability for multidimensionality in analysis and considering problems from different angles;

Ability to make predictions, anticipate solutions, display intuition.

In the study, we used the method of artistic performance to organize joint activities between the teacher and the student. In the first experimental lesson on visual activity, the teacher introduced the students to the world of colors. To do this, the teacher had to create a creative atmosphere in which magic was constantly happening. By mixing the three

primary colors - red, yellow, and blue - the children witnessed the appearance of green, orange, and purple. The teacher demonstrated how to mix paints on the palette, showing that different amounts of one or another paint resulted in different shades. To help the students emotionally grasp the aesthetic properties of paints, we suggested that the teacher use the fairy tale about Achrom. In the story, the children easily and naturally mastered the concepts of chromaticism and achromatism, and learned to analyze the mixing of colors. The teacher then suggested that the children play with a kaleidoscope. By rotating it, they could create beautiful spontaneous compositions with endless variability. The introduction of game situations is essential in the education of artistic and creative activity in visual arts classes, as it is always associated with the child's experience of a positive emotional state. Game moments enhance children's attention to the task, stimulate thinking, imagination, and creativity. However, it is also important to observe a pedagogical expedient measure - the visual activity of a student is work, although it has a pronounced character [39].

The colors of warm and cold were considered, and to reveal these concepts, problematic questions were posed to the children such as "During which season is it cold or warm in nature? What colors can represent a hot day on paper? What colors prevail on a cold day?". Most students answered correctly and were able to conclude which colors are considered cold and which are warm.

To deepen the students' knowledge of additional colors, a task was proposed where they had to apply a new color obtained by mixing paints with warm shades on one half of the sheet and cold shades on the other. Another task was to convey a good and warm mood, a sad or angry mood, or an indifferent and cold mood on one sheet. The task not only required finding a variety of color shades, but also involved choosing the child's most favorite color. The motivation to obtain a beautiful color encouraged the children to search for something new and perfect. For a more effective experience of the task, the teacher used literary and musical factors to increase and develop the creative and energetic potential of the students, employing "synesthesia."

The methodical system of obtaining knowledge of color science by first-graders is manifested in the expressive display of the surrounding world, literacy in the use of coloristic laws, and drawing techniques. The program themes of "Summer" and "Leaf Fall" focused on compositions in warm colors, while "Winter" and "Rain" focused on compositions in cold colors. The systematization of the observation of the process of depicting children enabled the capture of the moment of the children's cognition of the aesthetic essence of objects and phenomena. The growth and qualitative transformation of all these indicators of the image process in children vary in their rates and rhythms, caused by the struggle of contradictions between the new and the old, which are becoming obsolete in the process of development.



Drawing 30. Works of the junior group. Age 3 years



Drawing 32. Creative independent project of the junior group. Age 3 years

During the research work, it was noted that the use of the method of artistic performance in visual arts classes is very effective in forming and activating the creative thinking of children. This is revealed in their activity of aesthetic perception, emotions, and ability for artistic and imaginative thinking. When organizing work with children, the issues of upbringing, education, and psychological development cannot be considered separately in the classroom, as the methodological system consists of these fundamental aspects. The educational value of the method of artistic performance is expressed in the formation of children's artistic taste, sensory cognition, and perception of the idea of a work of art or the result of their work in a fine arts lesson [110]. We offer topics on color studies, each following the next in a logical chain on the principle of "from simple to complex", which can be applied in lessons for first graders.

Table 2.7

The suggested topics for the study of color science in the first grade are related to the theme of ‘In the World of Color’

| Content | Topic | Task |
|---|---|--|
| 1. Properties of watercolor paints. | «Magic colors» | Learning to mix colors, use a palette. |
| 2. Basic and composite colors. | “Rainbow” | Imagining and draw a rainbow over the river using 3 basic colors. |
| 3. Basic, composite colors. | “Fall” | Using basic colors, drawing a round dance of autumn falling leaves. |
| 4. Basic, composite colors. | «Bouquet of flowers» () | Drawing a bouquet of flowers using basic and composite colors. |
| 5. Enhance the characteristics of watercolor paints | «Decorative rug» () | Drawing a decorative rug using different sized brushes. |
| 6. Warm and cool tones. | “Winter morning”, “Sunset” (что умеет кисточка) | Drawing winter, sunset, using multiple techniques. |
| 7. Basic and composite colors | «A fantastic bird from the land of color.» | Learn to draw a decorative bird by applying the laws of composition. |
| 8. Warm and cool tones. | “Good and evil heroes of fairy tales”. Creating an image. | A preliminary sketch executed in warm and cool color palettes. Depicting a benevolent or malevolent fairy tale character. |
| 9. The expressive role of color | «Paints are funny and sad» (mood of paint, sensual representation – sour, sweet). | Drawing an image of the “paint” and its character. The paint is fun. The paint is sad (sour, sweet). |
| 10. Cool tones | “Zimushka-Zima” (Winter) . | Depicting a snowman or a snowdrift with cold shades of color. |
| 11. Warm tones. | «Sunbeams». | Depicting fabulous bunnies, convey their mood in color. |
| 12. The role of color and the properties of color. | «Mushroom rain». | The image of a summer fairy-tale landscape in watercolor paints. |

We tracked the degree of assimilation of the elementary laws of color science by first-graders (1st grade of art school) based on control sections at the end of each half-year. In the photos presented above, we have clearly demonstrated this, but we also showed how cross-cutting topics were used. Since children of different levels of development and age range come to the studio and school whose work we used in our study, cross-cutting topics allowed us to trace how the teaching system works at different age levels when the basic

foundation of concepts, knowledge, and practical skills are laid in the children. The further development of the student through the deepening of knowledge in the field of fine arts is based on this foundation, and the level of depth of the course depends on the age level. The methodology of organizing lessons depends on it so that practical work gives a complete result.

At the lessons of fine arts with the kids of the preschool studio and first-graders, we used various methods of conversation as a necessary form of presentation and mastering of educational material. For the development of spatial representations, a conversation was held about the horizon line, since the conversation assumes that children have a certain stock of knowledge that is necessary to participate in the discussion of the issue. For generalizations and conclusions, we used a partially-search method.

Then, using the collective method of discussion in pairs, the teacher searched for the truth on the proposed topic, justifying it together with the children. For example, kindergarten kids and younger schoolchildren often depict the sky and the earth on a piece of paper in the form of two stripes of blue and brown colors. Similar results were obtained by middle-level students since they came to the studio from school, where the traditional lessons often missed the moment of practical demonstration and justification – why and how to fill out the entire sheet. In the classroom at the studio and art school, students using the technique of impression writing practiced the concept of reception phonation.

Working with first-graders on the topic “Balloon Trip,” during the conversation, we brought younger students to the need for a new image of space. The students did not just compose the composition. They reasoned based on knowledge and their life experience of observation. We analyzed each element of our composition. For example, why the horizon line should be low enough, who or what else can fly through the sky beside a balloon, what can be down on the ground, and why it is undesirable to paint the balloon blue. Their participation in the teaching conversation can be passive, limited only to reporting facts in order to generalize them by the teacher, or active, involving them in a heuristic, creative process.

Thus, with the help of conversation and collective discussion, problem-based learning is carried out, setting a task, clarifying the understanding of its essence and discussion, and bringing students to independent conclusions. A first-grader will be able to reason convincingly only when they know the material. The cognitive result of the conversation is found in the solid assimilation of knowledge by schoolchildren, which allows them to preserve their creative and energetic potential, giving an incentive to further creative development.



Drawing 33. Implementation of the cross-cutting theme “Mountain ash in the snow”



Drawing 34. Execution of a cross-cutting theme. Katya, 4.5 years old.

Figures 33-34 depict the step-by-step execution of the composition “Rowan in the snow” by children from the studio and a 4.5-year-old girl named Katya. It is worth noting that she has been attending the “Malyshok” studio since the age of 3. The photos clearly show the child working independently and gradually bringing her work closer to the desired result. The phonation technique is well demonstrated here, and the children sympathize with filling out the sheet completely. They no longer draw a simple line for the sky and the earth, realizing that there is air in between, which, after “meeting” the earth, forms a magical

line known as the horizon line. The horizon line is where the tiny dot representing the “mink” lives, and invisible rays tend to it, visually reducing the size of the receding objects.

These difficult moments of constructing a composition on the sheet are explained to preschool children and those in grades 1-2 of art school in an accessible way. Having practiced under the guidance of their teacher, the children firmly assimilate these concepts and desire to apply their intuitive creative potential, which is inherent in each child by nature. This approach leads to an excellent result of creative individuality in the form of drawings, each with a unique perception and explanation, revealing the character of the young author. This undoubtedly helps to develop the author’s handwriting of a creative personality in the future.



Drawing 35. End-to-end theme “Sailboat in the sea” Dasha 3.5 years

Psychologists consider the artistic perception of a child as a result of the development of their personality. Artistic perception is not innate but rather something that develops over time. At the first stages of development, a pre-schooler or first-grader may have an effective, utilitarian attitude towards art. Some Western psychologists argue that the perception of beauty is innate and biologically inherent only in humans [108].



Drawing 36. A cross-cutting theme. Bogdan is 5 years old, Asylkhan is 7 years old



Drawing 37. Results of the topic's work.

The difference is in the complexity of the arrangement of the leaves. Age from left to right – 4 years, 6 years, 7 years



Drawing 34 – the results of creativity of kids. 8 years, 3-4 years. Group classes, 6 people in a group.

The perception of a picture by children cannot be considered in isolation from its semantic content. L.S. Vygotsky established experimentally that the stages of perception identified by V.

Stern characterize not only the perception of paintings but also the relationship between perception and speech at certain stages of their development. In artistic perception, as well as in understanding the meaning depicted, the composition of the work and the degree of coincidence of the semantic and structural centers of the picture are of great importance [23].

Forming a correct assessment of the characters in artwork is very important for children. Conversations can provide quite effective help, especially when using problematic issues. They lead the child to an understanding of the previously hidden “second”, the true face of the characters, the motives of their behavior, and to an independent reassessment of them (in the case of an initial inadequate assessment).

If a child learns to see the elementary means of expression used by the author to characterize the depicted reality, such as color, color combinations, shape, and composition, his perception of artistic works will be quite deep. In toddlers and younger schoolchildren, some kind of perception can be seen, which is caused to a greater extent by errors in the cognition of space, although the accuracy of determining geometric shapes and their correct names in children after seven years noticeably increases compared to preschool children. This problem was revealed by L.A. Schwartz, S.V. Mukhin, M.N. Volokitina. According to O.I. Galkina and S.N. Shabalin, first-graders also have a tendency to objectify forms unfamiliar

to them. That is why younger students call the cylinder a glass, the cone a top or a roof, etc. All of this indicates the still unexplored difficulties in abstracting the form from the subject.

Situational perception, which persists in preschool and junior schoolchildren, is the reason for the stability of many errors in their perception and discrimination of figures. Many of the students will recognize a straight line if it is drawn in a horizontal position. However, if it is drawn vertically or obliquely, then they do not perceive it as straight. A similar action occurs when perceiving a triangle.

Such a limitation indicates that first-graders still have an undifferentiated perception of them. The comparison of two similar but somewhat different objects plays a huge role in the development of spatial perception.

When developing complex tasks, the teacher's positions were determined, on the one hand, by the ways the child perceives the world, and on the other hand, by the ability to define and justify an artistic concept corresponding to the age of a junior first-grader, and by the forms in which it is expressed. The independent action of the child plays an important role here. Therefore, for first-graders, the set of tasks was not a topic, but an image emanating from the collective creative idea of the children and formed by their friendly efforts. We also noted that the developing effect of a conversation with a focus on the independence of solving a problem is manifested in the formation of children's ability to think clearly and quickly, analyze and generalize, ask precise questions, speak briefly, and express their thoughts clearly. It follows from this that the educational influence of the conversation is that it awakens independence in the child, helps to gain self-confidence, and forms communicative ability.

After the conversation, the creative process continued at art lessons, with children engaging in independent practical work. For example, in the "Balloon Trip" lesson, the main goal was to familiarize children with the horizon line and the law of composition integrity, which we accomplished through a game-based approach. We used short-term game moments and individual components of the game as a means of acquiring the necessary knowledge, skills, and abilities, and for the formation of creative abilities of younger students.

To begin, we helped children feel the plot of the future drawing, then explored multiple options and moved on to a compositional solution. The balloons were the main focus, so we discussed where the horizon line would be located, how much sky versus earth there should be, and who would fly on the balloons. We encouraged students to draw two or three balloons and invited them to suggest a friend or classmate to join them on their balloon trip.

We then guided the students to draw themselves first, followed by their friend's balloon. We discussed which color to use for the balloons, avoiding colors like blue that wouldn't be visible in the sky. We also helped the students figure out how the balloon basket is fixed and where they would sit. We encouraged them to think of what else could be in the sky with them, such as birds and clouds, and what would remain on the ground, such as nature and animals.

To help students visualize the composition, we used a flannel telegraph with a blue flannel background or a magnetic board. We found the center of the composition – the balloon – and attached a strip of brown to represent the earth. We encouraged students to use bright brushstrokes for the strip to make it look like a multicolored carpet. We also added a basket to the balloon and explained how to draw it from a low position.

After this game-based explanation, we let the children draw the center of the composition large and not too far from the center of the sheet. If someone drew wind in their picture, we explained that the balloon would fly faster, and the basket would be slightly to the side. This created dynamics and movement in the composition.

This topic was studied as a cross-cutting theme, with students in grades 1 and 2 of the art school exploring the same topic. The principle of explanation was through games for all students, but the order of logical judgment and execution was adjusted based on the age of the students.

Using game-based forms helped the teacher see the child in a free and liberated state. It also helped us gain information about their imagination and creativity, their degree of activity, readiness for business interaction, and well-being in the team.



Figure 35. Junior group. Ages 4 and 3

The learning outcome of independent search and play not only helped children and younger students gain new knowledge that broadened their horizons, but also allowed them to dev

elop their primary creative skills and unlock their creative potential. The following tasks aimed to compare the degree of assimilation of elementary literacy in color science and trace the progress of color transmission of space.

To encourage a more imaginative representation of what was left on earth, it was also necessary to conduct conversations and reasoning with the students. Through reasoning, the first-graders were able to convey their thoughts and improve the quality of their drawings in the formative experiment.

The selected conditions for constructing the educational process according to the program allowed us to determine an approximate system of activity for the subjects of the pedagogical process using innovative technologies. We were guided by the fact that the activities of teachers and students should involve the implementation of all the principles of the program, reflect a variety of options for organizational design, and incorporate meaningful content in visual activity lessons.



Figure 36. Artworks created by primary school students (1st and 2nd grades) using traditional techniques.

The figures depict some of the works of younger schoolchildren who participated in the experiment. Upon analyzing them, it is apparent that the children in the junior studio (Babies) and grades 1-2 of the Oner School of Children's Creativity correctly learned the center of the composition and accurately depicted the location of the balloon in the sky, with the earth remaining far below. The materials used by the children to draw are quite diverse. On the other hand, the figure from the control class shows that the flight itself in the

sky did not work out. The Christmas trees, stumps, mushrooms, and clouds are all the same size. The ball appears to approach the viewer and “moves” parallel to the ground, while the sun is as big as the balloon. The concept of far and near is not well-mastered at the proper level. This once again confirms the assumption that a system built on the logic of judgment corresponding to the age step yields a high-quality result in the finished drawing. If a child creates a drawing and it is in the style of a child’s drawing, it does not necessarily mean that it should be illiterate. The underlying basic knowledge and practical skills based on logical judgment make the drawing interesting and childish because a child’s thought is direct and, with the logic of judgment, it is meaningful. These drawings convey the idea of the little author.



Figure 37. The creative works of children with cerebral palsy on a cross-cutting theme, utilizing various materials and techniques.

The ability to correctly and fully arrange a composition on a sheet is, first of all, the ability to reason. Artistic and didactic games influence the development of children’s thinking and imaginative representations because they require performing logical operations such as analysis, synthesis, comparison, abstraction, generalization, etc.

In the section on DPI, children in studio groups and grades 1-2 should be acquainted with the art of different peoples, particularly Kazakh ornament. To do this, the teacher must necessarily introduce the children to the material that the Kazakhs used to decorate their household items, to show the beauty and clarity of the composition of the Kazakh ornament on household items. Decorative composition in products has its own characteristics and rules. This is not just a representation of the real world - it is the knowledge of its inner form, spirit, the transmission of mood, thoughts, the relationship of objects with time. It is the personification of nature with man, creating not something concrete, but images that animate plants, space, animals, and nature.

Kazakh decorative art uses motifs or elements drawn from geometry, flora and fauna, and surrounding objects. The artist selects motifs according to a certain decorative system and distributes the decor depending on the decorated surface [38, 97]. The high level of skill

is always based on a lot of hard work, systematic pencil work, constant study of history and new things in life, in art are the main conditions for mastering mastery.

The applied art of the Kazakhs is a legacy of past eras. The zoomorphic motif is the leading one in Kazakh pattern-making. This is an image of various parts of animals, usually stylized. The establishment of zoomorphic ornament in applied art as the main motif was determined by the historical and socio-economic conditions of Kazakh society. Therefore, the population of Kazakhstan has been turning to the motif of animals in applied art most often since the most ancient times. The zoomorphic motif, having become a classic, is widely spread on felt, woven and other products in the modern decorative and applied art of the Kazakhs.

At fine arts lessons, students were given a specific task - to perform a creative sketch of an ornamental composition for a certain product, based on the received professional certificate on the laws of composition. At applied art lessons with first-graders, the program offered a variable execution of products, so we proposed the execution of one of the types of Kazakh carpet products - syrmak.

The teacher must remember that when teaching artistic literacy by DPI, they must take into account the age level of development of first-graders, so as not to alienate, but to encourage children to creatively search for decorative compositions even in another parallel.

In the “Modeling” section, children continue to deepen their knowledge of decorative Kazakh creativity when they perform the three-dimensional form of a Kazakh yurt, decorating it outside with an ornament that they already know.

When making a small round sculpture, the children are given the opportunity of boundless imagination and creativity when sculpting fantastic animals. Working with plasticine, in the study, we decided to apply the concept of plasticine painting. The children perform picturesque compositions on cardboard with a glossy surface, not with paints, but with plasticine heated in their hands, stretched by sweat to a pencil drawing on cardboard. Smoothly passing from one color to another, mixing, plasticine conveys not the usual sense of perception of color and texture. In addition, such work develops not only color perception but also texture.



Figure 38. Plasticine painting. Ages 3.5 and 5 years

To establish a solid foundation for the development of creative abilities among students, it is imperative that they achieve a certain level of proficiency in creating compositions based on the program requirements. The table presented shows that the lowest percentages recorded during the assessment stage for the criteria of “Placing the main character or object in the center of the composition” and “Including a background in the drawing” suggest that children lack knowledge of how to organize a composition on a sheet. They often draw arbitrarily, without considering the overall aesthetics of the drawing. Their priority is to express their ideas, and the placement of the image on the sheet is of secondary importance to them. It is essential that teachers of studio and school groups guide children towards the proper arrangement of images within a given format and the overall organization of the sheet by color. Continuous monitoring of their progress in these areas is also necessary. Particularly at the initial stage, it was challenging to teach children how to draw the sky and earth, which they often depicted in the form of stripes.

Table 2.11

Average coefficient of activation of creative abilities in first-graders

| | Constant Stage % | | | | Forming experiment % | | | | Control experiment % | | | |
|--------------------------|------------------|------|----|------|----------------------|------|------|------|----------------------|------|----|------|
| | A | B | C | D | A | B | C | D | A | B | C | D |
| Coefficient of formation | 37 | 36,6 | 36 | 36,1 | 68,6 | 43,9 | 75,6 | 51,7 | 92,1 | 55,7 | 78 | 61,1 |

Table 2.11 and the diagram below demonstrate that all classes started the experiment at approximately the same level of development. However, during the formative experiment stage, the experimental classes produced higher results compared to the control classes. This finding suggests that the traditional method of teaching artistic literacy is outdated and cannot serve as a solid foundation for the development of younger students’ creative abilities.

Overall, the results show a significant increase in the level of creativity and quality of the work produced. If the work was not completed to the required standards, points were removed from the “accuracy” column. The students in the experimental group were able to complete the task with great precision:

The experimental groups were composed of 14 students at a high level, 10 students at a medium level, and 1 student at a low level. As a percentage, this equates to 50% high level, 45% medium level, and 5% low level.

On the other hand, the control class was made up of 10 students at a high level, 14 students at an average level, and 6 students at a low level. As a percentage, this translates to

25% high level, 50% average level, and 25% low level.

The results have been presented in the diagram below:

Experimental Group:

High level: 50%

Medium level: 45%

Low level: 5%

Control Class:

High level: 25%

Average level: 50%

Low level: 25%

Experimental

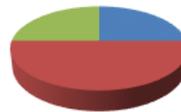
45% ..5%



50%

Control

25% 25%



50%

Diagram of the result of activity in the lesson (formative experiment)

The results of the control experiment support the notion that the experimental classes achieved higher results, while the control classes did not, although it should be noted that there were also significant changes.

During the formative stage of the study, the teacher at the School of Children’s Creativity organized color science lessons based on the basic knowledge that the students had acquired in the first grade. By having a grasp of the concepts of achromatism and chromaticism and practical experience in mixing colors to create shades, second graders were able to identify warm and cool colors and determine the center of a composition based on color.

Using the “clusters” methodology, the basic amount of knowledge, level of reasoning ability, and creativity were assessed. With their newly acquired reading and writing skills, the children were able to create a cluster pyramid to present their knowledge and analyze the information provided.

To encourage endless creativity, the aquatip technique was introduced in the lesson. Through visual and musical stimuli, the teacher engaged the children in conversation to explore how colors could express emotions such as sadness, joy, frost, and rain. This approach facilitated associative thinking and allowed the children to create unique images of their own.

The second-graders actively participated in the conversation, looking at high-quality samples that sparked their desire to recreate similar works or come up with their own original pieces. The teacher used dummy samples to demonstrate the step-by-step process of the work (see Appendix 6B).

For a more accurate transfer of the desired image, the teacher provided contour patterns of animals, fish, marine life, and so on. The students remained active during the viewing of samples accompanied by appropriate background music.

Using gouache, the students worked on compositions centered around the theme “I Love Summer” and learned to divide the sheet into “sky” and “earth,” establish a horizon line, and identify the center of the composition, all on the basis of theoretical knowledge.



Figure 39, Artworks created by children aged 10 and 9 from the “Oner” school.

It is crucial for the teacher to convey to the students that the emphasis in their thinking should be on color and its relation to the environment. The composition should be a reflection of their knowledge of color laws and balance. By directing the topic of the lesson, the teacher should encourage the children to observe their surroundings, such as a butterfly fluttering over a flower, clouds floating high, a river bank with fishermen, and so on.

The teacher should also draw the children’s attention to the fact that gouache and watercolor techniques are different. The students may boldly mix the paint on the palette and apply it to the sheet. However, the resulting compositions may lack depth and appear overly decorative.



Figure 40. A control class of students aged 10 and 11 in a secondary school.

To ensure that second-grade students have a strong grasp of color mixing, they should be taught how to use cloth napkins and palettes to create both formative and additional colors. Teachers should also explain the differences in results when mixing gouache paints versus watercolors.

Table 2.12 presents a series of recommended topics on color science, arranged in a logical sequence. These topics can be used to develop creative exercises and tasks for students to practice in class.

Table 2.12

The topics recommended for teaching color science to second-grade students under the theme “In the world of color”.

| Content | Topic | Task |
|-----------------------------|--|---|
| 1. Warm tones | «Decorative still life». | Drawing a still life made up of dishes of various sizes and sizes |
| 2. Cool tones. | «Frost». | Drawing a fabulous frosty forest on the window with gouache paints. |
| 3. Contrasting colors. | «I love summer». | Drawing compositions on a summer theme. Demonstration of the multicolored colors of summer. |
| 4. Contrasting colors. | «We are wizards. Funny pictures.» | Drawing fantastic animals or men made up of geometric shapes. |
| 5. Basic, composite colors. | «Flower meadow» | Depicting flowers by filling in the entire sheet from memory and presentation. |
| 6. Deaf, sonorous colors. | «Symphony of Color». | The image of the natural element: a sunny day, rain, wind with the use of gouache black and white. |
| 7. Basic, composite colors | «Fall» (что умеет кисточка) | An image of an autumn landscape. |
| 8. Warm, cool tones. | «Across the seas and oceans», «Evening». | Image of contrasting states of nature. Drawing the sea and its mood, the image of sunset or twilight. |
| 9. Cool tones. | «Winter Town». | Performing a winter fairy-tale landscape. |

After analyzing the results of working with children in color studies, it is evident that the students at the Oner School of Children’s Creativity performed better and achieved higher results. This can be attributed to the methods used by the teacher, which emphasized independent thinking based on a strong theoretical foundation. The teacher created a playful and relaxed atmosphere, which facilitated an active and engaging learning experience for the junior studio and school classes.

Comparing the performance of first-grade and second-grade students in color science, it is apparent that the latter achieved much higher results, likely due to their more advanced theoretical knowledge and bolder mixing of paints. Second-grade students think carefully about color combinations in relation to the color circle and fix their understanding of contrasting and related colors. They also develop the ability to use colors to achieve contrast, nuance, and compositional solutions.

When organizing a lesson on the topic of “My Birthday”, the teacher should guide the children through a conversation about the emotions and colors associated with a celebration. The students can analyze the attributes of a birthday celebration, such as flowers, balloons, sweets, and fireworks. Using the “clusters” technique, students can justify their judgments and then transfer their ideas onto a sheet by creating a creative composition based on the laws of composition. With the help of shading, students can place the main character in the environmental basis of the holiday. The teacher can use music to stimulate a sense of joy and help students determine their compositional solution. This approach proved to be highly effective in experimental classes, as it developed game activity, observation, visual memory, eye, and imagination.

Table 2.14

The levels of assimilation and activation of the creative application of the laws of composition, expressed as a percentage for four different groups (A, B, C, D).

| Scores | Group A | Group B | Group C | Group D |
|--------|---------|---------|---------|---------|
| 0-2 | 0% | 10% | 1% | 5% |
| 3-4 | 19% | 60% | 6% | 20% |
| 5-7 | 47% | 14% | 32% | 40% |
| 8-9 | 27% | 8% | 43% | 25% |
| 10 | 16% | 6% | 17% | 10% |

The results show that the second graders of the Oner school, who received the correct organization of not only the lesson but also the entire educational process in artistic literacy from the first grade, showed high results. This indicates that traditional methods of organizing the educational process are becoming obsolete, and innovative technologies can encourage children to act and desire creative activity.

Furthermore, the DPI section includes a study of ornament and decoration of products in the national direction, starting from the 2nd grade. The tasks of decorative and applied

art are consistently complicated in grades 3 and 4, moving on to stylized compositions. Therefore, the study relied on this fact.

At the age level of second graders, imitation and copying are typical. However, technical copying of folk ornaments and motifs can lead to the degradation of creative thinking in students.

Thus, the role of a professional diploma that a child should receive in art lessons is emphasized. The diploma can serve as a basis to develop unique compositions in conjunction with creative thought for the child's age.

The tasks of the decorative and applied direction should be executed by relying on the rich traditions of folk art and creating a modern style using the national characteristics of the subject world and the ornament in the costume. This leads to the creation of beauty and harmony.

In decorative and applied art, the direct symbolic art inherent in the child's nature is revealed and is most pronounced at the age of 8-9. Therefore, it is important to fully reveal the child's natural abilities through thinking in the lessons of decorative and applied art. The symbolic and symbolic side of the artistic image should maintain continuity with the help of knowledge, skills, and abilities acquired in the lessons of decorative and applied art, since knowledge is the foundation of creative intuition.

In the development of children's creative abilities, it is crucial not only to preserve these artistic abilities for stylization, inspired by the spontaneity of children but also to develop them through the subject of decorative and applied art, thanks to the professional literacy that the teacher of the subject "Fine Art" should impart.

The purpose of the ornament is diverse, and the content is ambiguous, and thus everyone can understand it as they desire. However, it is necessary to touch upon the origin of the ornament directly, not in historical sequence but about the motivation and creation of the ornament.

An excellent example of ornamental compositions can be found in the interior of a modern Kazakh yurt, which is based on the best folk traditions. Various felt items, woven products, patterned mats, embroidery items, etc., have preserved the production cycles of ancient masters and the basics of Kazakh patternmaking. An important feature of the interior of the yurt is that all things are in plain sight. Each item, in addition to its utilitarian significance, serves as a subject of home decoration. Decoration as one of the elements of the interior has aesthetic significance for the surrounding people. While admiring the objects of applied art, we not only contemplate but also learn about the life of the people. Thus, art, showing reality, opens up a new world for us, forcing us to take a different, new look at our surroundings. Meeting with a new, previously unseen object involuntarily causes us to compare it with one of the images or objects of a multifaceted nature, especially if it is a household item decorated with an ornament that remotely or closely resembles images of fauna and flora.

The education of a person, especially a child, cannot be imagined without the roots of morality and ethics that carry the customs of the people who have raised and nurtured them. The development of spirituality is also inseparable from the feeling of being a part of one's people and culture. The traditions of the Kazakh people have been developed over centuries and have a rich history. They are deep in content and national in form, representing a valuable outcome of the development of the Kazakh people and serving as a link between the past and the present. Currently, the revival of national consciousness and unity with the moral experience of behavior and the spirituality of culture are becoming particularly relevant.

In the experimental classes, the teacher organized children to work in pairs or groups using the technology of critical thinking and a search method. Through this approach, children could present their knowledge, substantiate their judgments, and practice using various techniques and artistic and expressive means. By developing artistic perception, younger schoolchildren can understand the expressive means of a work of art, leading to a more adequate, complete, and deep perception.

The children admire their own images and expect the same attention and admiration from their peers and the teacher. Critical remarks are not always perceived correctly and can sometimes be seen as an insult, without producing positive results. Therefore, the teacher's task is to create situations in which the child can see and correct their mistakes for themselves.

An important task is the ability to form a correct assessment of the heroes of a work of art. Conversations can be helpful in achieving this, especially through the use of problematic issues that lead younger students to understand the previously hidden "second" true face of the characters and their motives.

Table 2.15 below shows relatively low percentages at the ascertaining stage according to the criteria "The location of the main character or object in the center of the composition" and "The presence of the background in the drawing", compared to first-graders. The second-graders draw freely but already think about how the drawing will look as a whole. For them, it is essential to express their image, and where it will be depicted is not the main focus. They still need enough space, and the teacher's task is to draw their attention to the correct compositional arrangement of images in a given format and the organization of the sheet by color as a whole, filling the entire space of a sheet of paper.

Table 2.15

Criteria revealing the qualitative characteristics of creative artistic representation of reality in the drawings of second graders.

| № | Qualitative indicators | Constant. stage | | | | Form. Experiment | | | | Control Experiment | | | |
|----|---|-----------------|----|----|----|------------------|----|----|----|--------------------|----|----|----|
| | | % | | | | % | | | | % | | | |
| 1 | The ability to place the main character or object in the center of the composition. | 13 | 10 | 16 | 14 | 48 | 23 | 50 | 30 | 88 | 32 | 93 | 40 |
| 2 | The ability to harmoniously fill the surface of the sheet. | 44 | 33 | 49 | 40 | 95 | 46 | 94 | 68 | 98 | 49 | 96 | 63 |
| 33 | The ability to subordinate all elements of a compositional plot to an ideological plan. | 33 | 25 | 41 | 26 | 84 | 32 | 87 | 41 | 97 | 44 | 93 | 47 |
| 44 | Personal identities (individual) image of people, objects, etc | 82 | 68 | 80 | 80 | 91 | 79 | 90 | 80 | 99 | 80 | 98 | 82 |
| 5 | The desire to express the mood. | 54 | 40 | 56 | 51 | 80 | 50 | 88 | 52 | 99 | 70 | 97 | 71 |
| 66 | The variety of objects depicted. | 37 | 38 | 34 | 37 | 86 | 45 | 87 | 49 | 88 | 70 | 92 | 69 |
| 77 | The presence of the background in the drawing. | 6 | 3 | 5 | 7 | 44 | 32 | 56 | 45 | 88 | 56 | 90 | 48 |

The average coefficient of activation of creative activity among second graders, expressed in %, is presented in Table 2.16.

Table 2.16

The average coefficient of activation of creative activity

| Coefficient | Constant. stage | | | | Form. Experiment | | | | Control. Experiment | | | |
|-----------------------------------|-----------------|------|------|------|------------------|------|------|------|---------------------|------|----|----|
| | % | | | | % | | | | % | | | |
| Coverage coefficient of formation | 38,4 | 28,1 | 40,1 | 36,4 | 75,4 | 43,9 | 75,6 | 51,7 | 93,9 | 57,3 | 94 | 60 |

From Table 2.16, it can be observed that at the initial stage of the experiment, as in the parallel first grade classes, all groups were at approximately the same level of development. However, in the formative experiment stage, the results in the experimental groups were higher than those in the control groups. This proves that the traditional form of organizing the teaching of artistic literacy is outdated and cannot serve as the basic foundation for the development of the creative abilities of preschool and elementary school children. The

results of the control group justify that the Oner school achieved high levels of success, while the control group did not, although there were still some changes.

Working with the 3rd grade students, it is necessary to introduce them to the color circle in the color science section. This is a rather complex material for third-graders. When organizing classes on the study of the color circle, teachers in control classes were offered to use brainstorming technology based on the knowledge that students acquired while studying in the first and second grades. However, since second-graders were used for the study, whose theoretical knowledge base was not very high, the teacher used a partial search method and a video double (preferably using an interactive whiteboard) to explain color combinations in the color circle. The teacher uses the works of Kazakhstani, Russian, and European painters to demonstrate the role of the color circle in the compositional solution of the painting. This allows visually justifying the role of the color circle in the compositional solution of the painting. The teacher reveals the law of contrasts, based on which the three-dimensional shape of the object is “sculpted”. The students paint a still life using an apple as the central object. The lesson involved drawing a still life on neutral and contrasting backgrounds. The use of the artistic performance method with a basic theoretical foundation that the students received during the formative experiment resulted in a high score. Third-graders have consolidated and practically worked out their knowledge of light and saturation, glare, and reflection. They learned to analyze color relationships in comparison. Much of this can be further practiced in exercises.

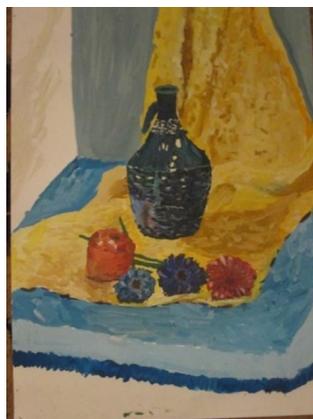
Table 2.16

Recommended topics in color science in the 3rd-4th grades “In the world of color”

| Content | Topic | Task |
|-------------------------------|-----------------------------|--|
| 1. Warm, cool tones. | «Bouquet of flowers» | Drawing 2 bouquets of flowers that are different in mood. |
| 2. Basic, composite colors. | «My favorite hero». | To come up with a fabulous magical man. |
| 3. Warm, cool tones. | «Houses from a fairy tale». | It can be a drawing of a palace, a terem, a hut of Baba Yaga, a palace of the Snow Queen, a hut of a hare and a fox. |
| 4. Cool tones. | «Frost». | Draw a snowy fairy-tale landscape on the «glass». |
| 5. Properties of watercolors. | «Watercolor». | Draw a fairy-tale little man - a helper of spring |
| 6. Properties of gouache. | «Gouache». | Decorative still life |

After completing exercises on color science, the students worked on a color drawing and achieved good results. For the topic “Decorative still life”, the teacher discussed with the

students the genre of still life and the decorative color scheme. After receiving the task, the students not only drew using various techniques, but also used additional materials, such as gouache, to refine the composition, which gave them even more pleasure and a creative boost, which is undoubtedly a stimulus for activating the creative activity of the students.



Drawing 41. Still Life. Age of children 9 and 10 years old



Drawing 42. Works of children from the “Oner” school aged 10-11 years old.

The results of experimental classes in color science are presented in Table 2.17.

Table 2.17

Degree of assimilation and activation of creative application of the laws of color science

| Scores | Group A | Group B | Group C | Group D |
|--------|---------|---------|---------|---------|
| 0-2 | 2% | 9% | 0% | 5% |
| 3-4 | 18% | 61% | 9% | 15% |
| 5-7 | 25% | 15% | 27% | 45% |
| 8-9 | 40% | 9% | 45% | 23% |
| 10 | 18% | 6% | 19% | 12% |

From the above, it is evident that the results have significantly improved, and the creative activity and quality of the work have increased significantly. If the work was not completed entirely, points in the “neatness” column were deducted. The children of the “Oner” school coped almost equally well:

Oner school students:

High level - 16 students;

Average level - 8 students;

In percentage terms, this is 52% for the high level and 43% for the average level.

Control group:

High level - 9 students;

Average level - 11 students;

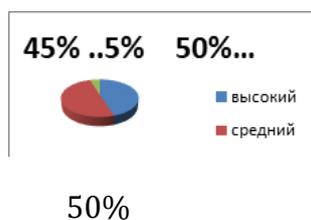
Low level - 5 students.

In percentage terms, this represents 25% for the high level, 53% for the average level, and 22% for the low level.

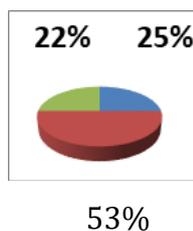
We have presented the results in a diagram:

A diagram of the results of the formative experiment.

Experimental



Control



The results of the control stage of the study justify that the students of the Oner school achieved high results, while the control group did not, although significant changes were observed. The same topic was presented to preschool and 1-3 grade students in the “construction” section as in the second grade. The task was made more difficult, but the focus on the child’s creative thinking and independent activity remained. They performed a similar construction from paper strips but were then tasked with fixing their visual construction on a cardboard sheet, supplementing the portrait with clothing using multilayered application, and then enclosing it in a mat. The students make the finishing touches on the composition with the guidance of the teacher. The active participation of a guest in the lesson is desirable, as it is an important factor in developing creative potential. Live communication with an interested object always inspires a younger student to create. 95% of students successfully completed the task, which again justifies our belief that each stage of the lesson, aimed at preserving and developing energy potential, contributes to the development of creative thinking and abilities, increases assimilation and productivity, and improves the quality of work. We used various methods to improve the quality of the art lesson. The educational

value of play should be noted, as it helps children to better absorb complex material in a bright, emotionally rich, and engaging way. While in the first and second grade, games should inspire children to create, in the third grade, there is a need for analytical comparison of objects and actions since this is the age of critical thinking towards everything that surrounds and engages them. The lesson involves playing out situations that can become the basis for the plot. The artistic abilities of the teacher play an important role here since the developmental effect of play is achieved through improvisation, the natural involvement of the students' free creative forces in the process of assimilating the study material. In terms of education, games helped students overcome internal insecurity and allowed for the most complete manifestation of their strengths and capabilities.

When organizing a visual arts lesson on the topic "In the village", the teacher relies on the students' knowledge of linear perspective, lightness and saturation, color ratios, color circle, and the selection of the composition center. The teacher suggests that the students discuss in pairs how life in the village goes, what the villagers do, and how their peers could spend their leisure time in the village. The teacher encourages students to record everything in a cluster when constructing their conversation, which allows them to refer to their notes during independent creative work. Drawing on specific examples of works by Kazakhstani artists, the teacher in experimental classes provides a comparative analysis of the techniques used in the demonstrated works. This helps students to consciously depict the given theme. After all, working on drawings requires not only perseverance but also the ability to "reason" on paper in order to convey a sensual perception of the image.



Drawing 43. Thematic drawing. "My Kazakhstan"

Table 2.18 presents the results of the research work, which clearly shows that after organizing the educational process using innovative technologies, in particular - the methodology of critical thinking, the students in the third grade parallel gave fairly good results.

Table 2.18

Degrees of assimilation of the laws of composition

| Scores | Group A | Group B | Group C | Group D |
|--------|---------|---------|---------|---------|
| 0-2 | 2% | 8% | 0% | 8% |
| 3-4 | 17% | 70% | 9% | 15% |
| 5-7 | 47% | 15% | 33% | 45% |
| 8-9 | 25% | 3% | 41% | 23% |
| 10 | 19% | 4% | 17% | 9% |

The search for new approaches to the content of art education in preschool and elementary school has made it necessary to define new goals, with the main focus being on the formation of artistic culture among students. This includes both the middle and upper grades.

Students in educational schools need to know the secrets of Kazakhstani folk masters, who have found many modern and living forms. However, without material-technical equipment, it is impossible to achieve high reflexive results in the classroom. An album on Kazakh folk art was used during the lesson, which was specially compiled for experimental classes and was recommended for printing as an appendix to the created manual. The teacher used a video projector (or an interactive whiteboard) to develop the students' volumetric visual modeling skills. After working on the principle of creating a Kazakh ornament, the teacher suggests that the students use workbooks - writing books where they practice the elements of Kazakh motifs on special strips, creating them into rosettes, and then into carpet compositions.

We offered compositions for festive carpets and kimonos, where the central components were Kazakh ornament elements - zoomorphic, botanical, and geometric. An open lesson was organized at School No. 30 in Pavlodar, which was held in the form of a round table and attended by students from the middle grades of the school (5-6th grade) and students from the college. All were divided into groups and, after receiving the task with its full analysis, carried it out under the guidance of the teacher.

The recommended album that we used in the DPI lessons was presented in the study. Working in albums, where the quality of each sheet corresponds to the technique being performed, gives high results in perception and encourages students to want to create, allowing them to develop their creative abilities, as the album is not only informative but also checks their understanding through the tasks set out in it.

A similar lesson was held at the "Oner" school between all age groups of the school and the senior studio. The students coped with the task with high results, and each work had its own authorial individuality and uniqueness. However, the round table organized at School No. 30 also resulted in very good results in terms of creative activity and lack of self-consciousness, but there were gaps in knowledge. However, by working in groups,

the students were able to fill in the gaps in their knowledge through discussions, and we suggested that the teacher use the techniques of critical thinking technology, which led to a good final result.

The search for new approaches to the content of art education in preschool and primary school has necessitated the identification of new goals, with the main focus being on the formation of artistic culture in schoolchildren. It is through applied art that we develop the creative potential that arises from our nature, which is expressed in the form of a unique vision and stylization of the surrounding world. This direct stylization should not be directed towards realistic art, where it can enter into a creative crisis through critical thinking transformations, but towards decorative art, where it can take on new forms thanks to creative thinking at the next level.

The process of forming aesthetic perception consists of a series of consecutive links, specifically implementing certain artistic tasks that lead to the realization of an inseparable unity of emotional and rational tasks. Therefore, in the process of art education, it is necessary to determine the optimal load for primary schoolchildren and correlate it with the specific psychological characteristics of each child. At this time, it is necessary to give children clear guidelines for solving artistic tasks, as target settings activate perception, increase its mobility and selectivity, and contribute to the formation of artistic concepts.

In the section on sculpture, it is suggested to create a relief with national symbols, as well as a two-figure composition of animals and humans, and compositions of the underwater world. The teacher at the "Oner" school, using knowledge of the color circle and color mixing, proposed that students create a pictorial composition in plasticine technique on a cardboard sheet. The children worked with spatulas, sticks, and just their fingers, creating a semi-volumetric composition similar in style to impasto painting.

In the section on architecture, for a more expressive presentation of architectural works, the teacher in experimental classes, using the technique of artistic performance, suggested that students create a semi-volumetric composition from paper strips and exercises in paper plastic. Since the students had difficulty with unfolding, paper strips were an ideal solution. With all the organizational forms of art classes, the students coped with the tasks quite well and confidently [46].

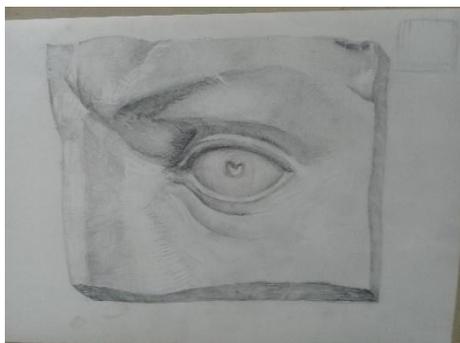
This justifies that the traditional form of teaching art literacy has become outdated, and this level cannot serve as a basic foundation for developing the creative abilities of preschoolers or primary schoolchildren.

The perception of a student in the final stage of an art school requires not only a readiness of the analyzers but also some experience: knowledge of things and skills to perceive them. Therefore, perception is formed throughout the development of a younger student. The improvement of perception is continuously connected with the general mental development of the child. In the parallel of the art school, children of different ages may attend. In the presented case, the basic foundation is that the students come from the junior

studio to the art school, and then to the senior studio, leading to university preparation.

Any process of holistic perception of an object necessarily requires analytical separation of its features, as well as sides and parts, with an obligatory establishment of synthesis between them. Therefore, mental activity is most clearly manifested in the perception of complex content, namely a painting, the perception of which requires understanding and is a form of complex mental activity.

Having learned to perceive the surrounding world meaningfully, schoolchildren have the opportunity to directly link theoretical knowledge with their practical activities. Children acquire the ability to observe voluntarily and sequentially. They can connect observed facts from life with information that has already been learned from teachers. It is precisely the theoretical understanding when receiving new material that prompts the student to test their own “discoveries” again in practice. The students of the creative school acquire solid and meaningful knowledge by mastering observation. A similar level can be achieved in a regular school if the work is done systematically, so that there are always basic reference knowledge and perspective goals that determine the following learning objectives and tasks. This is because the culture of perception is the improvement of the child’s entire cognitive activity. If students are not activated in the need for constant search for information, their own creative self, which is essentially the basis of critical thinking technology, then a decline in interest in studying the utilitarian foundations of images associated with the realization of their own imperfections and understanding of the high function of professional art begins.



Drawing 44. Luda, 13 years old, studying in the 5th grade of the Oner Art School. Her works.

In order to learn how to express one’s thoughts and feelings through art, it is necessary to study the laws of composition, understand what silhouette, rhythm, symmetry, lighting,

proportion of objects, their spatial relationships are, and understand how line, form, and color are recreated. One must learn to choose materials correctly, decide what is best suited for realizing the idea: paper, canvas, or perhaps wood or clay, etc.

Creating a form with a colored spot is a complex task. The relationship between colors is not like a “boss-subordinate” relationship where there is a main color. It is more like a family relationship, which is based on who is related to whom. Children need help understanding the science that studies these family relationships. There is such a science as genealogy. It is a science of origin, of complex family relationships. The result of genealogical research is a family tree. Of course, it is not a real tree, but only a diagram, very similar to a tree. It has the same principle of development as a living tree. Roots give birth to a trunk, the trunk gives birth to branches, branches give birth to more branches, then twigs and finally leaves.

Instead of using the “cluster” technique, the students were asked to draw a family tree of colors and paints. The unique ancestors of all colors are the three colors: red, yellow, and blue. This is why they are called primary colors, as they are the basis for all colors, except for achromatic ones.

The children tried to figure out the tree by themselves, making it in pairs, and as a reflective result, justifying their image in class at the blackboard. Thanks to this technique, 4th-grade students consciously approached the concept of related colors, denoted by compositional, chromatic, and achromatic elements.

It is important to note to the students that if they take an equal amount of both colors, the composite color will be neutral, that is, not similar to any of the primary colors. If one color is more than the other, it will affect the composition of the color, and it will be more similar to the color that had more of it.

The students can be asked to mix all the primary colors pairwise. However, it is essential to do it in equal quantities to get accurate colors. They can also be asked to experiment: for example, mix a little blue into yellow to get different shades of green. After each additional color is added, it is necessary to fix the color on paper with a brush. As a test of the result of understanding the color, the students were given a problem-solving task presented on a poster by the teacher. If the students were able to create more than seven shades, then they did an excellent job. The same can be repeated with other primary colors.

The primary and composite colors, as well as the colors obtained by mixing them (the third series of colors), are not able to convey all shades. They make up only the central, although the main part of the complete color circle. All other colors are obtained by mixing them with the colors of the achromatic series.

The teacher explains that the middle part of the complete color circle (the strip of primary and composite colors) is the brightest. Artists call this quality of color color saturation. As you move away from the center to the edges, the saturation of each color changes. It decreases, but the tonality increases due to the addition of black color. In the end, all colors are transformed into black when it begins to predominate (dominate) in the color

mixture.

Color saturation also becomes less and less with the addition of white paint, and the color tone becomes lighter and lighter.

All these exercises will help younger students expand their artistic abilities and enrich their artistic language. The same laws require different volumes and contents of presentation. The volume and content of any material for each class are determined based on the age characteristics of the children. The expansion of topics with gradually increasing complexity of tasks will give students the opportunity to learn more and understand special terms and definitions. This especially applies to conducting lessons in the first and second grades. The acquisition of new skills and abilities necessarily relies on what has been previously learned. In the third and fourth grades, tasks can be changed and varied. There is no clear sequence. For several years, two directions in children's education have been clearly traced: a journey into the world of color - color in nature. Tasks are grouped not only to give practical advice but also to create the corresponding emotional mood of the student (Table 2.19).

Table 2.19

Criteria that reveal the qualitative characteristics of activating creative artistic representation of reality in drawings of third graders.

| № | Qualitative indicators | Constant Stage | | | | Form. Experiment | | | | Control. Experiment | | | |
|----|---|----------------|----|----|----|------------------|----|----|----|---------------------|----|----|----|
| | | % | | | | % | | | | % | | | |
| 11 | The ability to place the main character or object in the center of the composition. | 16 | 12 | 18 | 14 | 49 | 23 | 48 | 31 | 85 | 37 | 96 | 39 |
| 22 | The ability to harmoniously fill the surface of the paper. | 40 | 30 | 40 | 41 | 86 | 42 | 90 | 57 | 96 | 44 | 98 | 65 |
| 33 | The ability to subordinate all elements of a compositional plot to an ideological plan. | 30 | 25 | 29 | 27 | 80 | 32 | 79 | 40 | 94 | 41 | 89 | 45 |
| 44 | Personal identity (individual) image of people, objects, etc | 80 | 77 | 80 | 80 | 91 | 80 | 90 | 85 | 99 | 83 | 99 | 82 |
| 55 | The desire to express the mood. | 54 | 52 | 56 | 51 | 80 | 56 | 84 | 54 | 98 | 71 | 99 | 70 |
| 66 | The variety of objects depicted. | 35 | 32 | 36 | 36 | 84 | 46 | 87 | 46 | 90 | 70 | 92 | 66 |
| 77 | The presence of the background in the drawing | 6 | 7 | 5 | 8 | 49 | 38 | 51 | 46 | 88 | 59 | 89 | 51 |

Working on the recommended topics in the “Color Science” section in the fourth grade parallel, we observed how the students’ logical thinking develops. This encourages children to engage in unrestrained imagination when mixing colors and making compositional decisions on tonal relationships.

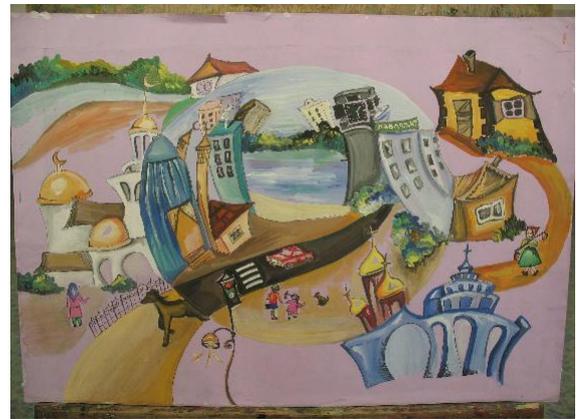


Figure 45. Ages 8 and 9

While working on the topic of a fairy tale city, the children, based on their knowledge of finding the center of the composition, different techniques, and color theory, independently developed the composition of their own city by brainstorming in pairs, creating a unique image that did not resemble anyone else’s. We analyzed the students’ works and expressed the results as a percentage in Table 2.22.

Table 2.22

Degree of assimilation and activation of creative application of the laws of color theory.

| Scores | Group - studio | Group – arts.school | Junior Link Group | Group -middle and senior |
|--------|----------------|---------------------|-------------------|--------------------------|
| 0-2 | 2% | 1% | 4% | 7% |
| 3-4 | 15% | 65% | 0% | 17% |
| 5-7 | 20% | 15% | 35% | 40% |
| 8-9 | 25% | 3% | 30% | 24% |
| 10 | 40% | 10% | 35% | 15% |

This table shows the scores of different groups in terms of their level of achievement in artistic literacy. It is clear that the result has significantly increased and the creative activity and quality of work have improved greatly. If the work was not completed entirely, points were deducted from the “accuracy” column. The students in the experimental group performed almost equally:

- Oner School
- High level – 14 students;
- Medium level – 9 students;
- Low level – 2 students.

In percentage terms, this translates to a high level of 53%, medium level of 40%, and low level of 7%.

Control Group

High level – 10 students;

Medium level – 10 students;

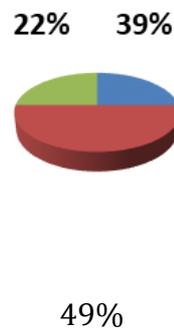
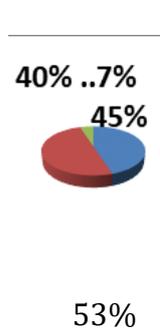
Low level – 5 students.

In percentage terms, this translates to a high level of 39%, medium level of 22%, and low level of 22%.

We have presented the results in a diagram depicting the formative stage.

Experimental

Control



The development of perception in fourth graders involves a transition from a merged, syncretic, and fragmented perception of objects to a dissected, i.e. meaningful reflection of things, events, and phenomena in their spatial or causal connections. As perception develops, its structure and mechanism also change. For example, in younger students, the eye follows the movement of the hand. In older children, on the contrary, the work of the eye is freed from the need for support on touch and hand movement. Therefore, the word as a means of analyzing and generalizing the perceived content begins to play a greater role. This is exactly what we tried to justify and develop in the experimental parallel of fourth graders. In drawing on themes such as “Friendship Train,” “On a Hike,” “Sailing Ships,” etc., the children first determined the center of the composition, justified the integrity of the plot, solved color balance, and so on.

By working in different techniques - impasto painting, lissage, aqua or monotypy, printing, etc. - the children brought them closer to achieving integrity in the composition.

The results of the assimilation by fourth graders of the laws of composition and the activation of their creative application are presented in Table 2.23.

Table 2.23.

| Points | Group - studio | Group – art school | Group – primary school | Group – secondary school |
|--------|----------------|--------------------|------------------------|--------------------------|
| 0-2 | 0% | 0% | 4% | 7% |
| 3-4 | 17% | 61% | 9% | 10% |
| 5-7 | 45% | 15% | 26% | 45% |
| 8-9 | 25% | 7% | 45% | 24% |
| 10 | 18% | 8% | 20% | 10% |

From the table it can be seen that the level of 0-2 - “With difficulty grasped the elementary literacy of the law of composition. Did not come up with anything on composition and only drew separate strokes and lines” was present in experimental classes. The concept of visual literacy is generally absent, while in control classes, although in small numbers, there are students who have difficulty, or even cannot cope with complex tasks.

Level 10 - “Mastered the elementary literacy of the law of composition. Drew an original composition, the details of the composition are carefully worked out and make a great impression on the viewer” is present at the end of the experiment in almost all classes. In experimental classes, this level is much higher - with a 10% margin. This is a significant figure that confirms our statement that students with a basic knowledge foundation quickly cope with the task and are able to think creatively in reasoning and justifications.

We should also not forget about the development of folk art. Programs are primarily aimed at the formation and development of taste and aesthetic sense, and only then at the acquisition and imparting of theoretical knowledge and technical skills.

In clay modeling classes, students practice the knowledge of Kazakh ornaments that they received while studying in previous grades. They create semi-voluminous works using clay or salt dough as material.

The level of preparedness of fourth grade students is much higher than that of third grade students. One can feel their experience in observation, reasoning, and the ability to justify their thoughts. Therefore, their quality indicators after the conducted blocks of lessons are much higher. The quality indicator is presented in Table 2.24, which reveals the ways of activation and qualitative characteristics of artistic representation of reality in drawings of fourth grade students.

Table 2.24

| № | Qualitative indicators | Constant. stage % | | | | Form. experiment % | | | | Control. Experiment % | | | |
|---|---|-------------------|----------|------------|------|--------------------|----------|------------|------|-----------------------|----------|------------|------|
| | | St. | Art sch. | Young sch. | Sch. | St. | Art sch. | Young sch. | Sch. | St. | Art sch. | Young sch. | Sch. |
| 1 | The ability to place the main character or object in the center of the composition. | 20 | 18 | 28 | 19 | 59 | 28 | 56 | 35 | 88 | 39 | 95 | 39 |
| 2 | The ability to harmoniously fill the surface of the sheet. | 48 | 36 | 50 | 40 | 88 | 44 | 91 | 54 | 97 | 48 | 99 | 63 |
| 3 | The ability to subordinate all elements of a compositional plot to an ideological plan. | 30 | 26 | 32 | 28 | 82 | 36 | 79 | 40 | 94 | 43 | 90 | 45 |
| 4 | Personal identity (individual) image of people, objects, etc | 80 | 77 | 80 | 80 | 91 | 80 | 90 | 85 | 99 | 83 | 99 | 82 |
| 5 | The desire to express the mood. | 54 | 52 | 56 | 51 | 80 | 56 | 84 | 54 | 98 | 71 | 99 | 70 |
| 6 | The variety of objects depicted. | 35 | 32 | 36 | 36 | 84 | 46 | 87 | 46 | 90 | 70 | 92 | 66 |
| 7 | The presence of the background in the drawing. | 16 | 13 | 15 | 10 | 56 | 34 | 61 | 46 | 89 | 57 | 90 | 53 |

The presented table shows that the percentages at the ascertaining stage are approximately the same according to the criteria. The lowest percentage is seen in the “Presence of background in the drawing” criterion. Students in the fourth grade have experience in logical reasoning and analysis, but they still have difficulty in organizing the background on the sheet. The stereotype of transparency of the air - a clean sheet - is still firmly entrenched in the unprepared minds of the children. They also find it challenging to work on the ability to subordinate all elements of the compositional plot to the conceptual idea.

Table 2.25 shows that, compared to the initial stage of the experiment, all classes are approximately at the same level of development, similar to the first, second, and third grades.

However, at the stage of the formative experiment, the results in the Oner school are higher than in the control classes. The technology of critical thinking, when using specific methods, gives high results in the formation of a student's creative abilities.

Table 2.25

Average coefficient of formation and activation of creative abilities

| Coefficient | Const. Stage | | | | Form. Experiment | | | | Control. Experiment | | | |
|-------------|--------------|----------|------------|------|------------------|----------|------------|------|---------------------|----------|------------|------|
| | % | | | | % | | | | % | | | |
| | St. | Art sch. | Young sch. | Sch. | St. | Art sch. | Young sch. | Sch. | St. | Art sch. | Young sch. | Sch. |
| | 39 | 36,3 | 42,4 | 37,7 | 77,1 | 46,3 | 78,3 | 51,4 | 93,6 | 58,7 | 94,9 | 59,7 |

The average coefficient of formation of creative abilities is presented in Table 2.25. Throughout the entire duration of the study, we used critical thinking development technology methodologies in experimental classes for each parallel, while traditional methods continued in the control classes. We conducted an analysis of the level of knowledge of students based on their works and criteria that we set at the beginning of the experiment. We also analyzed the level of activation paths of the creative development of younger students. The results justified our expectations. To provide a clearer understanding, all obtained results were distributed by parallel with clear color differentiation and presented in diagrams.

The diagrams clearly show that in the control classes, the quality of formation and paths of activation of creative thinking have increased, but not as prominently as in the Oner school. This is usually attributed to the complexity of the educational material as well as the lack of basic knowledge in the control classes.

Diagram 1 - first grades cohort

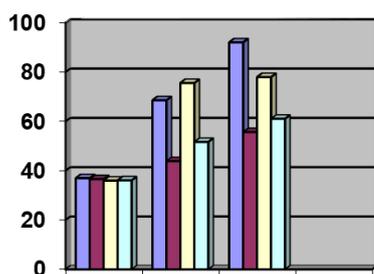


Diagram 2 - second grades cohort

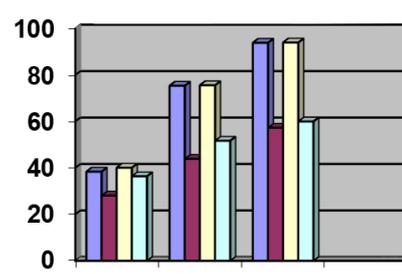


Diagram 3 - third grades cohort

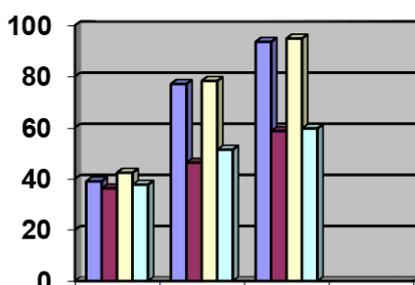
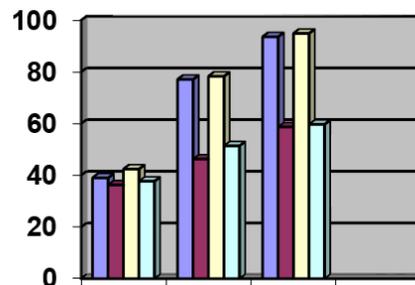


Diagram 4 - fourth grades cohort



We will present the data from Table in diagrams 1-4, which show the results of the diagnostic test of the initial and control stages of activating the creative thinking of younger students in art lessons.

Diagram 5 displays the results for the first grade classes in parallel with Diagram 6, which shows the results for the second grade classes.

Diagram 5 - Parallel first classes

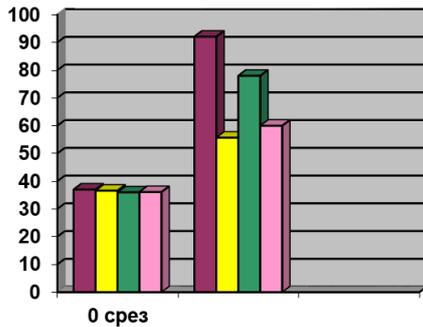


Diagram 6 - Parallel of the second classes

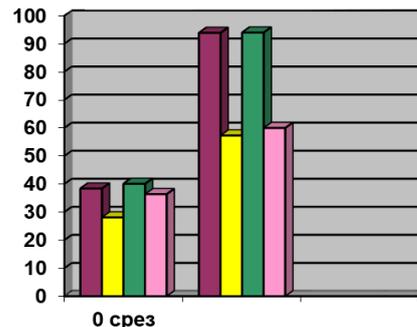


Diagram 7 - Third grades cohort

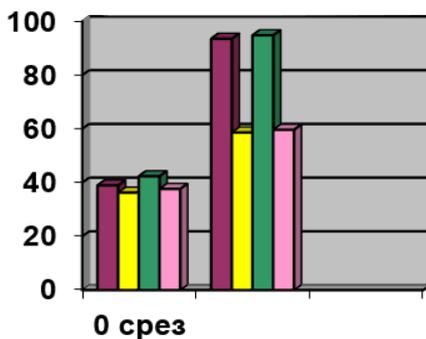
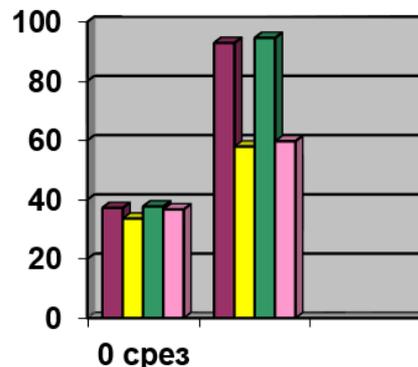


Diagram 8 - Fourth grades cohort



The results of this research also confirm that the technology of developing critical thinking used in the process of teaching visual literacy contributes to the activation of the development of thinking and creative abilities of younger students, which directly affects the improvement of the quality of knowledge and the formation of their creative abilities. Therefore, when using this technology in the process of teaching visual arts, the level of thinking development increases, which in turn leads to an improvement in the quality of knowledge of students in the subject, which contributes to the formation of creative development of both young children and students in middle and high school. Based on the conducted research, we have come to the conclusion that in order to activate a child's creative activity and improve the quality of lesson delivery, the following principles should

be implemented: The choice of topic should correspond to the age characteristics of students and be related to various events from their lives. When explaining the topic in the form of a conversation, it is advisable to use an expanded formulation of the task in order to stimulate the students' imaginative and narrative ideas, encouraging them to take action and draw a picture. When children start drawing their composition on paper, the teacher needs to monitor the arrangement of the elements: they should not be drawn too small, and the composition of the drawing should be proportionate to the size of the paper. The teacher should encourage a creative approach to drawing, allowing for unique solutions to the forms of objects, people, animals, and emphasizing the center of the composition through eye movements, hand gestures, head turns, etc. Set a specific task for each lesson. Select the appropriate artistic materials and technique that effectively convey the subject matter. Only after the composition is arranged and sketched, the children can move on to the painting stage. Throughout the study, it was observed that first-grade children tend to approach external activities with a decisive preference for transforming them according to the norms of internal creative regularity. They confidently choose colors and stylizations of the surrounding world, even though they know the real world, but their colors are more beautiful and they like them more. In this case, we would ask the child, "Why did you draw it that way?" without imposing realistic imagery. Another student asks us a question, "Can I draw a red horse?" In this case, we noted that in reality, horses can be of ochre, black, white, brown, even spotted colors, but if you need the beauty of the red color in your composition, then you can use yellow as well. In this child, there is an attitude towards external activities with characteristic oscillations and a shift towards realistic aspirations, but he still independently chooses the color solution for the composition. The conclusions about the level of assimilation of the elementary rules of color science and the application of acquired knowledge in the final creative work on the topic "My family. Who is the main one?"

Based on our research, we have found that the developing effect of independent work is revealed in active curiosity, cognitive interest of children, and in mastering creative thinking methods. The success of independent creative search is the most clear and undisputed indicator of deep assimilation of knowledge and creative development of the individual.

During the experimental work with children, we were able to track the progress in the color representation of space and, as a result, the application of acquired knowledge in final creative works on the theme "Journey on a hot air balloon with friends", "Decorative still life", "Construction from paper strips", "Sculpting of wild animals", and so on.

We have found that the control of students' educational and cognitive activities performs educational, developmental, and educational functions, which are interrelated. The educational and developmental value of knowledge, skills, and abilities checking of younger and school children is expressed in the fact that students not only benefit from listening to the answers of little artists but also actively participate in the analysis of works of art by asking questions, answering them, repeating the artistic terminology and laws.

The educational function of control, first of all, consists in getting students to work systematically, as well as in developing their willpower. Regular control of the students' activities increases the responsibility for the work not only of the students but also of the teacher, teaching children to be careful and forming positive moral qualities and relationships in the team. In addition, control helps the student to understand their own knowledge and abilities, contributing to the formation of self-esteem. It should be noted that the teacher truly educates and develops only when he/she awakens the child's internal forces and stimulates their self-activity. For this, it is necessary to understand and use the entire system of teaching and education methods as a means of simultaneously conveying knowledge, skills, and abilities, developing mental abilities, and awakening internal incentives for learning in children. When preparing for a lesson, it is necessary to carefully think through one's pedagogical position, the teaching and educational methods, and the system of methods that the teacher will use in relations with children. At the same time, it is necessary to ensure that the teaching methods and their system become a system of self-learning methods, developing the ability for independent acquisition, processing, analysis, generalization of facts, and implementation of continuous education for each student.

All tasks used in the organization of visual activity lessons had the aim of tracing the peculiarities of the implementation of the methodology of teaching visual literacy using innovative technologies in order to reveal the creative potential laid by nature and to develop it in children's creative activities.

The systematization, analysis, and classification of collected drawings have made it possible to determine the level of task completion. They had common, age-related characteristics that were not only related to creative abilities inherent in nature but also to the children's skills and the level of their creative abilities. Based on the results of the research, we concluded that the effectiveness of using innovative technologies in art lessons for successful organization depends on several factors:

- development of interest in the study of visual art;
- combination of systematic monitoring of the visual activity of younger students with pedagogically appropriate assistance;
- cultivation of children's belief in their own abilities and creative talents;
- sequential complexity of visual activities, ensuring prospects for the development of children's artistic creativity;
- teaching the language of folk decorative and applied art and design;
- mastering the means of artistic expression in the plastic arts;
- purposeful and systematic use of art talks or discussions that stimulate the child's attention, thinking, and emotional and aesthetic responsiveness;
- careful selection of works of visual art for study;
- use of technical teaching aids in art lessons, especially video and audio equipment and special visual aids;

- active study of decorative and applied art objects, culture and way of life, historical architectural details under the guidance of the teacher (observation, sketches, and drawings from memory);
- introduction of creative, improvisational, and problem-solving tasks in the lesson;
- application of various artistic materials and techniques;
- variation of visual activities throughout the academic year (graphics, painting, sculpture, construction, decorative work, etc.);
- combination of individual and collective forms of work with children;
- introduction of game elements and artistic and didactic games into the structure of the lessons, use of competition elements;
- systematic development of pedagogically appropriate relationships between sections of visual arts and other disciplines.

Based on the experience of the conducted research, certain relationships were identified in the lesson that developed between the teacher and the group of students. Thus, the groups identified in our study united children of practically the same age, but differed in the specific conditions in which art classes were held. All of this was summarized in the table presented below: the tasks that we set for the teachers and students of the experimental classes aimed to track and compare the degree of assimilation of elementary literacy in the laws of color science and composition. The ability to apply the acquired knowledge in the final creative work using innovative technologies to develop the creative abilities of younger students.

Table 2.26

«Teacher-Student».

| The Teacher | Student |
|--|---|
| Main Stages of Activity | Main Stages of Activity |
| Diagnostic: Diagnosing the initial level of aesthetic education of elementary school students. | Introductory: reproduction of creative information of art education in the process of educational and gaming activities, its understanding and comprehension. |
| Substantive: Choosing a system of means and forms of creative education using innovative technologies. | Search-cognitive: development of cognitive interest in aesthetic knowledge based on the ideas of art education (search method). |
| Procedural: Implementing programs for aesthetic education of elementary school students. | Targeted: determination of intermediate and partial goals of aesthetic education through innovative technologies. |
| Analytical: Comparative analysis of the dynamics of the level of aesthetic education of students, assessment of the effectiveness of the results obtained. | Creative: development of memory, creative thinking, intuition, reasoning, non-standard thinking, and creative abilities. нестандартного мышления, творческих способностей. |

| | |
|---|--|
| Productively and creatively applying acquired aesthetic knowledge, skills, and abilities to ideas in the field of art and practical activities through observation and analysis of analogues to solve aesthetic problems. | |
|---|--|

Analyzing the results of the practical part of the study, the following conclusions can be made:

The experimental work confirmed our assumption that art should be represented as a whole in the system of artistic education in all its forms. This allows students throughout their primary education to receive artistic and visual preparation of different levels according to their individual characteristics, activating creative activity and abilities, and enables them to use knowledge and formed creative abilities in other subjects.

The natural inclinations manifested in younger school age (6-9 years old) are further developed in the decorative and realistic direction due to the formation of creative abilities using innovative technologies.

The methodological implementation of the proposed methodology for the development of creative abilities of a developing personality in the implementation of the methodological system in the formation of their creative abilities through art lessons during the experimental work has made qualitative shifts in the structure of personal characteristics of all students in the researched groups. It should be noted that the experimental group acquired more systematic and profound knowledge of the laws of composition, color science, different techniques of execution, and the ability to freely and creatively express ideas in their drawings, finally allowing students to exceed the required level of achievement and broaden the context of their creative abilities.

The results of the experimental methodological system demonstrate that a significant volume and quality of systematic visual knowledge, skills, and abilities, based on the use of innovative technologies in the development of children’s creative abilities, lead students to realize their interest in creative exploration and the ultimate result of creative embodiment of thought. The research results confirm that organized lessons, their content, innovative technologies and methods, can significantly influence the dynamics of creative development of a child’s personality in all its components. These data confirm that the combination of humanistic content of artistic material, professionally competent pedagogical collaboration with students, expressed in a complex of systemic personal and activity, individual-differentiated, problem-solving approaches, as well as innovative technologies and creative teaching methods, create conditions for solving the problem of developing students’ creative abilities within the framework of secondary education, leading to a professional creative direction.

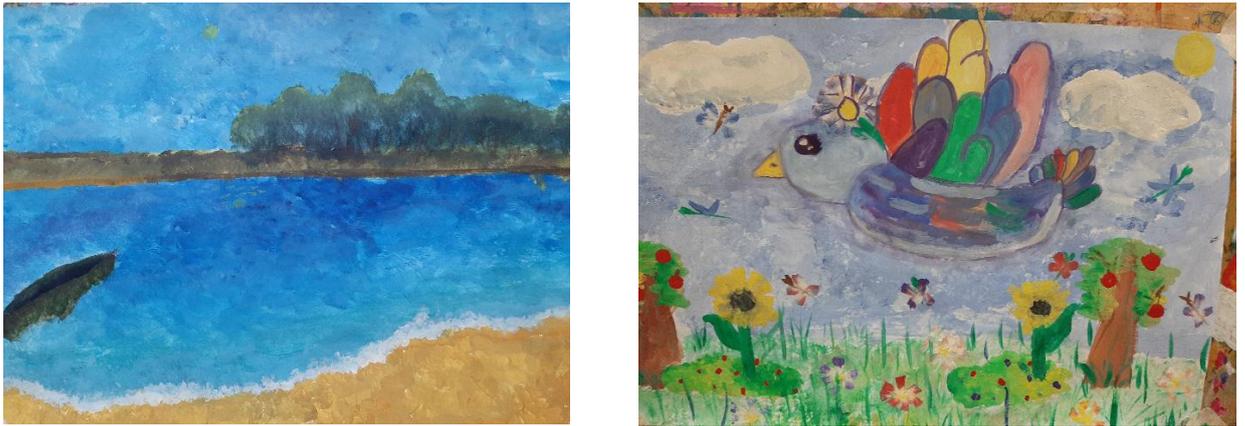


Figure 46. Compositional themes “River” and “Fairy Bird”. Age 10 years.

In our research work, we have substantiated that a properly developed methodological system using innovative technologies has a higher degree of efficiency, reliability, and guaranteed results than traditional teaching methods. An example of this was the use of critical thinking development technology through the subject of “visual arts”.

The technological approach to education is significantly more effective than traditional methods. Therefore, technological efficiency is considered the most important tool for improving the effectiveness of learning visual arts while preserving and developing the energy and creative potential to activate the creative activity of younger students.

Modern innovative technologies in teaching visual arts to younger students show new opportunities, primarily related to the establishment of interpersonal interaction through external dialogue in the process of mastering the material. Skillful organization of interaction between students based on educational material can become a powerful factor in activating creative activity in general.

CONCLUSION

The issue of activating the creative activity and forming creative abilities of children in the educational process is of great importance, especially now in the conditions of spiritual revival. “It is in childhood that a bright human individuality is formed, or a faceless, wingless stereotypy. It is in childhood that the path to one’s own happiness or unhappiness is laid. The meaning of educating a person is uniqueness. The two sides of true happiness - the happiness of human communication and the happiness of a creative path - we can and should give them.” These words of L.S. Vygotsky emphasize the special significance of searching for ways to activate students’ creative activity in communication with art. Such a problem can be solved provided that a purposeful process is organized, including various forms of class activities aimed at understanding the spiritual and meaningful aspects of visual arts in the unity of perception and creative activity based on communication and co-creation.

In this study, we considered aspects of activating the creative activity of a child-adolescent-teenager-forming a creative personality in the process of artistic education and

upbringing in the system of forming the methodology of organizing art lessons through the use of innovative technologies. In accordance with the goal and objectives of the study, theoretical foundations were identified for the search for ways to activate the creative activity of a child - schoolchild - teenager - student, understanding the inner world of a person, his spiritual development and creative self-improvement. We found that this problem is not sufficiently developed in pedagogy and the methodology of teaching visual arts in preschool education and the lower school level of education - in drawing lessons at school, where methodology of organizational forms that influence the activation of creative activity should be implemented. This required both refining the concept of the system-forming component of this research - the category of the creative personality, and considering the worldview and educational role of visual arts in activating its creative activity. During the theoretical analysis and experimental work, optimal and sufficient pedagogical conditions for activating the creative activity of the personality of students through means of visual arts education were identified.

The results of the conducted research are summarized as follows:

The pedagogical problem of forming the creative personality of students and activating their creative activity is solved through the organization of visual art lessons aimed at developing creative abilities and creative thinking of children of all age categories in learning visual art.

The experimental work based on the model "Activation of the development of creative abilities of the younger generation in visual art lessons" in the development of creative abilities of children through the subject of "Visual Art" confirms that the traditional system of art education and upbringing in the general education school in many criteria and indicators does not sufficiently activate the creative activity of the forming personality.

The modern state of society requires such a system of art education and upbringing that would contribute to the aspirations of the individual for creative search and creative end result. Therefore, a qualitative restructuring of the content of education and upbringing in visual art lessons with mandatory consideration of the concept of continuity, in which each age step has the opportunity to receive a basic foundation of knowledge and practical skills, and be able to create the same for the next age step, is necessary. The purposefully organized process of education and upbringing through the subject of "Visual Art" actively participates in the development of children's creative abilities and should stimulate a continuous internal process of forming the creative personality and its abilities.

The need for modernization of art education in the general education school requires changes and improvements in approaches, deepening and expanding forms, methods of education and upbringing, means and methods of pedagogical influence.

The results of the experimental work confirmed our hypothesis that if a holistic methodological system for organizing and conducting visual art lessons in the system of pre-school education institutions - school - college - university is developed using innovative

technologies, in our case - critical thinking technology, then all this will allow to ensure the activation of creative activity and development of creative abilities of students.

The results of the research revealed the fundamental role of the subject of "Visual Art" in the kindergarten and general education school as a starting platform in the system of forming the creative personality of students, developing their creative abilities, and activating their creative activity.

The experimental work sets high demands on the level of professionally competent pedagogical interaction with students in the educational process.

The results of the experimental work and analytical indicators confirm the validity of the theoretical assumptions: the hypothesis, definition of content, approaches, types of activities, forms, means and methods of the conducted research.

Further research on the problem has the following possible directions:

analysis and correction of the structure of programs and subject plans for "Fine Arts" in secondary schools;

further qualitative enrichment of the content of art education and upbringing;

finding new forms, methods, and techniques of pedagogical influence;

improvement of the methodology of the individually-oriented system as a source of energy potential in activating the creative activities of children of different ages.

Methodological recommendations, didactic and educational-methodical tools are determined by the author of the research in scientific publications and presentations at scientific and practical international conferences.

Thus, the implementation of the methodology as a system of conducting classes in fine arts in activating the development of children's creative abilities and activating creative activities through the means of visual arts, education and upbringing should become one of the leading principles of the educational process in creativity lessons. The tasks of forming the creative personality of students through art-pedagogical means can be solved within the framework of general education by creating a comprehensive system of art education and upbringing aimed at developing the creative abilities of developing individuals and activating their creative activities.

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VIRTUE AND ETHICS OF ACADEMIC RELATIONSHIPS IN HIGHER EDUCATION

The processes of European integration are increasingly affecting such an important sphere of life as education. The modern system of higher education sets the task of continuously improving the forms and methods of education, bringing its organization as close as possible to modern requirements, and providing each student with high-quality and effective training.

The problem of the educational and pedagogical process in Ukraine has almost never stood aside from the urgent needs of society. As modern world practice shows, the problem of higher education is successfully solved only in those countries where society, using all possible means, consciously creates favorable conditions for scientific and research work, which enriches the scientific treasure with new achievements and, thus, promotes the intellectual development of students.

Today, Ukraine is a participant in a new educational process aimed at creating a level of European higher education. Currently, the problem of providing competitive knowledge and skills in training a qualified doctor is an urgent task of higher education institutions. The needs of modern society lead to a new understanding of the quality of education, to the search for new mechanisms for improving the educational process [2].

The first step in this direction is the development of an initial interest in a certain type of activity, which is the main factor in professional motivation. The full assimilation of knowledge allows for the formation of positive professional orientations, which make it possible to build an ideal model of future professional activity in the student's mind, which will serve as a standard in professional clinical self-development. And only the next step is the active formation of professional skills necessary for practical activities. Understanding the tasks set allows teachers to increase the effectiveness of dental education by systematizing the knowledge, abilities and skills acquired by students in the context of creative application of the complex of basic knowledge in the activities of future doctors. It should be noted that the formation and development of abilities directly depends on the conditions under which the subject is studied with the teacher. The effectiveness of the learning process and the development of the student's abilities are influenced by the level of the scientific base, methodical materials, manuals, and the quality of the presentation of materials. All of the above contributes to the activation of students' cognitive activity, the formation and increasing of their level of motivation to study during independent work and practical classes.

The next step is the active formation of professional skills necessary for practical activities. Clinical thinking is the ability to correctly collect the necessary information and process it into a detailed clinical diagnosis. At the same time, it is a substantively specific process that adds virtue and completeness to medical knowledge. Clinical thinking has a certain specificity, because the subject of research in medicine is the human body. The “personal factor” comes into play, which determines the style of clinical thinking, which is formed primarily under the influence of a person’s psychological characteristics. The style of clinical thinking is a feature of the medical and diagnostic process. The doctor’s work consists of clearly defined stages: survey, objective examination, instrumental and laboratory research. This order has developed historically as the most reliable from the point of view of making the correct diagnosis. It is based on factors such as experience and learning, interpretation of facts. The development of instrumental and laboratory diagnostics led to a sharp increase in the arsenal of diagnostic manipulations, which are not always used correctly. At the same time, the hierarchy of research methods is not taken into account, and as a result, the problem of excessive use of diagnostic methods arises.

An important role in improving the quality of education is played by the independent work of students, the value of which increases all the time with the transition to online models of the educational process, in which the latest pedagogical technologies are actively implemented, all participants in the educational process are motivated to achieve high-quality training. Knowledge that is not supported by independent activity cannot become a real asset of a person. This is one of the rules on which all educational activities are built. The role of independent work is especially important in higher education, where it is the most important element of the educational process. It is during independent work that students often exhibit unethical behavior.

Circumstances cause qualitative changes in the professional activity of teachers and stimulate the transition to work using new methods and innovative learning technologies. Improving the quality of medical education today is impossible without the use of new information technologies. Today, civilization is experiencing a new historical phase of development, where access to information and the ability to work with it is a key. The concept of competitiveness involves the process of qualitative transformation of information into knowledge, where the education system plays an important role. The use of information and communication technologies in medical institutions of higher education is an important direction in the training of future specialists. When integrating information and communication technologies, the learning process and its effectiveness are brought to the fore. The teacher’s task in this is to motivate and activate the student’s cognitive activity in the educational process. It should be remembered that technologies do not replace the teacher, but are a means of learning that improves and expands the possibilities of his pedagogical activity. The teacher is responsible for the virtuous behavior of the student when working with innovative learning technologies. Virtue is only one of the links of a harmoniously

developed personality, that is, the result of the development of a good upbringing and the formation of a personality.

The ethics of obtaining information by a future doctor is a component of the holistic educational process. Especially in today's conditions, when we are faced with the problem of the training level of medical specialists lowering against the background of the forced partial transition to online education. That is why the question of virtue plays such an important role in the formation of a modern doctor.

Virtue is the commitment of the participants in the process of implementing state policy in the field of education quality to moral principles and standards that create a barrier to unvirtuous. Academic virtue is a set of ethical principles and rules defined by law, during study and the conduct of scientific activities with the aim of ensuring trust in the results of studies and/or scientific achievements. Observance of academic virtue by a student involves: independent performance of educational tasks, tasks of current and final control of learning results, reference to sources of information in the case of using ideas, developments, statements, information; compliance with the legislation on copyright and related rights; providing reliable information about the results of one's own educational activities, used research methods and sources of information. A violation of academic virtue is considered to be: academic plagiarism, self-plagiarism; fabrication; falsification; writing off; deception.

Therefore, the **aim** of our research was to study the awareness of a higher education institution students regarding issues of virtue and ethics of academic relationships.

MATERIALS AND METHODS

30 randomly selected students of the 3rd year of the II (master's) level of higher education of the educational and professional program "Dentistry" of the Poltava State Medical University, who studied at the Department of Orthodontics during the 2022-2023 academic year, took part in the study.

The study tested students' general awareness of basic issues of academic virtue. Using concrete examples, their ability to recognize plagiarism, forgery, fabrication, writing off, deception, etc. was determined. For this, the case study method was applied. For this purpose, the respondents were offered an author's questionnaire, which contained 10 artificially generated situations regarding various issues of academic virtue, where students had to identify violations if they were present. The situations were formulated in such a way that they required an unequivocal answer: "Yes" or "No". Each correct answer of a student to a case question was evaluated as one point. A zero was given for each incorrect assessment. The total number of points of each student of education was taken as the level of his knowledge of the list and content of violations of academic virtue and was interpreted according to a five-level Likert scale, where 0-2 points corresponded to an insufficient level of knowledge, 3-4 points - rather insufficient, 5-6 - rather sufficient, 7-8 - sufficient, 9-10 -

high level of knowledge.

Before the start of the study, each respondent was informed about the goals and methods of the questionnaire and signed an informed consent to participate in the study. The questionnaire was anonymous, without indicating the names and surnames, as well as the study groups of the students. However, the questionnaire included questions about respondents' demographics, such as age, gender, year of study, as well as orthodontic average during their course of study.

The survey was conducted during the fall semester of the 2022-2023 academic year.

The results were subjected to statistical processing using the standard package of the IBM SPSS Statistics 22.0 program. The sample was previously checked for normality of distribution. For this purpose, the statistical function of the distribution of research results ($F(x)$) was used.

In cases of normality of the distribution, the arithmetic mean (M), the mean error of the arithmetic mean ($\pm m$), the reliability criterion for differences (p) and the percentage of the number were calculated for descriptive statistics of demographic indicators and survey results. The presence of differences between the studied indicators was assessed by the Student's t-test. The results were considered reliable at values of $p < 0.05$.

In order to determine the existence of a connection between the level of knowledge on the main issues of violations of academic virtue and the average success score in the discipline, the correlation coefficient (Pearson's r) was determined, the absolute value of which characterized the strength of the connection. The following gradation was used to interpret the value of the correlation coefficient:

$< 0,2$ – very weak correlation;

$< 0,5$ – weak correlation;

$< 0,7$ – average correlation;

$< 0,9$ – high correlation;

$> 0,9$ – very high correlation.

RESULTS AND DISCUSSION

As a result of the study, it was established that among 30 students of the master's level of the educational and professional program "Dentistry", the number of girls and boys who participated in the study was almost the same. Thus, the percentage of females exceeded the number of boys by only 6.6%, which was a difference of two students, respectively (Table 1). That is, there were 1.1 times more girls than boys among the surveyed future dentists.

Table 1

Demographic indicators of respondents

| № | Year of study | Average age | Girls | | Boys | |
|---|---------------|-------------|-------|------|------|------|
| | | | Abs. | % | Abs. | % |
| 1 | 3 | 21,08±1,55 | 16 | 53,3 | 14 | 46,7 |

The tendency of the predominance of girls in the study can be connected with the general dominance of the number of women among the applicants of higher education of the II level of the educational and professional program "Dentistry". Along with this, several reasons for the more frequent participation of female students in surveys can be identified, in particular:

- Greater interest: girls may be more interested in changing the situation and improving the conditions of student life at the university.

- More active: female students can be more active in this matter, feeling more responsible for participating in improving the productivity and quality of the educational environment at the university.

- More attention to detail: girls can approach things with more care and focus, which helps to identify problems or weak points in the university. They may be more concerned about the criteria and metrics used in surveys and use them to make more informed decisions.

As a result of the study, it was established that the average number of points obtained during the survey by dental students of the 3rd year of study was 6.3 ± 1.4 points on the Likert scale. It follows that the level of knowledge regarding the list and content of violations of academic virtue among students of the master's level of the OPP "Dentistry" was within the limits of a rather sufficient level.

It is worth noting that among those who obtained the second level of master's degree in the educational and professional program "Dentistry", whose level of knowledge regarding the list and content of violations of academic virtue turned out to be insufficient, not a single respondent was found (Fig. 1). Only one person received 3 points on the Likert scale (3.3% of respondents), which made up the category of respondents with a rather insufficient level of knowledge about academic virtue. In turn, the largest part among those interviewed were students, whose level of awareness of the researched issue was within the rather sufficient range. Thus, 17 out of 30 respondents (56.7%) received 5-6 points on the Likert scale, demonstrating average results. The share of persons with a sufficient level of awareness of issues of academic virtue and its violations was lower than the previous indicator by 20.0%. Thus, the percentage of education seekers who received 7-8 points on the Likert scale was 36.7% (11 respondents). It was interesting to note that among all the interviewed students, only one student demonstrated excellent knowledge of violations of academic virtue, receiving a maximum of 10 points. Moreover, there were no other respondents whose level of knowledge corresponded to a high level on the Likert scale, which gave reason to consider the result of one person as the total number of students with a high level (3.3%).

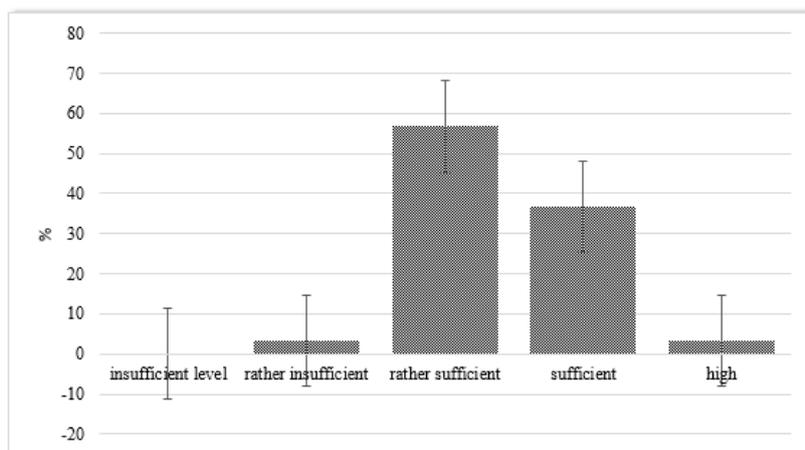


Figure 1. The level of competency of students of the second (master's) level of higher education of the academic and professional program "Dentistry" of the Poltava State Medical University on the list and content of violations of academic virtue, %.

Analyzing the above, it follows that the level of awareness of 93.4% of students of the 3rd year of the II (master's) level of higher education of the educational and professional program "Dentistry" reached a rather sufficient and sufficient level. This testifies to students' knowledge and understanding of norms that ensure academic ethical behavior, and awareness of responsibility for their violation. They have valuable beliefs and moral qualities, are demanding of themselves and others, motivated to obtain high-quality professional knowledge at a sufficient level. This is facilitated by certain features of studying at a medical university. Thus, the number of education seekers in academic groups of future doctors is usually smaller, compared to school classes and groups in classical universities. It is clear that in the presence of a large number of students in the classroom during classes, the possibility of unscrupulous actions on their part increases. At the same time, under such conditions, all students cannot be fully in the teacher's field of attention during the performance of control tasks, which, in turn, encourages unscrupulous actions. Along with this, it is worth noting the peculiarity of studying in Ukrainian educational institutions, which is connected with the low awareness of students regarding the greater weight of knowledge, compared to the assessment. Unfortunately, today, a significant number of students still consider the grade received for a class or some type of work during their studies to be a more important indicator than the acquired knowledge and skills.

As a result of the correlation analysis using the Pearson method, a very weak (-0.2) correlation was established between the respondents' gender and their level of knowledge about academic virtue and its violations (Fig. 2). That is, the level of answers on the Likert scale to the questions was almost independent of the gender of the respondents, but there was a weak tendency towards a higher level of answers among girls compared to boys. To a greater extent, this was due to the fact that the only maximum score in the questionnaire was given by a girl, and the lowest in the survey by a boy, which created the aforementioned trend in the correlation.

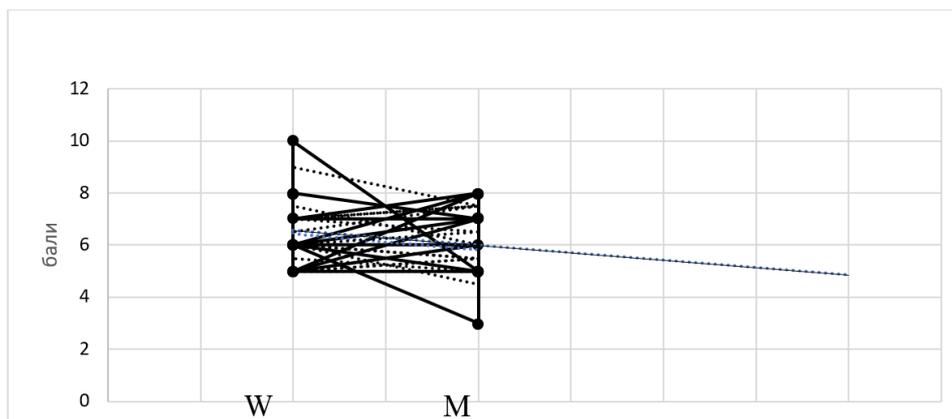


Figure 2. Correlation of survey results with gender of respondents, W – girls, M – boys.

A similar tendency may be related to social stereotypes. There are stereotypes in society that females should be more responsible and disciplined, and therefore girls may be more attentive to issues of academic virtue. In addition, girls are characterized by greater motivation to obtain higher education, which leads to increased interest and attention to academic virtue. Thus, the results we obtained confirm a somewhat greater focus on academic virtue among girls, which increases their awareness of the consequences of violations, such as deteriorating academic ratings, complaints, or expulsion from the university. Regardless of the reasons, academic virtue is an important component of a successful academic career, and it is important for all students, regardless of their gender.

In turn, we established a direct high correlation between the level of awareness of students of the 3 year of the master’s level of higher education of the “Dentistry” regarding issues of academic virtue and its violations and the average success score in the discipline “Orthodontics” (Fig. 3). The Pearson correlation level between these indicators was +0.9.

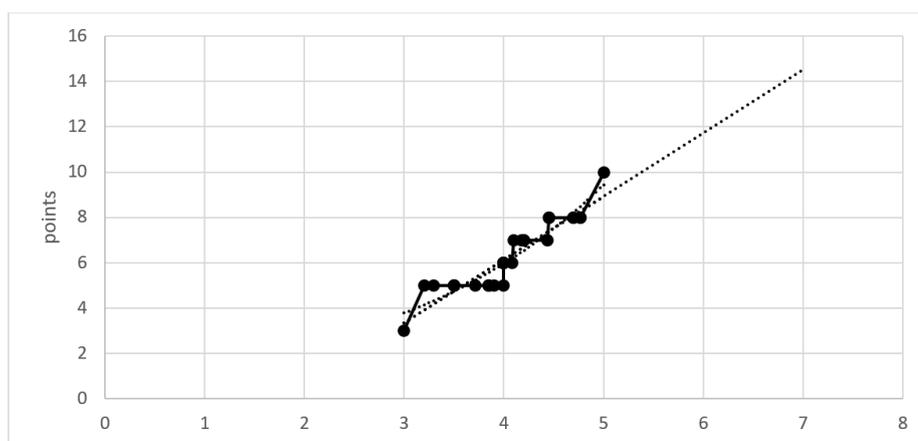


Figure 3. Correlation of the results of the questionnaire with the average success score in the discipline “Orthodontics”.

That is, the obtained results indicate the fact of an increase in the level of students' knowledge about the forms, content and violations of academic virtue with an increase in the average success score. It is worth noting that the highest number of points on the Likert scale in the proposed survey was received by a student with an excellent average score in the discipline "Orthodontics".

Such results are quite natural, since students who study well are more disciplined, demanding of themselves and more likely to follow the rules and requirements of the university, which includes compliance with the basic principles of academic virtue. Along with this, graduates with a high learning rating often plan to continue working in the scientific academic community in the future. This promotes their interest and awareness of the importance of academic virtue for their academic career and future opportunities in the future. In addition, students who perform well are more motivated to acquire knowledge in various disciplines, including knowledge of academic virtue.

Regardless of the reasons, learning about academic virtue is important for all students as it relates to their academic success and future opportunities.

The main rules for creating a culture of academic virtue among students are:

1. Understanding the importance and value of academic virtue. In order to become a truly good and responsible student, it is necessary to understand that academic virtue is not simply a matter of honesty. It is an inextricable relationship between respect and trust between student and teacher, which provides the opportunity to succeed in an academic career.

2. Compliance with norms and rules for creating scientific works. A student must understand that theft, plagiarism, or other forms of academic misconduct not only violate academic virtue, but may also result in severe consequences from the university and the state. After all, recently there has been a rapid development of the legal basis for the regulation of issues of violation of academic virtue both in the whole world and in Ukraine.

3. Continuous improvement of one's level of knowledge. The best way to increase your potential for success is to learn and improve your skills, which lasts not only during the mastering of a certain profession, but also throughout life.

4. Cooperation with other students and teachers. Students who adhere to virtuous standards are always in the limelight of their peers and even teachers, who may find them dedicated and responsible. Moreover, the presence of academic culture, which actually includes academic virtue, is integral and one of the most important components of the reputation of a real scientist or student.

5. Timely application for help. Although academic virtue should be an internal belief, sometimes students may face challenges that are beyond their knowledge or sphere of influence. In such cases, help can be found from teachers, the dean's office and other administrative divisions of the university.

In order to promote academic virtue among the student community, it is possible to

provide ethics courses as part of educational and professional programs, where students are explained what academic virtue is and create simple rules for its observance. At the university level, it is important to implement an effective disciplinary process. If a student violates the rules of academic virtue, he must be subject to disciplinary responsibility or take other measures provided for by regulatory documents. Here, balancing the approach to rule breakers to maintain the university's loyalty to the academic culture is very important. Of course, faculty and staff must educate students that academic virtue does not limit them, but is part of a healthy scientific society and affects their own future.

Using anti-plagiarism tools to check originality can provide students with a means to check their work before submission and motivates them to write their own ideas and creatively search for new material.

At the same time, we cannot call the awareness of all students sufficient. Therefore, we should work to improve students' awareness of virtue and prevent manifestations of unscrupulous behavior in the learning process.

Not only the content of education, but also the educational environment of a higher medical educational institution, the organization of the educational process, educational technologies, including independent work of students, play a decisive role in shaping the competence of the future doctor. Active independent work of students is possible only in the presence of serious and stable motivation. The strongest motivating factor is preparation for further effective professional activity. Creating a problematic clinical situation can serve as one of the methods of intensification of educational activity. Problematic situations present the student with the need to make a choice in the decision-making process, which shapes not only his will, but also his thinking.

The main task of higher education at the current stage is the formation of a creative personality of a specialist capable of self-development, self-education, and innovative activity. Solving this task is hardly possible only by transferring knowledge in a ready form from the teacher to the student. It is necessary to transfer the student from a passive consumer of knowledge to an active creator of it, who is able to formulate a problem, analyze ways to solve it, find the optimal result and prove its correctness.

In the educational process of a higher professional educational institution, two types of independent work of students are distinguished: during academic and extracurricular hours [1]. Independent work of students during the study time includes work at lectures and practical classes, which can be carried out in various forms: discussions, discussion of specific clinical situations, writing of an academic case history, analysis of test tasks, etc. Independent work of students in extracurricular time consists of:

- works with literature by profession;
- abstracting of literature;
- annotation of books, articles;
- preparation for the report;

- independent work on the Internet;
- searching for information on the network;
- organization of dialogue in the network;
- creation of thematic web pages.

At each stage of independent training, cases of violation of the ethics of academic relations are possible. To this end, the teachers of the Department of Orthodontics of the Poltava State Medical University conduct work that helps to avoid manifestations of unscrupulous behavior. The work is carried out with students of the 3rd, 4th and 5th years.

Students of primary courses actively absorb the massive information flow of most theoretical disciplines, thus preparing a solid foundation for the training of quality specialists in the future. The training of a modern dentist is based on knowledge of the humanitarian, fundamental and professionally oriented bio-medical sciences, which are aimed at adapting graduates to the professional activity of a dentist in the field of health care in the relevant position, the scope of which is provided by the specified lists of syndromes and symptoms of diseases, dental diseases, physiological conditions and somatic diseases that require special patient management tactics, emergency conditions, laboratory and instrumental research, medical and dental manipulations.

But, starting from the 3rd year, a significant part of the training is devoted to professionally oriented special subjects, among which orthodontics takes the place of one of the most difficult disciplines [5]. Therefore, the process of studying this discipline at the modern level is impossible without the use of innovative technologies. These radically new or improved technologies allow not only to significantly improve learning conditions, but also, at times, act as acquired knowledge, which can be used in further professional activities, as practical skills. Thus, the main component of the educational process in the study of orthodontics for students of the 3rd year is the acquisition of knowledge on the peculiarities of diagnosing the condition of the maxillofacial region. This is the most important and difficult stage, because the key to successful treatment is making the correct diagnosis. In this aspect, modern computer digital technologies, which have recently been actively used in the daily practice of dentists, are innovations.

In order to reduce the need for unethical obtaining of information, active work is being carried out to introduce the latest technologies into the educational process. For this purpose, the teachers of the department use the "Google class" platform. The university website presents lectures on orthodontics, all of which are well illustrated and very informative. To master practical skills, digital models of the jaws of patients with various dental and jaw anomalies were created. Employees of the department issue educational and methodical manuals on the discipline [8].

Understanding the tasks set allows teachers to increase the effectiveness of dental education by systematizing the knowledge, skills and abilities acquired by students in the context of creative application of the complex of clinical knowledge in the activities of future

doctors [9]. Acquiring and practicing practical skills is one of the mandatory components of student training at clinical departments. Teachers pay special attention to this type of work with 3rd year students. Each practical lesson must be accompanied by practice and control of students' practical skills. The ability to conduct clinical and laboratory research methods, to determine a preliminary diagnosis and, based on the results of additional methods, to establish a final diagnosis is evaluated. Among the practical skills, important importance is given to the analysis of control and diagnostic models of patients, the writing of a clinical dental formula, an anatomical formula, conducting an analysis of the patient's face based on a photograph, determining the patient's dental age, the period of bite formation, determining the ratio of the jaws, the shape of the dental arches, analyzing photographs of patients with congenital facial defects, analysis of various X-ray studies, etc. The study of control-diagnostic models of patients' jaws was transferred to an online format. For this purpose, digital models of the jaws of patients with corresponding dento-maxillofacial anomalies and deformities were created and every student could work with them.

The development of new methods of presenting information, the use of new means of attracting students to the mastery of theoretical and practical knowledge, a new evaluation system - all these measures are aimed at correcting the teaching of scientific disciplines in higher medical institutions of education. In our opinion, this new orientation in no way reduces the own assets of domestic pedagogy, but only adds to creativity, contributes to the expansion of teaching opportunities. In recent years, not only the teaching process has changed, but also people, their perception, new technologies, ways of presenting and assimilating information. And therefore, of course, the teaching techniques that have been used for decades are already somewhat outdated. Therefore, the latest technologies are needed, both for the training of the teachers themselves, and for new teaching methods. The scientists point out that "the problem of traditional education lies in the contradiction between a sufficiently high level of assimilation of subject theoretical knowledge by students and the significant difficulties of using it in practical activities, i.e., the competence approach in the training of specialists involves not a simple transfer of knowledge, skills and abilities from a teacher to a student, but formation of professional competence in future graduates.

The success of a doctor's future professional activity is determined not only by the set of knowledge, abilities and skills acquired and consolidated during his studies at a higher educational institution, but also by the systematicity of the knowledge that the student has received. In addition, it is important to possess such psychological qualities as the ability to quickly perceive large volumes of information, analyze and separate the information learned, systematize it in accordance with its significance, thus forming systematic knowledge. This makes it possible to increase the efficiency of information use, thereby ensuring the development of clinical thinking and, as a result, the achievement of an adequate diagnostic and therapeutic result. Writing a medical history is an effective form of organizing the cognitive process, which contributes to the most in-depth and detailed assimilation of theoretical and clinical material [6].

The full assimilation of basic knowledge allows for the formation of positive professional orientations, which make it possible to build an ideal model of future professional activity in the student's mind, which will serve as a standard in professional self-development. For this purpose, the teachers created and published the educational atlas "Basic Course of Orthodontics" [4]. The publication contains materials on optimizing the study of topical issues of orthodontics in academic and scientific and practical aspects. The atlas is adapted to the level of students, easily illustrated. Thus, in an illustrative form, materials related to the sections of general and private orthodontics are presented. Thus, the provided information makes it possible to independently master the following sections of the subject: prenatal and postnatal periods of development of the dento-maxillofacial department of a person; mechanisms of growth and development of the maxillofacial part of a person; methods of examination of a patient with dental and jaw anomalies and deformations; basic principles of planning, methods of treatment and prevention of patients with dental and jaw anomalies and deformations. Illustrations of the presented material allows students to use the time of theoretical preparation for practical training with the help of the "Basic Course of Orthodontics".

Therefore, students of the 4th year, as part of independent work, write a medical history, the main points of which are covered by teachers during the practical part of the lesson. When writing an academic medical history, students conduct work in which they can demonstrate: the ability to collect, analyze and summarize the information received from the patient; the ability to describe the general state of health, its various systems; skills to group the information obtained during the examination of the patient into syndromes and preliminary diagnoses; based on it, draw up and implement a program of additional laboratory studies with the possibility of integration of consulting doctors of other specialties; formulate a clinical diagnosis and justify a treatment plan from the obtained set of results. Therefore, the purpose of this type of work is to teach students to correctly and consistently examine a patient, detect disease symptoms, analyze them, make a diagnosis, draw up a reasonable treatment plan and predict its outcome accordingly. The teacher, in turn, has the opportunity to evaluate the work of the learner based on the ability to identify, formulate and solve problems, acquire knowledge in practical situations, make informed decisions, conduct research at the appropriate level, the ability to think abstractly, analyze and synthesize, work independently, using information and communication technologies.

An important task in teaching orthodontics is the creation of a high-quality educational and methodological base for students' practical work that meets international standards. In order to facilitate students' perception of this type of work, the staff of the department prepared and issued an educational and methodological manual: "Academic case history in orthodontics" [3, 10]. The manual at the modern methodical level describes the general questions of the clinical examination of an orthodontic patient and the necessary paraclinical studies, which allow the student to structurally correct the academic history

of the disease, which is evaluated by the teacher during the current control in practical classes or the final modular control. The main text of the manual is methodically correctly designed and systematized. The teaching of the material is distinguished by a clear logical sequence, which is aimed at students' mastering of information according to the working curriculum and program, and at mastering practical skills. This manual is a good helper for students' independent classroom and extracurricular work. The task of the educational and methodological publication is to facilitate the search for information when writing the medical history of an orthodontic patient and to increase motivation to study the discipline. The material presented in the manual is based on information from modern domestic and foreign literary sources, which enables students to more fully find the material of interest in primary sources. The use of this guide makes it possible to independently complete educational tasks when writing an orthodontic patient's medical history without writing it off and makes a plagiarism check unnecessary.

In order to facilitate and improve the learning of complex questions, the teachers of the Department of Orthodontics have compiled a simple diagnostic, prognostic, and treatment algorithm. For students, 7 variants of electronic medical histories were developed for the diagnosis and treatment of dento-maxillofacial anomalies and deformations, which are most often encountered by an orthodontist in his daily practice. The student must possess a sufficiently large volume of information for this type of work. Therefore, the developed algorithm of the medical history with decoding of all points of the study makes it possible to reduce the time of processing the material and prevent unethical behavior.

The purpose of 5th-year orthodontic medical practice for students is to teach the student to provide medical and preventive care to dental patients in conditions of intensive development of the latest technologies. While working in the clinic, students have the opportunity to evaluate orthopantomograms, computer tomograms, perform anthropometric and biometric measurements, and prepare medical histories of orthodontic patients. Independent practice of practical skills during industrial practice consolidates previously acquired theoretical knowledge and contributes to faster adaptation to the clinical reception of patients, confirms the expediency and necessity of implementing practice of these skills.

The use of the latest learning technologies makes it possible to consider many clinical situations, to implement practical activities that contribute to the formation of clinical thinking, the development of critical assessment of the situation, the ability to work independently, while not using unscrupulous behavior. Such a process of educational activity takes place in an active emotional state, which ensures an increase in the effectiveness of the teacher's cooperation with students. The teacher becomes not so much a source of information, but an organizer of the entire work, who directs it in the right direction, corrects mistakes [7]. There is no point in the student looking for information elsewhere in violation of copyright, he has a reliable source of information designed to train a professional doctor. This helps to approach the learning process creatively, promotes the development of the ability to create alternative

approaches, to see extraordinary ways of solving problems. The presence of specially created conditions of the educational environment, the use of interactive technologies, in which participants cannot remain aloof, contributes to the modeling of the professional skills of the future doctor without violating the ethics of academic relationships.

CONCLUSIONS

1. Not a single respondent was identified whose level of knowledge regarding the list and content of violations of academic virtue turned out to be insufficient.

2. 93.4% of the test takers achieved a rather sufficient and sufficient level of awareness of academic virtue.

3. The surveyed students have valuable beliefs and moral qualities, are demanding of themselves and others, motivated to obtain high-quality professional knowledge at a sufficient level.

4. The use of the latest digital technologies and the involvement of students in activities with a high level of independence creates conditions for the teacher's purposeful influence on the formation and development of the student's professional qualities, prevents academic plagiarism, self-plagiarism; fabrication; falsification; writing off; deception This helps him in his practical activities and contributes to increasing the effectiveness of professional training of future specialists in today's conditions.

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CONFLICTS IN THE LEGAL REGULATION OF GENDER RELATIONS

INTRODUCTION.

The legal influence of the modern State on society is characterized by multiple aspects and considerable complexity. An important area of such influence is the legal consolidation of gender relations and gender equality. This is especially important in a social state based on the rule of law, which recognizes human rights as the highest social value.

In Ukrainian legislation, gender relations are regulated by constitutional norms, sectoral norms, special laws and bylaws. This makes it possible to talk about a system of normative acts that regulate gender relations. It is also legitimate to assert that these acts occupy a certain place in the system of state legislation and in the system of international law. This leads to the conclusion that there may be conflicts of legal significance and the need to justify ways to overcome them.

The peculiarity of gender issues. As a rule, gender equality in the literature is perceived as equal access, opportunities, responsibilities and participation of men and women in all spheres of public and private life, as well as equal access and distribution of resources between women and men [1, p. 60]. However, we believe that such a definition somewhat simplifies not only this category, but also does not take into account all aspects of the principle of equality and their legislative support. Therefore, gender equality will be understood as equal opportunities for subjects of social relations regardless of gender, nationality, religious beliefs, social status and other factors of social interaction.

The scientific and theoretical basis of the study is the works of A.A. Goryna, I.O. Hrytsai, E.V. Hrednovska, N.I. Karpachova, L.R. Nalyvaiko, N.M. Onishchenko, T.I. Tarakhonych, M.O. Tomashevskaya, and Y.S. Shemshuchenko, which explore certain aspects of gender equality.

In our opinion, the peculiarity of gender issues determines the peculiarities of the issues of conflicts in this area of legal influence. It is associated with the need to study the following issues:

- the dependence of social and legal regulation on the anthropologization of modern law
- peculiarities of studying the legal status of women;
- globalization of gender equality;
- aspects of overcoming conflicts in the regulation of gender relations depending on the contradictions between the content of gender policy and legal regulation of gender relations and the interaction of national and international law;

- ensuring that the system of legislation is not contradictory as a necessary
- the normative basis for gender relations;
- opportunities for overcoming conflicts in the field of gender relations;
- peculiarities of conflict of laws as the main means of overcoming
- of conflicts in the regulation of legal, including gender, relations.

In this context, the problem of anthropologization of modern law. The biological and social nature of any person, regardless of his or her gender, age, interests, determines their ability to participate in public life. However, the needs of human development as an element of society require socialization, i.e. the acquisition of certain knowledge, skills and abilities regarding relations with other subjects and the possibility of their practical use in everyday life.

We should agree with the opinion of V. Zavalniuk that the legal system of Ukraine is characterized by the desire to implement the anthropological principle in all spheres of public life. Thanks to the constitutional consolidation of the rule of law, the priority of human rights and freedoms over state interests, the protection of the individual, his or her dignity and freedom becomes a determining factor in making socially significant government decisions [2, p. 36]. This necessitates the creation of anthropological legal knowledge that will provide a legal reflection of the modernization of the model of relations “society-state-man” in terms of awareness of their partnership in the process of functioning in the human environment; synthesis of individual and social aspects of law, which ensure a combination of the characteristics of subjects of law in the process of their legal interaction; combination of objective and subjective aspects of law and its phenomena and determination of the dependence of legal activity of an individual and legal conditions.

Thus, a person within the framework of anthropological legal knowledge is: a subject of interconnection with society and the state on a partnership basis; a subject of legal communication, which is based on legal compromise and incentives; a subject of synthesis of the individual and social aspects of law; a subject of realization and protection of own interests and the principle of law [3, p. 12].

Thus, the anthropological component of law is the basis for the realization of gender equality, ensuring opportunities for the realization of gender interests in the process of social interaction, which is associated not only with the provision of gender principles, but also with the harmonization of the regulatory material that regulates them.

The social regulation of such a society is of a general regulatory nature and is aimed at ensuring equal opportunities for both men and women, as well as in the male or female environment between individual subjects. The main contradictions of such regulation are the confrontation between the interests of a person and society; the level of social security of needs; the balance of interests of society and an individual and ensuring the reality of various rights.

Modern legal and political science directs considerable efforts to the study of existing problems of social equality. An important aspect of this category is legal equality, the antithesis of which is discrimination on the basis of race, gender, nationality, etc. These areas of research are new, as gender discrimination was to some extent ignored in Soviet legal science and practice.

The point of the gender approach is not just to identify differences between men and women, but also to study new models of social relations. Formalization of gender theory as an independent discipline and a kind of methodological approach in the study of socio-cultural processes provides opportunities for a new look at traditional problems, especially the processes of modernization and democratization of Ukrainian society.

Since gender relations directly depend on the general state of observance of human rights and freedoms in the state, the characterization of legislation in the field of gender relations should be linked to its dependence on the state's human rights policy.

CONFLICTS OF INTERNATIONAL AND NATIONAL LAW

An important aspect of overcoming conflicts in the legal regulation of gender relations is the problem of globalization of gender equality. Adopted international legal documents provide women with additional powers and opportunities to exercise their rights. The current international legal documents set the task for states to develop and ensure the implementation of comprehensive multi-purpose programs to ensure equal rights and opportunities for men and women in all spheres of social relations.

Thus, we can identify aspects of overcoming conflicts in the regulation of gender relations related to the interaction of international and national law. Important ways to overcome them, in our opinion, are: harmonization of national policy and legislation with international human rights standards; recognition of the priority of international human rights law over national law; consistent implementation of the principles of gender equality enshrined in law; creation of a legal framework for ensuring women's activity in important areas of public life; improvement of the social and legal status of women in accordance with international standards of gender equality. It is important to enhance the role of the court as a means of ensuring the rule of law and the Ombudsman, whose mandate is to promote the harmonization of Ukrainian legislation in line with international human rights standards.

Fulfillment of Ukraine's commitments to promote gender equality requires an understanding of national opportunities for their implementation, taking into account the historically acquired practice of life of men and women, national traditions of their relations, achievements and level of gender culture, the existence of a mechanism and coherence of participation of men and women in the functioning of modern society, which, in turn, requires a study of the existing practice of gender transformations, highlighting the forms and methods that have historically proven themselves.

The European Community is also shaping the gender legal space. This is facilitated

by the adoption of international legal acts on gender legislation. An example of this is the European Union Directives on Equal Opportunities, which summarize the needs of gender transformations and identify ways to ensure them.

International legal regulation of gender equality is evolutionary. The Maastricht Treaty of 1992 proclaimed values characterized by non-discrimination, tolerance, justice and equality between women and men [4]. Thus, gender equality was declared. The Amsterdam Treaty of 1997 specified gender equality in the labor market, employment, remuneration, and treatment at work [5]. The EU Charter of Fundamental Rights of 2007 contains a separate Article 23 dedicated to equality between men and women in all spheres [6]. The Lisbon Treaty of 2007 extended gender equality in overcoming domestic violence [7], and the Consolidated versions of the EU Treaty (2010) extended gender equality on the basis of nationality, age and social status [8].

Institutions such as the European Parliament's Committee on Women's Rights and Gender Equality, the Advisory Committee on Equal Opportunities for Women and Men, the Commission on Justice, Consumers and Gender Equality, the European Institute for Gender Equality and the Eurogender Network, which provides an opportunity to share resources and good practices in the field of gender equality, also contribute to gender equality [9].

Thus, the EU's gender equality policy is represented by a system of views and strategies of civic solidarity to achieve social well-being. Based on the existing experience in this area, the EU Member States have established common standards for understanding and implementing equality at all levels of private and public life [10, p. 48].

ENSURING THAT NATIONAL LEGISLATION DOES NOT CONTRADICT EACH OTHER.

In our opinion, an important way to ensure that national legislation does not contradict each other is to take into account global trends in gender relations and the existence of international mechanisms for ensuring gender equality.

In our opinion, the constitutional and legislative enshrining of gender equality in various legal acts, as well as the prospect of further development of the normative regulation of gender relations, determines the relevance of research into possible ways to overcome contradictions and conflicts in legal documents of various levels. The absence of an extensive system of gender-specific acts and their belonging to the system of legislation determine the legitimacy of characterizing the ways of creating a non-contradictory legislation from the perspective of the general theory of law.

A possible aspect of conflicts in the field of gender relations is the contradiction between the content of gender policy and aspects of legal regulation of gender relations. In our opinion, the legal aspect of gender policy consists of the following elements:

- normative consolidation of the principle of gender equality at the legislative level;
- creation of mechanisms that ensure the realization of gender equality in practice;
- regulatory definition of means of guaranteeing, protecting and restoring the right to gender equality.

The establishment of a modern legal system necessitates solving a wide range of problems of a multifaceted nature and diverse focus, which will provide the necessary conditions for the formation of a humanistic legal system in

Ukraine a humanistic legal system aimed at guaranteeing and protecting human rights and ensuring gender equality human rights and gender equality.

One of these tasks, which is of both scientific and practical importance, is to ensure that the system of legislation is consistent as a necessary component of the normative basis for gender relations. As is well known, the consistency of legislation is achieved in many ways, the main of which, in our opinion, are:

- compliance of legislation in the gender sphere with the objective conditions of society;
- consistency of acts of higher legal force regulating the gender sphere;
- specification of legislative acts by subordinate legislation;
- compliance of the form and content of the act;
- clear hierarchical subordination of acts within both the legislative system and the sector;
- determination of the most optimal ways of correlation between the system of law and the system of legislation in gender relations;
- Clearly defining the signs of systemic nature of legislation and the relationship between its main structures;
- identifying ways to optimize gender legislation and harmonize it with the norms and principles of international law;
- determination of the most optimal forms of systematization of gender norms as an activity whose main goal is to ensure consistency and coherence of legislation as a systemic entity.
- It is important to work out the possibility of using legal means at all stages of conflicts, taking into account the degree of their development. In our opinion, the main ones are as follows:
 - legal orientation towards achieving the regulatory goal and preventing contradictions and violations of normative standards of the status of subjects of law;
 - establishment of legal prohibitions in order to prevent conflict situations;
 - to secure the right of the parties to the conflict to establish a normative legal status;
 - establishing procedures for coordinating draft acts and actions of various entities;
 - the possibility of using negotiation procedures, parity and reconciliation commissions to overcome contradictions in the early stages of a conflict between the parties;
 - consistent application of sanctions, compensation for losses and restoration of legal status;
 - scientific forecasting of legal crises and conflicts related to imperfections in legal technique, uncertainty of the status of subjects of law, etc. [11, p. 153].

Thus, for each conflict, it is important to find the best ways to prevent and overcome it.

Law as a means of regulatory influence on society can play an important role in this process. The effectiveness of legal regulation depends on various factors, the study of which is an important task of legal science. However, there is no doubt that the legal framework for conflict resolution is a means of regulating the status of legal entities. This framework serves as a source of legal, political, social and economic development.

Gender issues are of particular importance in the context of the current full-scale Russian aggression against our country. This is due to the need to take into account the factors of the absence of men at the front; the impossibility of guaranteeing the realization of the rights proclaimed by the Constitution, especially in the temporarily occupied territories; the forced deportation of the Ukrainian population to Russia; the lack of material support for the necessary conditions for the development of education, especially in the de-occupied territories. This poses difficult challenges for the state to overcome the conflict between legislative regulation and the actual conditions of its implementation. One of the important conditions for their realization is the creation of a solid scientific basis for the regulation of gender relations in the future.

CONCLUSIONS

1. The complexity and multiplicity of aspects of gender relations is associated with the need to create consistent, coherent and system-oriented legislation in this area.

2. Gender security is conditioned by the anthropologization of modern law, which is associated with the need to establish partnerships between the state, society and the individual, the implementation of the rule of law and the constitutional recognition of human rights and freedoms as the highest social value.

3. An important aspect of overcoming conflicts in the field of legal regulation of gender relations is the problem of globalization of gender equality, which necessitates overcoming conflicts of international and national law.

4. Legislative consolidation of gender equality in various legal acts determines the relevance of researching possible ways to overcome contradictions and conflicts in the regulatory framework at the national level.

5. Non-contradictory legislation in the field of gender relations is an important condition for preventing and overcoming conflict situations related to the implementation of the principle of gender equality.

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PART II
JURISPRUDENCE, PUBLIC
MANAGEMENT AND POLITICAL
SCIENCES

*INNOVATIONS IN SCIENCE: THE CHALLENGES
OF OUR TIME*

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PECULIARITIES OF THE METHODOLOGY FOR STUDYING SOCIAL, LEGAL AND HISTORICAL LEGAL SYSTEMS

INTRODUCTION

In the context of the development of the national legal science (including the history of law and comparative history of law), the issues of legal research methodology are becoming increasingly important. This necessitates the use of modern approaches which may result in the acquisition of knowledge which would adequately reflect the entire “palette” of social, legal and historical and legal reality, and identify the common and distinctive features of national and European law from the historical perspective.

Such approaches should be based on the principles of research objectivity, social responsibility of scientists, and the diversity of methodological links between legal science and social sciences and humanities. One example of the use of an interdisciplinary approach is the “mastery” of the synergistic approach by legal science. It is fundamentally different in its content from the “traditional” approaches used in legal and historical and legal studies.

STATUS OF SYNERGETICS: PROBLEMS OF DEFINITION

As is well known, one of the founders of synergetics was I. Prigozhin and H. Haken. However, V.I. Arnold, M.V. Volkenstein, M. Moiseev, U. Maturana, F. Varela, E. Jancz, M. Feigenbaum, F.A. von Hayek, and a number of other scholars made a significant contribution to the development of this scientific field. All of these scholars differed in their approaches and subject areas of research, but they had one thing in common: the search for universal patterns of order emerging from chaos, the description of the causes and mechanisms of relatively stable structures and their disintegration.

The main provisions of the synergistic model of world building are as follows:

- existing systems are characterized by states of order and chaos;
- they are open, dynamic, constantly evolving, and their structural elements have the ability to co-evolve; such systems are characterized by processes of change of states and qualities, self-organization;
- they are open to external influences;
- fluctuations (deviations of various kinds) are important for self-organization processes, due to which the system becomes unstable;
- there are so-called bifurcation points (the moment of choosing a further path, it is characterized by irreversibility, unpredictability, randomness, and multivariance). Fluctuations can be of several types and lead to both the destruction of the system and the

formation of a completely new structure of this system. At the point of bifurcation, “processes of non-return” occur, and various components of the system move towards the attractor, i.e. the stable state of the system, through a “phase transition”.

According to scientists, synergetics at the current stage of development is a scientific picture of the world, an independent science, methodology, and interdisciplinary approach. As a science, synergetics studies the universal laws of emergence, existence, stability and evolution of dissipative structures that self-organize and arise in open systems of different nature in the course of irreversible processes; some scholars tend to consider synergetics as a general scientific or private scientific theory, scientific or methodological paradigm [1, p. 10; 2, p. 21; 3, pp. 146-148, 171; 4, p. 8; 5, pp. 38-39; 6, p. 5]. Such a variety of points of view on the status of synergetics proves that the latter is currently in the process of formation.

Scientists note the importance of synergetics as a methodology of postnonclassical science and its heuristic capabilities as an interdisciplinary approach; synergetics claims to be a general scientific approach, as it focuses on the study of self-organization processes, the transition from order to chaos and vice versa in complex systems of different nature (physical, chemical, biological, technical, social). As a method, synergetics studies the nature of systemic relationships between the structural elements of complex systems; it considers each object in formation, the mechanism of its development over time and describes it with a single system of concepts [7, p. 26; 8, p. 17; 9, p. 76].

However, it is worth outlining the limits of the synergetic approach. Like dialectics, synergetics studies the movement of matter, but, unlike dialectics, it is considered as a “system”; moreover, this movement is based not on cause and effect, but on chance. However, not all phenomena of the highly complex and contradictory real world can be represented as systemic formations.

Moreover, these “systems” must be open: they must exchange matter, energy, and information with the environment. These “systems” should also be quite complex, with a significant number of structural elements. It should also be emphasized that synergetics studies only one aspect of development - the self-organization of structures in a cyclic pattern: “order” - “chaos” - “order”.

SOCIAL SYSTEMS AS AN OBJECT OF A SYNERGISTIC APPROACH

According to a number of researchers, today there are processes of formation of one of the branches of synergetics - social, which reveals the universal mechanisms of self-organization as a process of evolution of order in social systems. In their study, the synergetic approach is aimed at finding general patterns of social self-organization, identifying the relationship between social order and chaos [10, p. 65; 11, p. 174].

The synergistic approach within the framework of social synergetics studies the social system as an object. However, the latter differs in its substantive characteristics from inanimate nature and biological systems: the functioning of social systems depends not

only on the self-organization of structural elements, but also on the conscious and volitional activity of a person as a phenomenon of historical and social reality. A person only partially influences the “movement” of the social system.

Thus, it is necessary to distinguish between self-organization and management activity, and the latter is the limit of the synergistic approach. Therefore, the peculiarity of using the synergetic approach in the study of social systems is to identify a specific type of self-organization patterns that differ from the patterns of self-organization in natural systems.

Obviously, the synergistic approach should serve not only for philosophical generalizations. It is important to emphasize its role in specific studies: on the use of social technologies in the processes of social self-organization, analysis of the problems of social reforms [12, p. 118 - 120; 13, p. 458 - 472], forecasting social crises and explosions, studying the “field” of trajectories of overcoming a possible crisis based on the analysis of the potential capabilities of elements that can be attractors.

There are certain developments in this area in Ukrainian science. In particular, L.D. Bevzenko considered the social bifurcation crisis in Ukraine, N.O. Omelchenko - the stages of social chaos in Ukraine, identified the determinants of optimizing the formation of a new social order in various spheres of life of Ukrainian society [1; 14].

However, the application of the synergistic approach in the study of social systems has a number of significant problems:

1. What do scholars mean by the concept of “social system” (“community”)? Researchers either avoid interpreting this concept altogether or there is uncertainty about it. For example, the social system is identified with society; the social community is organized within the state; it is people and relations between them; the social community (society) is characterized by the unity of living conditions in all respects and, as a result, is united by a common culture, etc. [14, p. 180; 10, p. 70; 15, p. 16]. Perhaps we can talk about a complex system with a sufficient number of elements for self-organization, and in the historical context it can be associated not only with the state period of development of human communities.

2. The key concepts of sociosynergetics are “social chaos” and “social order”; the problems of their mutual transition are considered, emphasis is placed on their synthesis [16, p. 4; 17, p. 31]. But the problems are a clear definition of the content of the concepts of “social substance, energy, information”, the concept of “environment” for a social system; identification of the mechanism of the said exchange between the system and the environment.

3. The statement about the “constructiveness” (birth of a new order) and “deconstructivism” (destruction of order) of social chaos is rather relative, because it should be verified by historical practice. For example, the great economic crisis of 1929-1932 led to the destruction of the “old order” in many countries (including the legal order), and it can be seen as chaos, from which the “new order” emerged.

The chaos can be recognized as constructive in the case of the American way out of the crisis (democratic legal traditions were preserved); but was the chaos constructive in the case of the German way? After all, the “new order” in Germany was aimed at the destruction of millions of people, its “activities” were one of the causes of the Second World War, etc.

Another example: the war of the conquistadors with the inhabitants of South and Central America (war, like crisis, is also a plunge into chaos); as a result, unique civilizations (as well as their “legal values”) were destroyed, the “new order” directed its efforts at turning Indians into slaves, creating a monstrous slave system of the Ancient Age during the Middle Ages. These examples demonstrate the need to “measure” the qualities of chaos by the universal values that have been formed over the long period of human history.

4. Finally, the problem of formalizing many concepts and factors of social evolution, the need to take into account socio-psychological, conscious-will factors (feelings, emotions, conscious actions, etc. of individuals, small social groups), many parameters of social models, different scales of the phenomena under consideration, the diversity of relations between elements of the social system, etc. is quite complex [18, p. 202, 213; 19, p. 57 - 58; 5, p. 68].

LEGAL PHENOMENA AS OBJECTS OF A SYNERGISTIC APPROACH

The social system of society includes a number of subsystems, including the legal system, and it, in turn, includes legal phenomena, some of which can be represented as systems. Therefore, hypothetically, the synergistic approach can be applied to the study of legal systemic formations.

The legal scientific literature emphasizes the need for explication as a scientific theory of legal synergetics, which can play a direct methodological role in the study of specific elements of the objects of jurisprudence, the synergistic approach is understood as a reflection of the methodological role of synergetics in legal science, and the methodological importance of the synergistic approach in the study of legal phenomena is emphasized. At the same time, scientists rightly note that it is unacceptable to mechanically transfer the concepts and patterns of self-organization of physical, chemical, biological systems to legal systems, and there should be a creative understanding of the concepts of synergetics, their interpretation, and adaptation to describe legal phenomena [20, p. 123; 21, pp. 430-438; 22, p. 103].

Based on the above, it is important to identify those legal objects which can be studied by a synergistic approach. A number of scholars define such objects as the legal system, the mechanism of legal self-regulation and legal custom as its element, legal consciousness, collective forms of lawful behavior, legal practice, the system of law, legal relations, lawmaking, and legal culture.

At the same time, it is emphasized that the synergistic approach is limited or even inapplicable when studying such systems as positive law, legislation, sources (forms) of law

(except for legal custom), and legal institutions [23, pp. 89 - 107]. The first group of objects is characterized by such features as complexity, openness, and availability of internal resources for self-organization; the second group is dependent on regulatory influence, intervention of lawmaking entities and the State.

Therefore, the limit of the synergistic approach is the ability of systems to self-organize; closed systems (those that require organizational intervention from the outside) should be studied by other approaches, for example, systemic, system-functional, etc.

Given the peculiarities of the synergistic approach, we can distinguish the subject matter “field” that is formed as a result of the study of some systems of legal origin by this approach. At the fundamental level, this may include identification of the specificity of manifestations of the laws of self-organization in the legal sphere, and the peculiarities of implementation of the mechanism of legal self-organization as a result of mutual transitions of “legal order” and “legal chaos”.

However, the synergistic approach is also promising when conducting specific studies. In particular, such studies may include the study of the conceptual foundations of legal order, which includes elements of self-regulation of social relations; development of legal policy alternatives which would include foresight of various scenarios and the impact of external factors; development of an effective mechanism for overcoming normative disorganization; study of the impact of legal customs on the processes of self-regulation of social relations. The author also emphasizes the prospects of research of legal systems of “transitional type” and “transitional periods” in the development of the legal system [23, p. 109 - 117].

A number of researchers note that the synergistic approach also has heuristic possibilities when conducting comparative legal research. In particular, it can be aimed at identifying patterns, mechanisms, principles of evolution and self-organization of legal systems; in addition to the dialectical one, a synergistic logic of comparative legal research is formed, etc. [24, p. 150; 9, pp. 78 - 79].

The problems of applying the synergistic approach in the study of social systems have been emphasized above. They are explicitly present in the study of legal systems, but there are also “own” problems. They are as follows:

1. The meaning of the term “legal chaos” should be clearly understood. Yes, it can be a gross and systemic violation of human rights. But this can hardly apply to totalitarian regimes (Nazi Germany, the Bolshevik USSR in the 20s and 30s, the Pol Pot regime in Kampuchea, etc.): first, these violations are an inherent property of such regimes, and second, in the above-mentioned states, the legal systems were not in crisis, but in a state of order. Another thing is the periods of revolutions (the February Revolution in Russia in 1917, the Revolution in Germany in 1918, etc.) when the social system and its subsystems (including the legal system) were in a state of crisis and a new order was gradually being formed. The concept of “legal chaos” can also be understood as a significant increase in crime, regulatory disorder, etc.

2. The problem of the exchange of “legal information, substance and energy” between the legal system and the “environment” needs to be addressed. Perhaps, the latter can be understood as other subsystems of the social system, and according to some scholars - society. The legal system “receives” public demands from society, but it also actively influences its energy characteristics; perhaps, the legal system “transmits” a rule of conduct in the form of information to other subsystems and society.

Thus, there is an urgent need for research aimed at identifying “synergistic” relationships between the legal and economic, ideological, political, cultural, etc. systems, as well as solving the problem of synthesizing “legal order” and “legal chaos”, the relationship between non-heterogeneous processes in the legal system and entropic processes in other subsystems of the social system and society.

Synergy in the Study of Comparative Legal History.

One of the most important issues is to identify those objects of comparative legal history that can be studied by a synergistic approach. If synergetics focuses on the study of open, complex systems, then it is natural that such an object is a “historical and legal system”.

But what is the meaning of this concept? A number of researchers tend to present the entire historical process of development of human communities as a system at the global level, thus, the history of mankind is presented as an alternation of phases of order and chaos, as a process of self-organization [25; 2; 26, p. 5]. This interpretation of the historical process raises a number of questions.

First, what elements belong to such a “system”: socio-economic formations, civilizations, stages, or something else?

Secondly, in the general progress (the world-historical process), the uniqueness of the legal development of human communities, the uniqueness of their existence is lost.

Thirdly, how does such a “system” relate to irrational actions of people, individual historical phenomena and events?

Therefore, the answer to the question: what can be used as objects of comparative legal history that are studied by synergy, may be as follows. Throughout history, mankind has been trying to create proper living conditions (in some historical periods - survival) in the environment. To this end, humanity has created such a “phenomenon” of its own culture as law. Legal systems were formed on its basis. Provided that such legal systemic formations are open, complex, dissipative, and capable of self-organization, they can be considered as objects of study of the synergistic approach.

It is also worth emphasizing the following important aspect. Every legal historian (including a scholar who conducts research in the field of comparative legal history) operates with such categories as “time” and “movement”. They should be used in conducting specific comparative legal history research. That is why, without taking into account these categories, the above-mentioned systems can be considered only through the prism of the systemic approach (their qualitative substantive characteristics are revealed, the systems are represented in static), but not the synergistic approach.

Thus, we are talking about the dynamics, movement and development of these systems in the time plane, and the synergistic approach should aim at studying the system's mobility and dynamism. Only under this condition can these objects be interpreted as "historical and legal systems" (historical and legal system can be understood not only as a legal system which is "included" in the historical process, but also as a number of other legal system formations).

However, the synergistic approach is aimed at studying not the entire movement of the system, but a part of it - the transition-jump between the states of the system. The point is that a jump means revolutions, wars, social crises and riots (bifurcation), which result in dehierarchization of the system, search for a way out of chaos, self-organization of a new structure, and stabilization of the system due to the appearance of an attractor [27, p. 48].

For example, it is hardly possible to use a synergistic approach when studying the development of the legal system of Kievan Rus in the tenth - thirteenth centuries: the system developed linearly, objectively, and there were no deviations that could lead to the destruction of the system.

Another example is the period of the social revolution and the national liberation war of the Ukrainian people in the mid-thirteenth century (bifurcation point). As a result, a new state, the Hetmanate, emerged on the Ukrainian lands with a qualitatively new legal system (the old one was destroyed), and the legal consciousness of the Ukrainian people can be considered an attractor that "attracted" other structural elements of this system and ensured its stability.

Given the above, we can talk about the limits of the synergistic approach in the field of comparative legal history: first, the object of study should be only open, complex, dissipative historical and legal systems; second, the emphasis should be on the transition of these systems from one state (order) to another (chaos), and the process of self-organization of structures in the transition from chaos to order should be considered.

A number of researchers rightly emphasize the possibility of studying the nonlinear development of systems: random fluctuations occur at bifurcation points, and further development is unpredictable and multivariate. Moreover, it is not unreasonable to believe that such randomness is associated with a subjective factor: the role in the history of the individual [28, p. 208 - 209; 29, p. 98 - 99; 30, p. 24].

The activities of a number of historical figures suggest that this statement is true. For example, thanks to the perseverance, great efficiency, and talent of O. Cromwell, during one of the stages of the English bourgeois revolution of the mid-seventeenth century, an important historical and legal document - "Instruments of Government" (1653) - was adopted.

As a result, there was a redistribution of powers between state institutions: the executive branch, represented by the Lord Protector, received extraordinary powers; the principles of military organization were transferred to the administrative-territorial structure of the state; a dictatorship reigned in the country; the state and legal history of England changed (for a certain time, of course) the trajectory of its development.

Another example is the reformist activities of the archon Solon in ancient Athens (sixth century BC). At the time of the proclamation of legal reforms, the polis state was in a state of social crisis, which inevitably had to lead to a social explosion and civil war.

However, the compromise nature of the reforms of the prominent statesman, Solon, stopped such an explosion; however, the state, legal, and economic systems acquired qualitatively new features. It can be stated that there was a significant democratization of the Athenian state system, the state guaranteed the inviolability of the rights of Athenian citizens, debt slavery for Athenian citizens was abolished, the slave system existed at the expense of foreign slaves (mostly “barbarians”), etc. [31, c. 42].

The nonlinearity of the development of systems leads to the use of a synergistic approach within the framework of such a system. “alternative” history (“theoretical”, “historical mechanics”). It is based on the use of methods of “retroforesight”, mathematical and computer modeling, and counterfactual analysis.

According to the researchers, the emphasis should be placed not only on existing but also on unrealized potential scenarios; the influence of the future should be taken into account, possible alternative ways of further development should be compared with the present, past and unrealized past; evolutionary earlier processes should be considered in the light of evolutionary later ones, and the past should be viewed through the prism of the future; it is possible to develop “realistic strategies and diagnostics of utopias”. Alternative history draws attention to the prediction of trajectories of systems, historical nonlinear dynamics, the identification of possible paths of the historical process, and even the paradoxical influence of the future on the present [25, p. 54-58; 1, p. 129, 269; 32; 19, p. 25, 44; 2, p. 21-23].

It should be noted that it is within the framework of this approach that the history of law ceases to be descriptive and becomes subjunctive. The synergistic nonlinear model makes it possible not only to assert the existence of a “realized” historical and legal reality, but also to present an alternative “virtual” reality in an implicit form [33, p. 425]. At the same time, historical and legal systems are “located” in the space-time evolutionary plane, which is characterized by a high degree of diversification, and have both the existing evolution scenario and various options for evolutionary processes.

The scientific literature today already has a certain number of historical and historical and legal studies that use a synergistic approach. These are, for example, the works of A.O. Stepin (interpretation of the history of social development of Ukraine), I.S. Kryvtsova (similar and distinctive features of the mechanism of evolution of legal systems belonging to different legal families in the process of their development were identified), T.I. Bondaruk and I.V. Muzyky (a number of synergistic characteristics of the legal system of Byzantium were determined), L.A. Korunchak (the possibilities of a historical and synergistic view of the problem of formation of legal custom were clarified), etc. [34, pp. 22 - 27; 35, p. 30; 23, pp. 142 - 188; 36, p. 149; 37]. These works are a good example of the synergistic approach aimed at highlighting the already implemented evolution scenarios.

In light of the above, it is interesting to note the use of a synergistic approach by a group of scholars who explicate the alternative history of human communities. An analysis of their works allows us to identify important common features: first, all works are based on a synthesis of methods of natural, technical and social sciences and humanities; second, all historical processes are considered as nonlinear and dynamic, with options for their deployment in the future; third, the studies present an apparatus for mathematical and computer modeling of the evolution of human communities, using a number of logical and mathematical methods.

It should be noted that scientists emphasize the need to use mathematical methods and computer modeling and forecasting. It is emphasized that it becomes possible to study not only reality, but also situations of choice, bifurcation points of the historical process; recognition of multifactoriality, multiple aspects and global integrity of trends in a developing society and events that change each other involves computer-based solutions to the problems posed; synergistic methodology is genetically linked to mathematics [3, p. 148; 32].

At the same time, a number of scholars emphasize the need to limit the predictive capabilities of alternative history. In particular, it is emphasized that it is necessary to look for answers to the questions: "could events have developed in a different way?", but it is not necessary to describe what could have happened if events had unfolded in a different way; it is important to analyze why the choice was made in favor of this particular direction of development, etc.

The scientific literature raises the issue of defining the tasks of the synergistic approach, which also affects the formation of the subject field when it is applied, - the search for universal patterns of self-organization of systems or the study of specific historical situations at bifurcation points; there is an ongoing scientific discussion on the possibilities of applying this approach within the framework of national, world, universal, regional, civilizational history (including legal history) [38; 39, pp. 300 - 301].

Given the above, it is possible to define in basic terms the subject area which is formed as a result of the synergistic approach. It includes:

- first, to clarify the patterns and accidents of transitions of historical and legal systems from a state of order to chaos, as well as the patterns and features of self-organization of structures in the transition from chaos to order;
- secondly, it includes determining the influence of historical figures at the bifurcation points on the choice of a given scenario of system development;
- third, it is the development of alternative potentially positive options for the development of historical and legal systems in the future. In this case, the basis should be modeling of situations with the inclusion of the past, taking into account the impact of the future on the present.

It is worth emphasizing the problems that exist when using the synergistic approach

in these studies. These are:

1. The problem of the exchange of matter, information and energy between the “historical and legal system” and the “environment” needs to be solved, as a result of which the “system” becomes ordered; in the environment, the opposite processes of chaos occur. Suppose that such an environment for a system is another spatial system within the same time period.

For example, the barbaric Germanic states were formed on the wreckage of the Western Roman Empire, which was in crisis, and Germanic tribes contributed to its destruction; the original Cretan-Mycenaean states were destroyed by northern barbarian tribes that built their own states; large empires - British, Spanish, Russian, Austro-Hungarian, etc. - created colonies as a result of suppressing the aspirations of the local population for self-determination. So, the “synergistic scheme” can be applied (at least conditionally) to the events of the historical past, but the problematic issues of exchange, defining the content of the concepts of “substance”, “energy”, “information” in the historical context remain open.

The difficulty lies in some limitations of the use of mathematical methods. For example, scientists take into account only quantitative indicators of a relatively small group of historical and legal factors, and it is difficult to model legal culture, legal consciousness, legal psychology, etc. This is due to the fact that a human being, by virtue of his or her immanent nature, is the most unpredictable, not subject to mathematical and logical “synergistic measurements”, since in many cases he or she acts spontaneously and irrationally, especially in bifurcation periods.

2. Another problem (within the framework of alternative history) is that the scientist inevitably faces the need to study not only the actual evolutionary directions, but also the “mass” of more or less probable unrealized variants of system evolution [40, p. 258].

Of particular difficulty is “delving into the past centuries”, finding out the peculiarities of the legal mentality of various groups of people in relation to specific historical conditions of life, etc. That is, there is a possibility of “error” or “averaging” in the assessment of various specific data. One of the solutions to the problem is to introduce into scientific circulation and develop the concepts of “forecast horizon” and “limits of prediction” [19, p. 151], which make it possible to “cut off” unforeseen cases from actually predictable scenarios.

4. An important problem is the search for criteria to distinguish between objective and subjective factors that influenced the choice of this particular direction of development at the bifurcation point: whether it was a pattern or small deviations (the activities of a historical figure) that caused such a “turn of events”.

For example, few doubt F. Roosevelt’s significant contribution to the gradual overcoming of the crisis of the US state and legal system in the 1930s: his perseverance, determination, and creativity in decision-making made it possible to turn the tide. However, it can also be argued that all his activities as President of the United States were a natural result of a compromise between the two political parties, and that the way out of the crisis

was objectively determined by the active intervention of the state in economic processes, etc.

Another example is related to the activities of such a historical figure as King Alexander the Great. One can certainly say that his military talent, mobility, courage, will to win, and other character traits contributed to the construction of a huge Hellenistic state with a peculiar legal system. However, we can also emphasize the objective reasons for the victory of small Macedonia: the disunity of Greek city-polises, the obvious weakness of the Persian state, which was diverse in ethnic, economic, religious, state and legal aspects, etc.

5. Finally, it is necessary to emphasize a clear distinction between the self-organization of the structural elements of the system and their organization as a result of managerial and governmental intervention. For example, it is hardly fair to say that the legal system of Soviet Ukraine self-organized after the Bolshevik coup and civil war: the ordering of its subsystems (normative, ideological, institutional) took place under the absolute power intervention of the Bolshevik Party.

Another example is related to the destruction of the Western Roman Empire and its legal system; a number of barbarian states with specific legal systems emerged on its former territory. For example, the Frankish state emerged in Gaul, and its legal system was regulated by both government intervention and self-organization (social relations (especially in land and family law) were regulated by the ancient customs of the Salic Franks, and public self-government bodies continued to exist).

We can cite another example that already demonstrates the priority of self-organization in streamlining the system. For example, the fragmentation of Rus and the Batu invasion led to the destruction of the ancient Ukrainian legal system: western Ukrainian lands were captured by the Kingdom of Poland, while others were incorporated by the Grand Duchy of Lithuania.

While in the western Ukrainian lands the legal system was rebuilt according to the Polish model, in the "Lithuanian" part the ancient Ukrainian legal system was not destroyed for two reasons: first, the non-interference of Lithuanian princes in the legal life of the lands ("no new things, no old things") (i.e., the absence of administrative influence); second, the powerful influence of the "memory element" - legal custom. Social relations were regulated on the basis of legal customs formed "naturally" as a result of a set of folk ideas about lawful behavior, recorded in regional charters and implemented in folk courts. As a result, the ancient Ukrainian legal system was modified in a number of local legal systems (Volyn, Lutsk, Kyiv, etc.).

CONCLUSIONS

1. The analysis of the views of scientists allows us to assert that synergetics is considered as a scientific picture of the world, an independent science, methodology, interdisciplinary approach, private scientific theory, general scientific theory, scientific paradigm. Such a

variety of points of view on the status of synergetics proves that the latter is currently in a state of formation.

As a methodological approach, synergetics focuses on: 1) studying such an aspect of development as “self-organization”; 2) studying the self-organization of such a part of matter as systems of different nature that meet the criteria of complexity, openness, and dissipativity; 3) studying the self-organization of systems within the framework of the scheme: “order” - “chaos” - “order”.

2. The differences between social and natural systems determine the limits of the synergistic approach in the study of social systems: the organization of systems as a consequence of managerial influence is studied by other approaches. Therefore, its main task is to identify a peculiar type of patterns of social self-organization that differ from the patterns of self-organization in natural systems. When applying the synergistic approach, a number of problems arise that are related to a clear definition of the concepts of “social system”, “social energy, matter, information”; mutual transition of social order and chaos, constructiveness of social chaos, etc.

3. The synergistic approach has a number of heuristic possibilities in the study of some legal systems and, in general, focuses on identifying the specificity of manifestations of the laws of self-organization in the legal sphere, the peculiarities of implementation of the mechanism of legal self-organization as a consequence of mutual transitions of legal order and chaos.

However, its application is limited to the study of open systems only, and closed systems are studied within the framework of other approaches. Specific problems arising from the use of this approach are the definition of the concept of “legal chaos”, identification of the mechanism of exchange of “legal information, substance and energy” between the legal system and the “environment”, and the essence of the synthesis of legal order and chaos.

4. The synergistic approach has specific features in the study of historical and legal systems in the field of comparative legal history. They are due to two important factors: the limitation of the “historical plane” (the transitions (bifurcation point) of systems from order to chaos (wars, social revolutions, crises when structures collapse) and vice versa (processes of self-organization of structures based on a certain attractor) are studied; and the impact of fluctuations-deviations (activities of historical figures) on a particular scenario of “development of events” is identified.

Recognition of the non-linearity of the evolution of historical and legal systems leads to the perception of the view of comparative legal history as an alternative and multivariate process. This makes possible developments in the field of alternative comparative legal history: the search for alternative potentially positive options for the development of historical and legal systems in the future. In this case, the basis should be modeling of comparative situations with the inclusion of the past and taking into account the impact of the future on the present.

5. The application of the synergistic approach in comparative historical legal research, where historical and legal systems are the object, has a number of specific problems: identification of the essence of the exchange between the “historical and legal system” and the “environment” of substance, information, energy; limitation of the use of mathematical methods; search for criteria for distinguishing between objective and subjective factors which influenced the choice of this particular “scenario of events” at the bifurcation point; distinguishing between self-organization of the structural elements of the system and their organization.

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CONTENT AND STAGES OF STATE REGULATION OF IMPLEMENTATION OF INDICATIVE PLANNING FOR INVESTMENT PROJECTS

Indicative planning is an important tool for managing the development of investment projects in Ukraine. The purpose of this study is to examine the content and stages of state regulation of the implementation of indicative planning for investment projects. Applying a qualitative methodology, this study includes a literature review and analysis of regulatory documents to determine the appropriate stages and methods of state regulation. The results of this study show that the stages of state regulation of indicative planning include identification of investment opportunities, development of investment projects, approval and implementation of investment projects, monitoring and evaluation, and review and adjustment of indicative plans. These stages are critical to guide the development of investment projects, promote sustainable economic growth and social development, and ensure that all stakeholders are involved and informed throughout the process. The practical significance of this study is that it provides valuable information for policy makers and investors on the content and stages of state regulation of the implementation of indicative planning for investment projects. By adopting an integrated and coordinated approach to planning and implementation, policymakers and investors can work together to promote inclusive and equitable economic growth that benefits all members of society. Thus, state regulation of indicative planning of investment projects is critical to guide the development of Ukraine's economy and society.

Keywords: state regulation, indicative planning, investment.

Problem statement. State regulation of indicative planning plays a crucial role in the implementation of investment projects in Ukraine. The importance of such planning is emphasized by the challenges facing the country, including the need for post-war reconstruction, the need to attract investment, and the creation of a competitive environment.

After the devastation caused by the war, Ukraine is in dire need of investment to rebuild its infrastructure, support its displaced population, and revive its economy. By implementing a well-structured indicative plan, the government can create a roadmap to prioritize projects that will have the greatest impact on the country's recovery. Such a plan will help rationalize resources and direct them to the most critical areas, ensuring that the

reconstruction process is efficient and effective.

Attracting investment, both domestic and foreign, is vital for Ukraine's economic growth and development. To this end, the government needs to establish state mechanisms that not only provide incentives for investors, but also create a transparent and predictable regulatory environment. The role of state regulation in indicative planning in this case is to ensure that investment projects are in line with the country's strategic goals and to create an environment that will increase investor confidence.

In turn, creating a competitive environment is important for attracting investment and directing it to the most productive sectors of the economy. State regulation of indicative planning can help achieve this by promoting competition and ensuring that the private sector is not stifled by overly restrictive rules. By creating a level playing field for all players, and in particular for small businesses, the government can encourage businesses to invest in Ukraine, stimulating economic growth and job creation.

Analysis of research and publications. The literature on indicative planning and investment planning highlights various problems and challenges in the country's investment climate. Kozlovsky [3] proposes a methodology for developing a system of indicative planning at the regional level, while Kolodiy [4] focuses on the application of indicative planning in the construction industry. Kuzkina and Nenko [5] discuss the use of indicative planning in the implementation of structural investment policy in the agricultural sector. Mordovtsev [6] offers recommendations for the formation of indicative plans for administrative districts. Pogrebnyak [7] considers indicative planning as a basis for improving the system of economic regulation in Ukraine. At the same time, there is a lack of studies that show the content and stages of state regulation of the implementation of indicative planning for investment activity, which forms the scientific value of this study.

The purpose of the study is to reflect the content and develop the stages of state regulation of the implementation of indicative planning for the implementation of investment projects in Ukraine.

Presentation of the main material. In recent years, the state regulation of investment activity in Ukraine has been experiencing uncertain dynamics in terms of attracting investment and stimulating economic development, and given the war of 2022-2023, it can be argued that the state regulation of investment activity has deteriorated extremely. Even in pre-war times, there were significant disparities in the distribution of investment across the country. Kyiv, the capital and largest city of Ukraine, unsurprisingly, attracted the largest amount of investment in 2020. In 2020, Kyiv received UAH 163 billion, significantly outpacing other regions of the country.

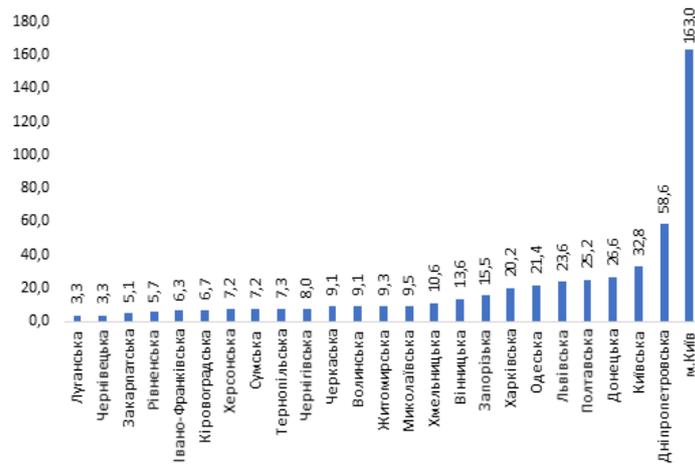


Figure 1. Distribution of capital investments by regions of Ukraine in 2020, UAH billion [2]

Dnipropetrovska oblast, the second largest region in terms of investment, received UAH 58.6 billion, illustrating the significant gap between the capital and the rest of the country. This discrepancy indicates the need for more balanced regional development, which will ensure a more even distribution of investments across the country, promote economic growth and reduce regional disparities. On the other hand, Chernivtsi region received the smallest amount of investment, which indicates the need to find investment attractiveness and intensify development in this and other regions.

It is also worth noting that more than 95% of investments in Ukraine are in tangible assets such as real estate, machinery and equipment.

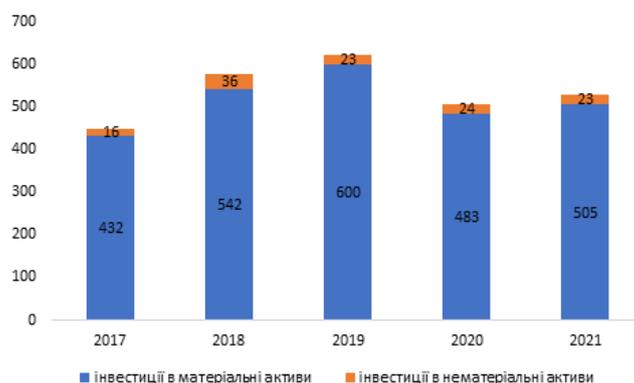


Figure 2. Structure of investments in the Ukrainian economy in 2017-2021 [2]

This focus on tangible assets may overlook the potential of intangible assets, such as intellectual property, software, research and development. Investments in intangible assets can spur innovation, increase productivity, and contribute to long-term economic growth.

The analysis of investment activity in the pre-war period shows that the state largely does not have targeted plans for the development of investment throughout Ukraine, and investment is attracted naturally in places with the highest concentration of infrastructure [12]. The state's investment policy was weak in pre-war times, and this is due to a number of circumstances:

Leveling the playing field. The cost of doing business, especially in manufacturing, is no longer significantly lower in Ukraine than in neighboring countries. Electricity and gas prices have become comparable, and skilled labor is in short supply due to migration to developed countries.

Access to resources without capital investment. Ukraine exports raw materials without duties and quotas, and the visa-free regime facilitates labor migration, which reduces the need for foreign investment.

Lack of a systematic investment promotion policy. Unlike other countries, Ukraine does not have an exhaustive list of preferences for investors, such as direct grants, tax breaks, and state assistance in creating jobs.

Behavior of domestic investors. When domestic entrepreneurs avoid investing in domestic assets, foreign investors follow suit. This behavior, which is conditioned by long-term economic policies, can only be changed through systematic and strategic efforts by government institutions.

Corruption issues. Although the fight against corruption is crucial, it is used as an argument against government investment incentives. Both processes should be addressed simultaneously, as anti-corruption measures should not hinder investment [1].

In such circumstances, we can identify the urgent need for indicative planning in order to develop public investment and implement investment and innovation projects. Government indicative planning is a method of economic planning in which the government sets specific goals and objectives for different sectors of the economy, rather than directly controlling and managing all aspects of production and distribution. The essence of this approach is to provide guidelines and incentives that the private sector, as well as other economic actors, can use to achieve desired economic and social outcomes. In this context, the organization of state regulation of the indicative economy involves several key aspects [4].

Indicative planning is based on a thorough study of the economic and social situation of the country, as well as forecasts of its future development, including such aspects as production scale, growth rates, market structure and other relevant factors. Based on this information, long-term goals and priorities for socio-economic development are determined, as well as the relevant state policy (tax, financial, pricing, environmental) in accordance with the legal rights and powers of state authorities.

Indicative plans serve as recommendations and guidelines rather than mandatory requirements (except for state-owned enterprises). These plans outline the main goals of

economic and social growth, and instead of being strictly binding, they serve as benchmarks to which public authorities should strive using various incentives and economic instruments [7].

In essence, indicative planning involves setting goals, determining priorities for national economic growth, and using incentives and favorable conditions to motivate businesses to fulfill their obligations. A part of the plan should be prescriptive, especially when it comes to measures financed from the budget.

At the legislative level, the state establishes and guarantees certain provisions for subjects of innovation and investment activities. These provisions include:

Financial incentives. The state provides financial support to innovative programs and projects aimed at implementing its economic and social policies. This can take the form of grants, tax breaks or other financial incentives to encourage investment in key sectors.

Infrastructure development. The government supports the creation and development of infrastructure for innovation, such as research centers, technology parks, and innovation hubs. This helps to create an environment conducive to innovation and attracts investment in advanced technologies and industries.

Protection of intellectual property rights. To foster innovation and investment, the government protects and enforces intellectual property rights, protecting businesses and individuals from unfair competition. This encourages inventors and entrepreneurs to invest time and resources in developing new ideas and technologies, knowing that their efforts will be protected.

Workforce development. The state supports the training, retraining, and professional development of personnel in the field of innovation and investment. This helps to create a skilled workforce capable of stimulating innovation and contributing to economic growth and development.

International cooperation and partnership. The state promotes international cooperation and partnership in the field of innovation and investment. This helps attract foreign investment, facilitates the exchange of knowledge and experience, and enables local businesses to enter global markets.

The legal basis for indicative planning in Ukraine is the Law of Ukraine « On State Forecasting and Elaboration of Ukraine's Economic and Social Development Programs» adopted on March 23, 2000 [8]. Since 2001, the state indicative plan has been called the State Program of Economic and Social Development of Ukraine.

The State Program for Economic and Social Development of Ukraine is developed for a five-year period and approved by the Verkhovna Rada of Ukraine. The program sets specific goals, indicators and expected results of development of various sectors of the economy, as well as social and environmental issues. The Program also contains measures to implement the planned activities, indicators for monitoring the Program's implementation, and an assessment of the expected economic and social effects of the Program.

The Program is updated annually and includes specific tasks and indicators for the respective year. The Ministry for Development of Economy, Trade and Agriculture of Ukraine is responsible for the development of the Program and its annual update. The Ministry also coordinates the implementation of the Program and monitors its progress.

In addition to the State Program, there are also regional and local indicative plans for economic and social development. Local indicative plans are developed by local authorities in accordance with the State Program and take into account the specific needs and characteristics of the respective region or locality.

Legal regulation of indicative planning of investment projects in Ukraine is primarily governed by the Law of Ukraine «On Investment Activity» [9] and the Law of Ukraine «On Concession» [10]. These laws establish the procedure for preparing, approving and implementing investment projects, as well as the rights and obligations of investors, concessionaires and public authorities.

Investment projects are subject to approval by the relevant state authorities, including the National Agency of Ukraine for Investment and Development, the Ministry of Economic Development, Trade and Agriculture, and local authorities. The approval process includes an assessment of the economic and social feasibility of the project, its environmental impact and compliance with legal and regulatory requirements.

In general, the legal regulation of indicative planning of investment projects in Ukraine is aimed at ensuring the efficient use of resources, achieving sustainable economic growth, and improving the social and environmental situation in the country [10]. The process of indicative planning involves setting goals, objectives and indicators of economic and social development, as well as determining the means and ways to achieve them. This process involves extensive research and analysis of economic and social trends, as well as consultations with a wide range of stakeholders, including government agencies, investors, local communities, and civil society organizations.

The process of state regulation of indicative planning of investment projects in Ukraine includes a number of different stages [3].

Identification of investment opportunities. The first stage of the process involves identifying potential investment opportunities that can contribute to economic and social development. This may involve research and analysis of economic and social trends, as well as consultations with stakeholders to identify priority areas for investment.

Development of investment projects. Once investment opportunities have been identified, the next step is to develop investment projects that are aligned with the goals and priorities of the joint economic plans of public administration and other indicative plans. This may include working with investors, government agencies and other stakeholders to identify and assess the feasibility of potential projects.

Approval of investment projects. Investment projects are subject to approval by the relevant governmental authorities, including the National Agency for Investment and

Development of Ukraine, the Ministry for Development of Economy, Trade and Agriculture, and local authorities. The approval process includes an assessment of the economic and social feasibility of the project, its environmental impact, and compliance with legal and regulatory requirements [11].

Implementation of investment projects. Once an investment project is approved, the next step is to implement it according to the agreed plan. This may involve coordinating with contractors and other stakeholders to ensure that the project is completed on time and on budget.

Monitoring and evaluation of investment projects. Once an investment project is completed, it is monitored and evaluated to ensure that it is progressing as planned. This includes tracking the project's progress, assessing its impact on the economy and society, and making necessary adjustments.

Reviewing and adjusting indicative plans. Indicative plans are regularly reviewed and adjusted to ensure their relevance and effectiveness. This may include revising targets and indicators, adjusting funding allocations, or changing the overall direction of the plan.

Coordination and cooperation between different stakeholders. Successful implementation of indicative plans requires close coordination and cooperation between different stakeholders, including government agencies, investors, local communities, and civil society organizations. This includes ensuring that all stakeholders are informed and involved in the planning process and that their views and concerns are taken into account [6].

CONCLUSIONS

Thus, while Ukraine has made some progress in the area of state regulation of investment activity, there are areas where improvements can be made. Eliminating regional imbalances in the distribution of investment and promoting a more balanced approach to tangible and intangible assets can help unlock the full potential of the country's investment landscape and contribute to sustainable economic growth. The essence of government indicative planning is to provide a strategic framework and set of incentives that guide the private sector and other economic actors to achieve desired economic and social outcomes. Through legislative measures and targeted support, the government plays a crucial role in stimulating innovation, investment, and economic growth. The stages of state regulation of indicative planning of investment projects in Ukraine are critical for guiding the development of the economy and society. The stages include the identification of investment opportunities, development of investment projects, approval of investment projects, implementation of investment projects, monitoring and evaluation of investment projects, review and adjustment of indicative plans, as well as coordination and cooperation with stakeholders. Successful implementation of the stages requires close coordination and cooperation between various stakeholders, as well as continuous efforts to ensure their effective and efficient implementation.

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PART III
TECHNICAL SCIENCES, DESIGN
AND ARCHITECTURE

*INNOVATIONS IN SCIENCE: THE CHALLENGES
OF OUR TIME*

ORNAMENTAL PLASTICS AS A MODERN VISUAL IMAGE OF POSTER ART (ON THE EXAMPLE OF ART OF UKRAINE AND KAZAKHSTAN)

DEFINITIONS

In this collective monograph, the following terms are used with following definitions:

Decorative and applied art (DAA) is a type of artistic creativity that covers various types of professional creative activity aimed at creating products that in one way or another combine utilitarian, aesthetic and artistic functions. This collective term conventionally combines two extensive types of art: decorative and applied. Sometimes this wide area, together with design, is called subject creativity. Unlike works of fine art, intended for aesthetic and artistic perception outside the environment and therefore related to “pure art”, numerous works of decorative and applied art can have practical use (applied art) or serve as decoration in the broad sense of the word (decorative art).

Visual literacy is the ability to interpret, communicate and derive meaning from information presented in the form of an image, extending the meaning of literacy, usually meaning the interpretation of written or printed texts.

Rhythmic organization – mutual arrangement of motifs on the compositional level. The rhythm organizes a kind of movement in the ornament: transitions from small to large, from simple to complex, from light to dark, or repetition of the same forms at equal or different intervals.

Artistic language – a set of figurative and expressive means and techniques for the embodiment of ideological and aesthetic content in a work of art

A social poster – a real poster that promotes fundamental social values. The social banner reproduces the social manifestations of the individual, the individuality of social relations in society, important social problems, dangers and disasters. The same idea appears in addition to the title – social advertising.

The political poster – distinguished by a number of peculiar characteristics: the notification of banners and leaflets is added to the general “text” of the public space, information is publicly available. In addition, the socio-political slogan is communication by means of visual appearance and words.

Information poster – a large-format type of printing products, the main issue of which is the notification of the audience. Informative banners can announce an event or event, fan the information relating to health, harmlessness and other public spheres of life of the population.

Advertising posters can advertise either just a product and service, or an established influence (of different types of events), can be in the form of illustrations with graphics and a card or in a text version. Our community carries out the message on the layout of the client, make a clear design and come up with a fine slogan.

Campaign posters are mainly used in election campaigns, protests, used for propaganda or calling for something. Usually sent to mailboxes and pasted in crowded places (stops, entrances). Variants of posters for political campaigning are thoroughly used: informative (inform about the election campaign or changes in its program), presentation (key material of the campaigner, serve to represent him) and with a portrait of the candidate (help to recognize the face).

Sports posters – these are adherents and fans of sports, constantly directing their gaze to affiche and posters, in which it is given the upcoming competitions, matches and Olympiads. On such printed products, popular hockey players, football players, basketball players and some stars in the world of sports are presented, or simply provided a short notice of the event and its holding.

Educational and instructional posters – it is possible with the help of such banners and visual aids to elementary and distinctly chew hard academic information, place on the poster laborious schemes and tables or instructions for anything. used in the field of education and science, in the training of students or schoolchildren, when conducting master classes, trainings and conferences.

Theatrical affiche and posters – this is when theaters could previously afford a personal printing of posters, not particularly wedging into the advertising side of this process, so now exceptionally colorful and specifically printed advertising is able to mobilize the audience. When there is fierce competition between theaters, not the least importance is initiated by the manner of design of the poster, after all, an arbitrary theater has its own unique style.

DESIGNATIONS

Poster – (in German *Plakat* from french *Placard* – announcement, affiche, from *plaquer* – stick, glue), or poster (eng. *Poster* — poster) – a type of applied printed graphics, typesetting or art-illustrative sheet large-format printed edition containing in visual and compact form an information of advertising, propaganda, instructional and methodological, educational and other nature. The poster sheet contains a catchy image and a catchy title or appeal. In modern design, the poster is perceived as “a message in a clear visual formula intended for a contemporary for conclusions and specific actions” This formula reflects a certain level of graphic design and informs about the subject of communication.

A conception – is a system of understanding, a set of views on something that are interconnected and form a single system; a certain way of understanding, interpreting any phenomena; the main point of view, the guiding idea for their coverage.

Space – is the area of existence and interrelated action of various objects that have features of a particular and general nature. However, it does not have a strict regularity and organizational order.

Synthesis – is the mixing, connection and compilation of multistructural units (elements, objects, materials, images, etc.) into an integral ideological-compositional series. Thanks to the synthesis, it is possible to obtain a qualitatively new composite agent or phenomenon, with an inherent independence of semantic meaning.

ABBREVIATIONS

DAA – decorative and applied art

CSMK – Central State Museum of Kazakhstan

CSM RK – Central State Museum of the Republic of Kazakhstan.

INTRODUCTION

Annotation. The collective monograph on the theme “Ornamental plasticity as a modern visual image of poster art (on the example of art of Ukraine and Kazakhstan)” is one of the new attempts at scientific rethinking of the compositional-shaped presentation of a modern design product – a poster. Today, poster art is gaining popularity again. Its artistic and compositional space is infused with ornamental motifs, which are part of the cultural heritage of its people. They are aimed at creating a new sound of a modern object of graphic design. The authors set themselves the task of studying the compositional system of poster art, built on the basis of ideological and cultural values of the peoples of Ukraine and Kazakhstan. Thus, the authors of this scientific work lead the reader to the understanding that the poster can have an inseparable spiritual connection with the traditional elements of its people. In this work are used the creative works of Ukrainian and Kazakh designers, artists, decorators, thanks to which the semantic load of scientific work is revealed.

The relevance of the topic chosen for research is that in the theory of design and related fields of scientific knowledge of Kazakhstan, the topic of ornamental plasticity as an independent art form that forms a visual image of poster art has not yet been studied at the proper scientific level. This gives us the opportunity not only to explore the visual plasticity of the ornament, but also to build a theoretical and methodological base for a better understanding of the artistic potential of the traditional elements of decorative and visual art of Ukraine and Kazakhstan.

At the present stage, the Kazakh and Ukrainian research literature does not have a sufficient number and quality of works that could fill the gap in the study of the construction of a poster to the product of the designer’s artistic work, which combines its special compositional system, cultural and informational value, artistic plasticity and color-tone

specificity of patterned motifs. There is not a small amount of educational and methodological, scientific, artistic and creative, historical, ethnographic literature, considering all aspects separately. However, the study of the poster, built on the basis of traditional ornamental elements of folk art, in modern art history research literature, is not sufficient at the moment.

The empirical and theoretical material on which our research was based will undoubtedly, to a certain extent, help fill this gap in the theory of Kazakhstan design and will have a positive impact on the development of modern artistic and design activities for the creation of posters as an independent and relevant direction of graphic design.

The constructed research trajectory will help to systematize the results obtained from other areas of knowledge. With this approach, we can imagine a work encompassing the diversity of poster art. It is possible to develop a theoretical basis for the formation and structuring of the compositional elements of the poster, which for many years did not have new creative ideas for the implementation of the artistic plan, reflecting the national characteristics of individual peoples.

The synthesis of modern and traditional at all times was valuable, as it gave an impetus in the movement to creative manifestation. Practical work with its real objects of the environment (the creation of new ornaments, the appearance of interesting structures and compositions, the development of patterns, the design of posters, etc.) has always acted in advance. This tells us that many spheres of culture, art and design need a theoretically grounded and scientifically research base that would give a clear idea and a characteristic description of the processes taking place in them.

In this regard, a study based on the results of the work of many scientists, a modern vision of history, which represents a new rethinking of many interrelated components of material and spiritual culture and art, in fact, may be one of the first applications for a holistic understanding of this topic.

Previous study. Scientific works on this topic represent a sufficiently large amount of information about certain aspects of the indicated problem. The analysis of each direction helps to reveal and understand the essence of things, as well as its place and role in the cultural space. The chosen approach in the study points us to the division of the research field, where certain aspects already have their author, as well as gaps that require more thorough scientific analysis.

As mentioned above, in the study of ornamental art, the works of Kazakh scientists of different years have made a great contribution, which to this day help in finding new conceptual views in this direction. These are prominent scientists of the twentieth century – A. Margulan [1], S. Mukanov [2], T. Basenov [3], N. Shakhanova [4], Sh. Toktabayeva [5], B. Asanova [6], A. Dayrabayeva [7], A. Shevtsova [8], A. Stepanova [9], J. Owen [10] and others. The practical side of the use of ornaments in design objects was considered in the works of E. Kozhabayev [11], E. Ospanuly [12], V. Beresneva [13], K. Ibraeva [14]. Foreign scientists L. Butkevich [15], T. Sokolova [16], L. Tsareva [17], N. Beschastnov [18], A. Stepanova [19],

A. Speltz [20], N. Atabekov [21] and many others made a significant contribution to solving this problem.

In general, graphic design as a visual art form was studied in the works of E. Sokolnikova [22], L. Vartanova [23], O. Morgun [24], V. Lesnyak [25], K. Chiknareva [26], S. Kara-Murza [27], while the issues of compositional and stylistic solution of poster art were raised in the works of M. Van [28], D. Tuisina and A. Filippova [29], O. Vorozheykina, A. Bakhitova [30], A. Dembitskaya [31].

Certain issues of culture and advertising, as a part of mass culture, were considered in the works of N. Starykh [32], D. Burstyn [33], V. Uchenova [34], A. Ulyanovsky [35], N. Chagan [36], E. Egorova [37], I. Eremenko [38] and others.

Thus, we can see a tendency of development of separate directions of theoretical comprehension of the above questions. The works of Ukrainian scientists S. Kitova [39], V. Kazaryna [40], S. Olenina [41], A. Dubryvna [42] are well structured and scientifically substantiated, where researchers presented a well-grounded understanding of ornamental plasticity on traditional objects of decorative and applied art.

Based on the data obtained, it is possible to compile a more holistic view of poster art, built with the help of the beauty of ornamental plastics. We assume that this scientific work can fill the existing gap in the scientific-theoretical and research literature of Kazakhstan design.

Object of research: Plastic art as one of the types of graphic design.

Subject of research: Ornamental plastic in posters of Kazakh and Ukrainian designers.

The purpose of the study: to identify the cultural and artistic value of ornamental-plastic language in the formation of the compositional integrity of posters, as one of the main products of graphic design of our time.

Tasks of scientific research:

- to identify the historical value of the ornament in the handicrafts of the AC of Ukraine as a visual code of cultural identity;
- determine the artistic principles of the formation of ornamental plasticity in traditional handicrafts of the Ukrainian people;
- to study the philosophical basis of images in the structure of ornamental art of the Kazakh people;
- to characterize the visually-shaped content of ornamental compositions of the decorative and applied art of the Kazakhs;
- analyze the ideological essence of modern poster art of Kazakhstan and Ukraine;
- to reveal the basic principles of artistic interpretation of ornamental plastics in modern poster design.

Research methods. Adhering to the two main directions of scientific knowledge (empirical and theoretical), we chose methods that helped to identify the most significant structural interrelationships of ornamental art and modern approaches in the design of

posters.

Thus, in the dissertation, one of the primary methods was the *method of historicism*, which helped to reveal the cultural and historical value of ornament in the products of decorative and applied art of Ukraine and Kazakhstan, understood by us as a visual code of identity of the two peoples.

The comparative method of research made it possible to identify at what stages of the design of objects of design ornamental plastic is transformed into an artistic and stylistic object. *The morphological method* of research demonstrated the failure of the study without the inclusion of philosophical, cultural, social, aesthetic, philosophical and other views on the study of the issue. In this regard, the method of *deduction* and *induction* was included, which made it possible to reveal the phased elements of decorative art, the potential of ornamental plastics, artistic value and much more.

Drawing on *art history research methods* that involve the disclosure of cultural phenomena, we have chosen a *stylistic* one to search for diverse manifestations in art and design, called "style".

The sources of the research were the objects of decorative and applied art of Ukraine and Kazakhstan, which made it possible to study the structural relationship between material and spiritual principles; exhibits of museums of the two designated countries; art works and posters (art, information, agitation, thematic) of designers of modern Ukraine and Kazakhstan; author's developments and sketches on this issue.

The scientific novelty of the study lies in the results achieved, the tasks set, which are grouped by points:

- revealed the visual code of cultural identity, based on the study of historical and cultural values of ornamental art of Ukraine;
- the characteristic techniques of compositional, ideological and artistic interrelation of ornamental plasticity and modern design of posters are revealed;
- thanks to the studied samples of folk art, the structure of the ornamental language is determined, as the philosophy and aesthetics of cultural heritage;
- visual-shaped content of ornamental compositions of decorative and applied art of the Kazakhs is defined and revealed;
- the ideological essence of modern poster art of Kazakhstan and Ukraine is analyzed;
- the basic principles of artistic interpretation of ornamental plastics in modern poster design are revealed;

The scientific-theoretical and practical significance lies in the fact that the theoretical part of the work devoted to the study of ornamental plasticity, its semantic aspects of research, as well as its transformation into a visual way of graphic communication, can fill the glimmer of missing scientific knowledge in the theory of graphic design. Become a knowledge base for designers who are in search of scientific and theoretical justification for the developed objects of visual culture. There will be an opportunity to fill the gaps and

enrich the theory of graphic design in Kazakhstan and Ukraine.

From the practical side, this monograph is aimed at comprehensively disclosing the stated scientific problems of the study, and the materials created and collected during the study can be used by authors and other researchers in scientific articles, monographs, teaching aids, textbooks, albums, and catalogs for students in secondary specialized, higher and postgraduate educational institutions of art-project and humanitarian profile, as well as for compiling research works in the field of graphic design.

Approbation of work. Some of the theoretical materials at the moment are published in a number of scientific collections devoted to the culture, art, design of the two countries (Ukraine and Kazakhstan); the practical side of this work is supplemented by the creative works of authors exhibited in different years at exhibitions published on pages in social networks (Facebook, Instagram, WhatsApp, etc.). Some parts of this collective monograph are set out in publications of a research and practical nature, the authors of this work: in the article "Traditional elements of culture in the poster art of Kazakhstan as a modern phenomenon of graphic design", published in the collection of the international scientific and practical conference dedicated to the 100th anniversary of the birth of T. Amandosov (26.11.2021); in the collection of articles of the republican scientific and practical conference "Material and cultural value of historical monuments of Kazakhstan", held within the framework of the scientific project BR 10164127 on the topic "Artistic interpretation of historical monuments as a material and cultural text of the identity of Kazakhstan", funded by the Committee of Culture of the Ministry of Culture and Sports of the Republic of Kazakhstan (07.07.2022).

The structure and scope of scientific work consists of a list of designations, definitions and abbreviations, introduction, three sections, six subsections, summary conclusions for each section, conclusion, list of sources used and annexes. The structure of the monograph is built on the principle of scientific works, logical and subordinate to the disclosure of the purpose and objectives of the study. The volume of the collective monograph is 84 pages of typewritten text and 20 figures, which are fully aimed at revealing the scientific issues stated in the work.

In the introduction, the authors substantiate the relevance of this study, outline the goal and position the tasks, signify novelty, selected research methods, theoretical and practical significance. In the introduction, the authors substantiate the relevance of this study, outline the goal and introduce the tasks, describe the novelty and selected research methods, also theoretical and practical significance of the work.

The first section is devoted to the analysis of traditional ornamental plasticity in the handicrafts of decorative and applied art of Ukraine, thanks to which we were able to consider the features of this type of cultural phenomenon. This allowed us to understand the structure of the construction of the decorative refinement on the surface of the handicrafts, to identify its visual code, as well as to reveal the characteristic compositional, ideological and artistic relationship between ornamental plasticity and modern poster design.

The second section was designed on the basis of Kazakh folk art. Thus, the authors tried to give their assessment of the philosophy of the people`s cultural heritage, preserved in the products of decorative and applied arts. Definitions are given to the visually-shaped content of ornamental compositions that have survived to this day.

The third section became generalizing and revealing a new trend in the design of modern posters. The interpretation of traditional images in the concept of contemporary art is analyzed. An assessment of the value of such images in the cultural space of the two countries is given.

In conclusion, the authors give clearly formulated thoughts about the work done and the results achieved. The conclusions are summarized in sections that demonstrate the integrity of the conducted scientific research.

CHAPTER I. CULTURAL AND ARTISTIC ANALYSIS OF ORNAMENTAL PLASTICS IN PRODUCTS OF DECORATIVE AND APPLIED ART OF UKRAINE

CULTURAL AND HISTORICAL VALUE OF THE ORNAMENT IN THE PRODUCTS OF DECORATIVE AND APPLIED ART OF UKRAINE

Art at all times was a reflection of the transformations that took place in the ideological, cultural, historical, socio-political life of the people. Any changes and the introduction of innovations transformed the life and consciousness of people, thereby correcting the objects of material culture and design.

Ornamental art is one of the ancient forms of visual communication. It retains the ability to transmit encoded information using signs and symbols. This is a symbolic and sensual form of visual activity of a person, which appeared and formed on the basis of people's national views. Various knowledge, experiences, worldviews and the desire to convey an inner feeling were reflected in the ornamental form (Fig.1).

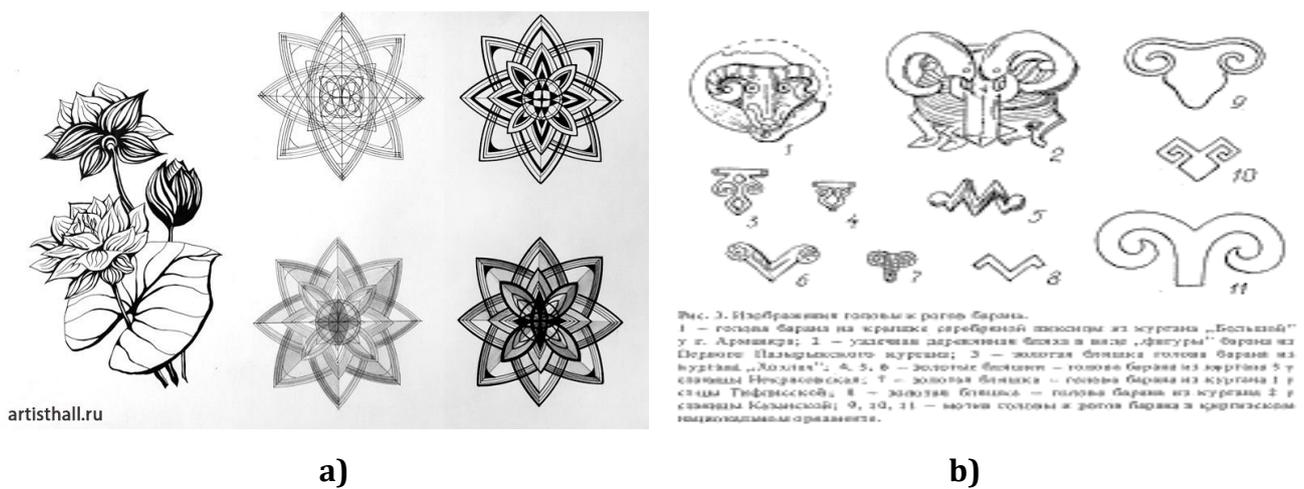


Figure 1. Example of transformation (stylization) of a real object into a floral ornament: a) stylization of a flower into an ornament of colored embroidery of Ukraine; b) transformation of sheep's horn into an ornamental motif of the Kazakh people

According to A.P. Stepanova, "the historical analysis of decorative and applied art confirms that since the appearance of the ornament, it, firstly, was inseparable from the thing, gave information about its purpose, and secondly, expressed the spiritual world of the author on the basis of his ideas about the universe, the Earth, God, man, his environment, life, death. Such a view of ornament allows us to perceive it as a unique phenomenon in art, directly related to the material world and expressing the concepts of man about it at

the moment” [19, p. 6]. Such a statement shows us the close contact of ornament with the spiritual and material life of man, as if ennobling these two worlds. Understanding such a phenomenon gives us the opportunity to better understand the cultural and historical value of the ornamental art of the people, which is so valuable for this scientific research.

The culture of the people is always memory and continuity, passed down from generation. Carriers of cultural markers are filled with the spirit of the time, worldview and philosophical thought, aimed at maintaining the vital processes of a person throughout his life. Today’s realities of life show us how much change is possible, and the power of state resources cannot act as a guarantor in the further development of cultural values of the people. Culture is a complex interdependent system of material-spiritual and written-oral “carriers” that supports people in further development.

At this stage of the scientific search, we need to analyze the material revealing the semantic meanings of the “cultural markers” of the people. In this regard, the research perspective makes it possible to build a scheme for the transformation and development of ornamental motifs on objects of material culture (Fig.2).

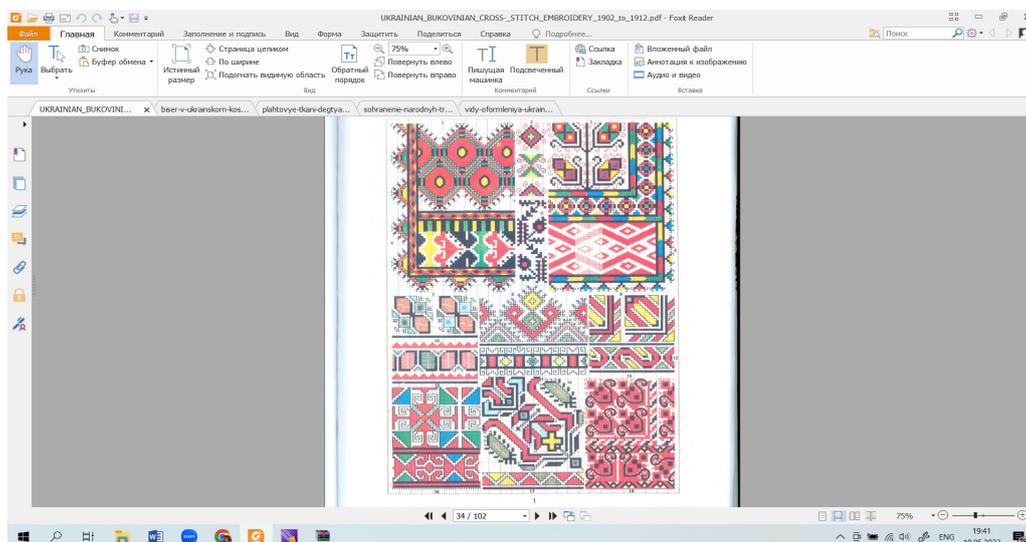


Figure 2. Scheme of transformation of “cultural markers” (Ukrainian Bukovinian cross-stitch embroidery. Originally collected and drawn by Eric Kplbenhier from 1902 to 1912)

Such national cultural “markers” form the inner core of a person, thereby preserving the identity of the people in the works of the material and spiritual world. However, globalization with its mechanism of generalization and the search for international unity leads to the leveling of national cultural values. Thus, clear guidelines for the identity and self-identity of objects of the national economy may be lost. It is necessary to find solutions for the preservation, maintenance, popularization and further development of ethno-folklore culture.

Studying the culture and art of Ukraine gives us an opportunity to take a fresh look at

the things that surround and shape us as a person. The rich and diverse culture and art of this country experienced rapid ups and downs, adopted and changed in form in space and time. All this demonstrates the peculiarity of the cultural identity of Ukrainian art (decorative, applied, monumental, pictorial). There are many research works on the figurative language of folk art of Ukraine, which emphasizes its “sociocultural necessity, revival in new conditions ...; stimulation of public interest in traditional folk art, the introduction of its aesthetics into the sphere of creativity of professional artists, architects, designers; increasing the ideological and artistic level of amateur visual art as a result of the increased influence of folk traditions” [43, p. 8].

In modern conditions of life, public interest in folklore culture is growing. Taking into account the regional fragmentation of Ukrainian culture, historical and cultural regional studies of folklore traditions, in particular ornamental art, as one of the peculiar elements of the manifestation of the cultural identity of the Ukrainian people, are scientifically justified.

Ethnoculture of Ukraine and some of its separate regions was formed in the conditions of historical belonging to various foreign states (the Moldavian principality, Turkey, Austria-Hungary, Romania, the Soviet Union). Modern Ukrainian ornamental language reveals to us its diversity, which has been building for more than two thousand years. Throughout this time, “folk traditions, folklore, customs and creativity have been transformed and transformed. In images of ceremonial and ritual actions, in decorative and applied products, in painting and architecture, in folk song art, the inhabitants of Ukraine affirmed their identity, high talent, involvement in the common Slavic tree, national unity with the entire Ukrainian people” [44, p. 5-6].

The contradictory socio-cultural situation of Ukraine today is a different kind of transformation, the development of which takes place over a long time. This situation causes the growth of national identity and the desire for national values of Ukrainian culture. At the same time, despite the contradictory and complex political situation in Ukraine at the moment, there is nostalgia for Ukrainian traditional cultural values.

Ukrainian decorative and applied art is of interest not only from the artistic-imaginative side, but also from the research point of view. Existing household items of Ukrainians are carefully studied, objects of arts and crafts located in museums and private collections are investigated for their formation, methods of decorating, the semantic basis of ornamental motifs is considered. The research perspective reveals to us ornamental art as an independent type of artistic and creative activity of the people, where the historical, cultural, religious, aesthetic and artistic aspects of people are focused. All this is considered not just historically established data, but truly the choice of the people of Ukraine.

The study of ornament in the light of one motive and an integrated approach provide an opportunity to see an important symbolic value and trace the historical stages of the evolution of ornamental plasticity. One of these ornaments was the “tree of life” – a symbol of paradise and the connection of generations. The scientific study of this motif allows us to better understand the

features of its use on antiquities, and also helps to apply it on modern objects of decorative art and design.

The Ukrainian ornament “tree of life” is devoted to extensive scientific literature. An important task of researchers of Ukrainian ornament was to identify the historical roots of certain motifs of the ornament and reveal their symbols. This problem was dealt with by A. Afanasyev [45], A. Gurska [46]. The study of the ornamental motif of the tree of life in embroidery, the features of its construction and embroidery techniques were dealt with by O. Gaivoronskaya [47], S. Kitova [39], T. Kara-Vasilyeva [48], R. Zakharchuk-Chugai [49].

Over the centuries, many techniques of ornamentation of Ukrainian folk objects used in everyday life have been developed. “Ornament – is the most common form of spatial arts, accompanying humanity at all stages of its culture. It is deeply rooted in everyday life, everyday found in the home, in utensils, in clothes. In the works of historians and art theorists, archaeologists and ethnographers who use different materials, one can find several different points of view on the nature of ornament, its role and significance in society” [50, p. 215].

According to the definition of the archaeologist P. Kozhin: “Ornament is a rhythmic composition structured from elements, patterns, zones or sections symmetrical along vertical, horizontal or inclined axes; it consists of graphic, relief... color fields separated by clear boundaries” [51, p. 129]. The principles of the study of ornamentation were formed for a long time by the efforts of various sciences engaged in “reconstructions of ethno-cultural and socio-historical processes, economic complexes and structures based on data of material culture” [51, p. 152].

Ethnographer Yuriy Bromley notes that “the ethnodifferentiating function of the symbolic properties of culture manifests itself only under the condition of contacts between ethnic groups. Ethnic signs do not exist by themselves, but only when they distinguish one ethnic community from another” [52, pp. 7-8]. Certain communicative functions are possessed by the object components of culture, such as the symbolism of clothing – the composition, shape and decorative decoration with ornamental embroidery or weaving. “An important role in communications belongs to the internal culture. *Interior culture* in a sense includes such complex mental formations as value orientations, social attitudes, ideals, beliefs, interests” [53, p. 98]. All these components of communicative culture, especially traditional ones, have some kind of ethnic specificity.

According to the definition of P. M. Kozhin, “when evaluating an ornament, they proceed from three criteria: the construction of an ornamental composition and the ratio of its parts; the semantic content of the ornament; sensory perception. With regard to the criteria for evaluating the ornament of embroidery, you can add: the materials used (fabric, thread), the type of embroidery, the methods and techniques, the nature of the motifs, the color choice. The information embedded in these components, read in a certain way in its general context, and, thus, programming a specific activity, at the same time, performs an ethnodifferentiating function, distinguishing one people from another, one area of settlement of the Ukrainian people from another” [51, p. 153-154].

Ukrainian folk costume is characterized by the decorative and applied nature of the ornament, the dependence between the functions of the parts of clothing on which it is executed, the specifics of the ornament, its visual characteristics. The Ukrainian type of folk costume gradually developed on the general basis of ancient Slavic clothing with a mixture of the culture of the ancient tribal unions of Asia. The decoration of Ukrainian peasant clothes was distinguished by great complexity, as well as a variety of district and regional types. Ornamentation embroidery Ukrainian folk clothes differed in the areas of their existence and had its own characteristics in connection with the purpose of clothing. (Fig 3) Jewelry and sewing elements on clothes corresponded to the sex and age of its owner, reflected the social status of the owner. “The decoration of peasant clothes differs in many ways, different from each other in the nature of ornamentation, colors, arrangement of patterns on individual parts of the costume. In the peasant art of costume embroidery, red dominates, which reflects the ancient symbolism of the “red sun” and its fire rays. Love for the red color is reflected in the name: scarlet, wormy, currant, poppy, lingonberry, cherry, brick because the red color had all sorts of shades depending on the material of the threads and dyes. The richness and diversity of finishing testifies to the great creative abilities of the Ukrainian people, inexhaustible creative imagination.

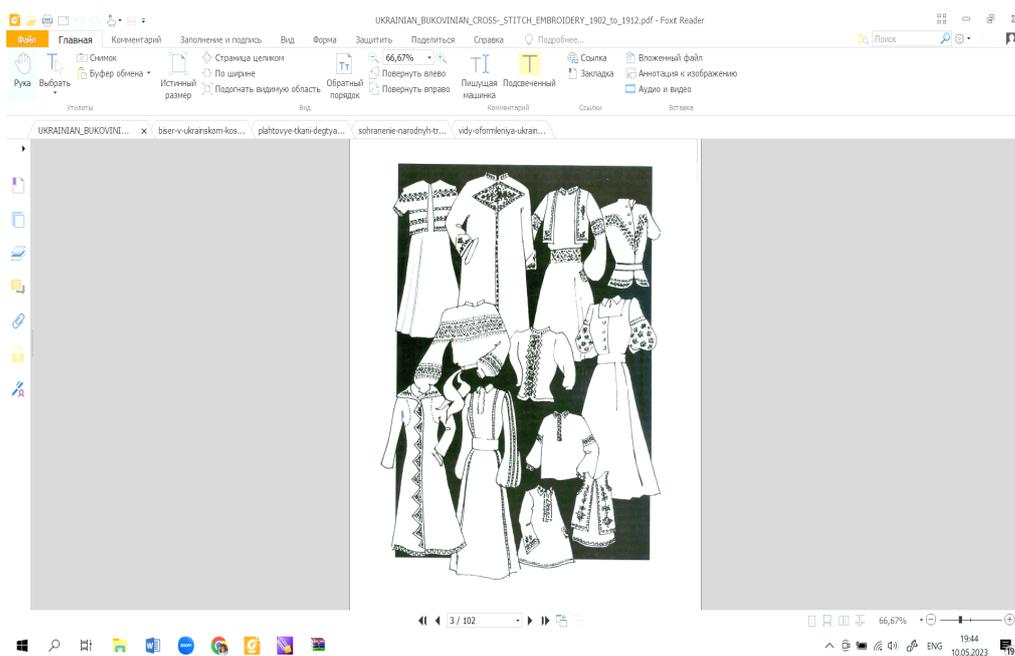


Figure 3 – Embroidered ornaments on the national clothes of Ukrainians (Ukrainian Bukovinian cross-stitch embroidery. Originally collected and drawn by Eric Kplbenhier from 1902 to 1912)

Traditions steadily preserved the basic forms and ornamental motifs. But along with ancient patterns, motifs of different origins were intertwined and transformed in embroidery. Each era introduced new and in the ornaments themselves, and in the stylistic features of embroidery as a whole, giving it the features of its time. Folk embroidery became

the property of museums relatively recently, and in everyday life its life usually lasted for one or two generations of people.

Most of the geometric patterns in embroidery came from ancient times, when many of them had a certain symbolic meaning. Woven items, such as towels, women's shirts, hats, apron always had bright richly ornamented decor. A deep semantic load was borne by ornamental embroidery of a shirt in the Ukrainian folk tradition. In everyday life, the shirt was the main form of clothing. Stylized embroidery was performed in strictly defined places, namely on the chest and sleeves (forearms). Evidence of this is found in the arrangement of the geometric ornament on women's shirts. "Embroidered shirts were worn on solemn and festive occasions, but the most elegant ones were prepared for haymaking, harvest and for a wedding suit. The collar, chest, wide border on the hem and especially the sleeves were decorated with an ornament. In the old shirts, the pattern covered the entire sleeve. Surrounding the hand with symbols, a person wanted to increase its strength and dexterity, to ensure success in various situations" [57, p.7].

Despite the fact that semantic, sometimes even magical, meaning with the advent of time was lost, the folk tradition of ornamental plasticity carried through the centuries the external form of ancient signs.

The surface of an undecorated or decorated in one way or another fabric often served as a background for embroidered and sewn-on decorations, often constituting a combination of all these types together. The traditional ornament of Ukrainian embroidery and woven ornaments was a linear-geometric ornament. It was found in various regions of the north and south, but reached a particularly wide distribution in the southern regions, where geometric patterns predominated (Fig.4).

The most common figure of a geometric ornament, both woven and embroidered, is considered to be a rhombus, which is widespread in embroideries everywhere. In most cases, it forms the basis of ornamental compositions, but sometimes it serves as an addition to other motifs, organically woven into the pattern or forming a separate stroke.

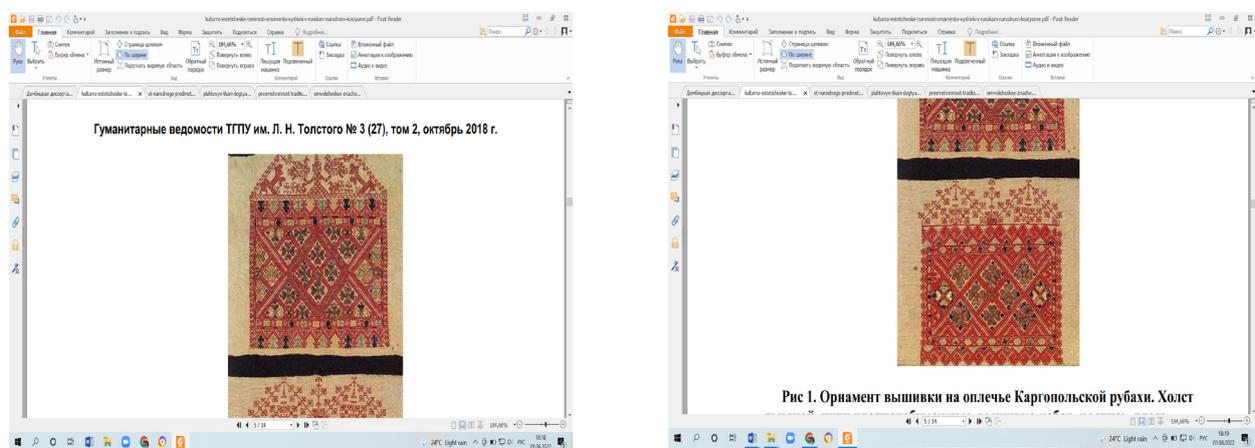


Figure 4 – Embroidery pattern on the shoulder of the Ukrainian shirt. Linen canvas, cotton threads, embroidery set, hand-painted on the fabric, satin stitch, stem seam, sewing on hands.

Combined geometric shapes in different combinations: fit into each other (Fig.4), were connected by a chain (Fig.5), superimposed on each other in corners and arranged in rows. The geometric shapes of the square or diamond could be elongated in length or width, but most often were rectangular (a square placed at an angle). Such figures, intertwined into clear geometric constructions, formed a simple, but saturated with lines drawing. A significant enrichment of such diamond-shaped patterns was facilitated by a special interpretation of the geometric shape itself. The rhombus from different angles had direct rays, thereby continuing the rhythmic series of geometry. “The common popular name for such a rhombus was “thistles”. The sides of it were very often supplied with straight processes, being developed as peculiar combs”.

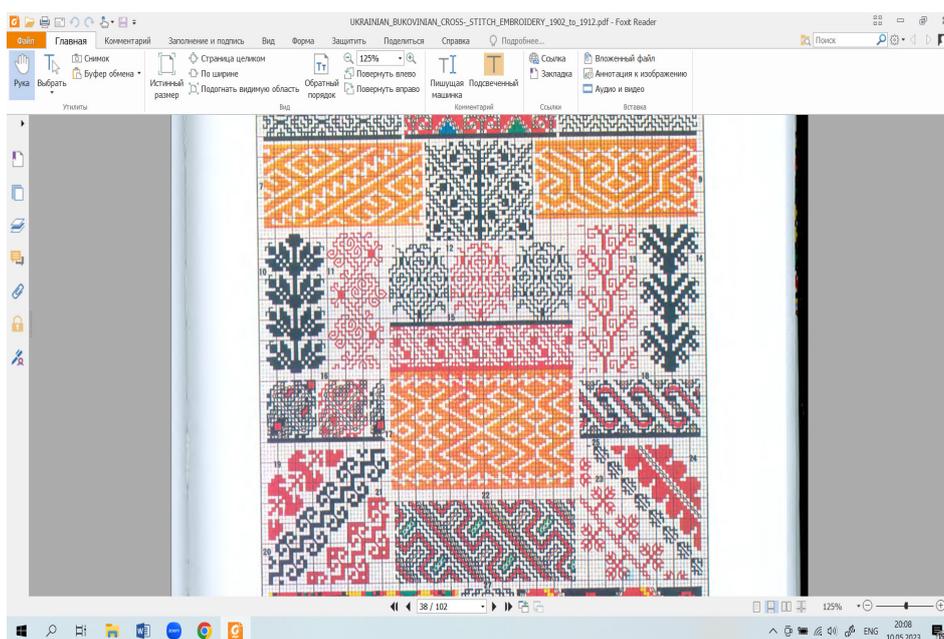


Figure 5 – Embroidery pattern on the hem of a woman’s shirt (the beginning of 20th century)

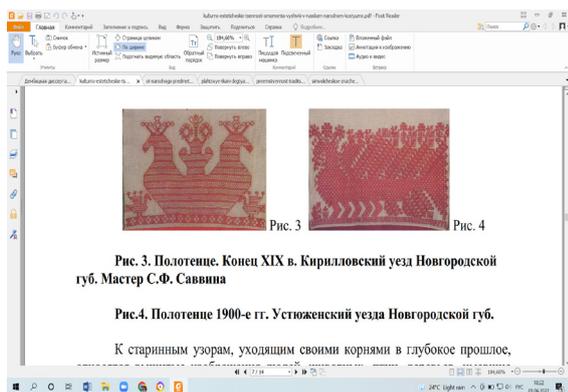
The image of a meander and a swastika was a common type of ornamentation in Ukraine. The contrasting red color of the thread stood out brightly on the white canvas (wiper, towels, clothes). Such a rhythmic pattern formed a space where the dynamics of cruciform weaves created a new kind of artistic creativity. The rosette motif, consisting of eight geometric petals, was also actively used in the ornamental art of Ukraine. “Sharp-angle parallelograms stretched in length were combined in pairs that connect in the center. The angle between their outer faces was 90 degrees. Pairs of rosette petals were often fused. Sometimes there were petals of a cruciform shape, having a lumen. Sharp-angle rosette as an ornamental motif was widespread in the northern and eastern regions of Ukraine – Chernihov, Sumskay, Kharkiv, Lugansk and other regions [59]. Such rosettes could play the role of the leading figure of the pattern or were part of the compositions with a female figure in the center.

The repeated rhythm of geometric ornaments “consisted in the frequent repetition of individual simple combinations and the density of background filling, at which individual free sections were harmoniously woven into the general pattern” [54]. A specific feature of the Ukrainian geometric ornament was also smooth transitions to the background, which in different cases were developed in different ways. A smooth transition was achieved by introducing special outlines into the ornament, which softened the contrast between the bright saturated stripes. On the shelves of women’s shirts, a rectangle covered with rosettes or rhombic ornaments was edged with a wide outline, richly developed in the form of a chain of triangles with many combed and crochet processes. So the transition from the main pattern to the white background of the shirt was carried out.

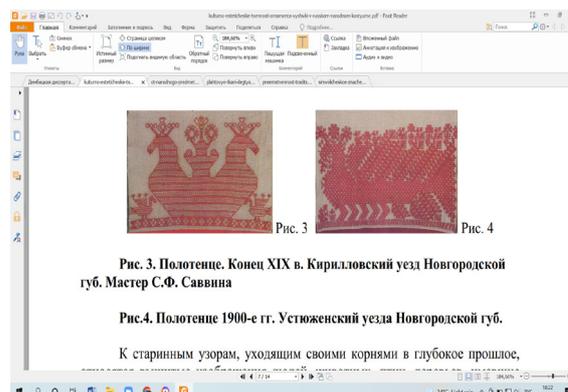
In the embroidery of Ukrainian clothing, thanks to the peculiarities of the development of the region, more archaic layers of folk ornament have been preserved. On clothes there are often characteristic “ancient motifs”. The “painting clothes” made with a double suture with red threads on a linen canvas brought to our days echoes of the images of ancient Slavic mythology. They are fanned with fabulousness, and their artistic expressiveness consists of a clear compositional structure, balance of parts, an amazing rhythm of a linear pattern with a characteristic mutual parallelism of lines. These patterns were performed on holiday shirts, headbands, wedding towels.

Embroidered objects of decorative and applied art of Ukraine have a relative stylistic unity. In the image of objects of flora and fauna, folk masters showed a special approach in the selection of ornamental forms that formed the plot composition. “So, for some regions of Ukraine typical pattern “rook” (Fig.6, a), and in the village of the southern region of Ukraine (Crimea, Odessa) of the same province, a “fish” was often embroidered – an image of a bird with miniature chicks along the contour, filled with rows of small draughts (Fig. 6, b)” [60].

On the presented samples of embroidered towels, we see rhythmic rows of embroidery motifs made with a red thread on a white canvas. The symmetrically depicted shape of the bird looks in two directions, the central part is combined into a plant motif, from which flowers and diamond-shaped castings “grow”. On the head of the birds are crowns, as a symbol of wealth and sublimity. At the same time, the compositional unity of the three elevations is preserved. In the lower part on both sides of the rook pattern are birds with raised wings looking at each other. The basis of all this ornamental composition is a horizontal motif, collected in the form of rhombuses or a four-leaf flower. The horizontal braid is made in a denser embroidery technique, while the floral motif remains white. This contrast gives a feeling of stiffness. In general, the entire embroidery space is alternated by horizontal stripes. This artistic technique visually facilitates the image and gives geometric rhythm.



a)



b)

Figure 6. Embroidery towel: a. Pattern “rook” (horse. XIX century), master-hand - S. Saffina; b. The towel of the 1900s, the master-hand is not known

“Ancient patterns, rooted in the deep past, include embroidered images of people, animals, birds, trees, which were distributed in the north and north-west” [58]. A special archaism blows from complex constructions with a female figure in the center (Fig.7). On the presented sample, the embroidery is made with red threads on a white canvas. The composition of the decorative and applied product consists of two tiers, the lower, which depicts birds with a lush tail and the upper, with an image of a female figure and a tree bush.

The female figure was depicted in a characteristic pose with raised up hands, in which birds or trees were depicted. The feminine silhouette at the bottom extends with a lush skirt with a floral pattern in the middle. The hem of the skirt has a zigzag motif, reminiscent of movement. The female figure alternated with the image of a tree (shrub), which was also personified with the life and well-being of the people. A lush, sprawling tree with twisting branches symbolized prosperity. The central trunk of the tree ended with a diamond-shaped pattern with round elements embroidered in shape. Perhaps this is the image of the grown fruit. According to some historical data, “the female figure was replaced by a tree, and sometimes the image of a woman and a tree merged together” [61].

In our opinion, such an ornamental motif on a woman’s shirt should give a sense of security from the evil eye, supporting a woman in her family and everyday life.

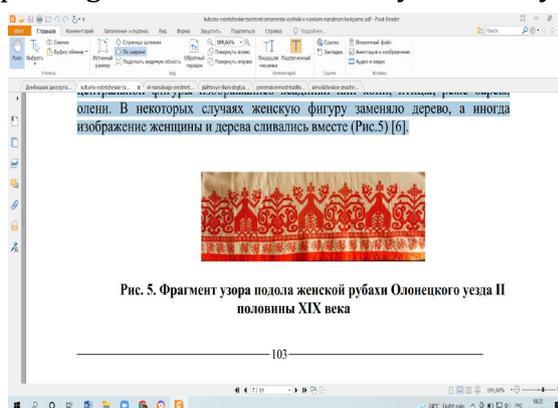


Figure 7 – Fragment of the pattern of the hemline of a woman’s shirt (the beginning of the 20th century.)

Occasionally, as the central part of the compositions, instead of a female figure, there was a structure in the form of a building or an altar. “In the material culture of the Eastern Slavs, the figure of diverse horses and birds merged by the corps was especially common. It is represented on the Slavic crests and numerous copper pendants of the XI-XV centuries. In the future, this figure is preserved in the surviving forms of folk art – copper crests and patterned fabrics. Entering usually in embroidery in scenes of worship of the Tree of Life or the Great Mother, the figure of merged horses is called a rook, especially associated with the deity” [62, p. 96].

In our view, this “image corresponded to the popular ideas about the connection of the winged goddess – Spring with birds.” The motif of the ornament depicts a rook controlled by goddesses, water in the form of a horizontal wavy line and eight-beam rosettes, birds representing the sun and air. All these signs indicate belonging to the planet Earth, perhaps the arrival of spring, or the appeal to the goddesses for permission to begin work on earth.

Such compositions have a pronounced trinomial character. The elements of the pattern are well balanced, connected into a single whole. The unity of the composition was emphasized by a solid line or more or less a wide strip ending the ornament from below and from above, being the common basis for the main figures (Fig. 8)

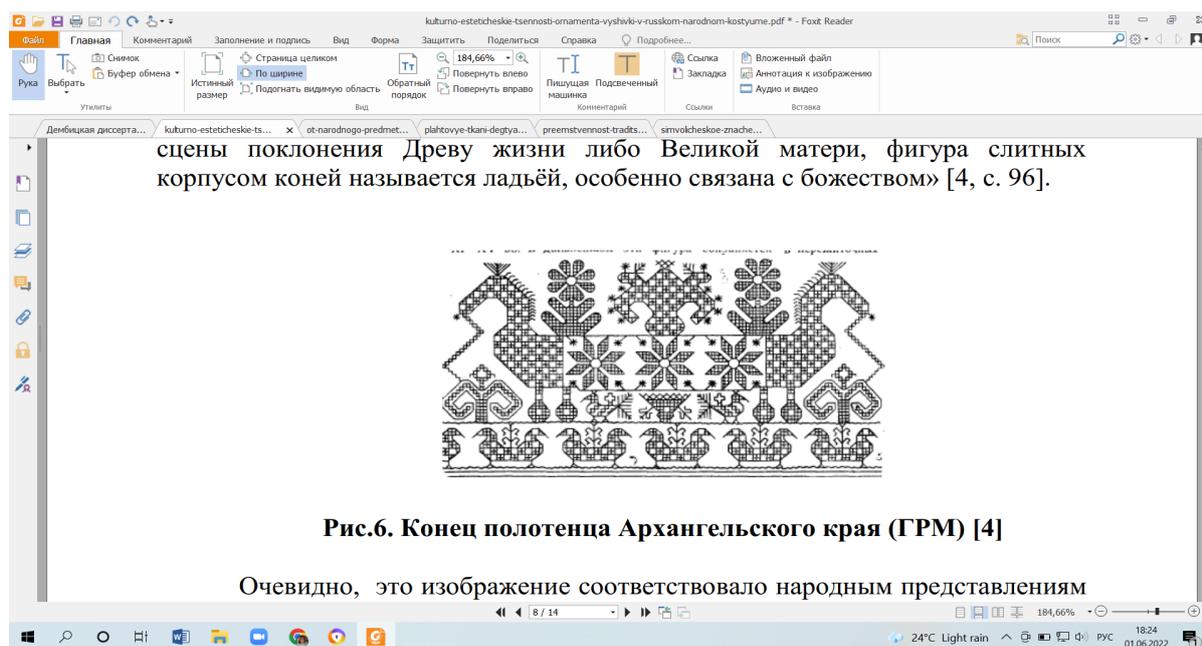


Figure 8. Scheme of towel embroidery (the end of the 20th century)

A characteristic feature of the compositions was the solemnity, specificity of the images, indicating a deep meaning. The artistic value of the composition was achieved not only by the plot, but also by the characteristic constructions, geometry and brevity in the depiction of ornaments. The typology of iconic images includes ornaments made up of female figures in clothes with clothes expanding downwards, arms raised upward, a steep curve of the horse’s neck, a proudly raised head of a bird. “The ruggedness of the contours, the presence of small

additional signs reported to the ornament a graceful and transparent pattern. Such patterns remained until the beginning of the XX century in Ukraine, embroidered with “painting” or “stitching”. The female figure in the center of the composition is connected with the image of the mother earth or deity, small geometric figures are designated as solar signs“[63].

“In the southern parts of Ukraine, the ornament depicting a woman wearing peasant clothes in the middle of the 19th century was less common than in the north. It was more often in an altered form: the composition was broken, some of the parts were lost, the integrity of the drawing was lost. Instead, in the central regions of Ukraine, an ornament consisting of a number of birds and animals was widespread, which had a distribution in the north. A favorite ornamental motif in the more southern regions were birds: peacocks, swan, goose, duck. Images of a bird with a large horizontal tail or an equally flourishing raised wing were common in the north and northwest, as well as on headgear. More realistic images of birds are noted in the embroideries of the southern regions by the beginning of the twentieth century.

Figures of paired animals were also present in the Ukrainian folk ornament. The horse was especially common and the equivalent of a horse was a deer. Images of paired deer were on women’s hats, deer decorated clothes in Poltava. Leopards, lions, eagles and fantastic vultures are characteristic of embroideries throughout Ukraine.

Vegetable motifs – the image of flowers, leaves, shoots have not found wide application in the ancient ornaments of slaves peasants. The patterns retained a clear imprint of the Baroque style. The spread of floral ornaments made by a cross on the canvas on the hem and sleeves of women’s and men’s shirts, which took place throughout Ukraine and especially in the southern provinces, in the second half of the 19th century and at the beginning of the 20th century was associated with the appearance of printed samples and albums [58].

The coloring and character of the ornament on Ukrainian peasant clothes differed a lot, but certainty in accordance with one or another type and purpose. The combination of red embroidery with a white background was characteristic of the clothes of the northern and north-western regions of Ukrainians. The sparsity of the seam “painting” gave the embroidery the transparency of color, so that the red color was perceived as pink. Sometimes sandy-yellow, light green and blue colors were added to the patterns. In contrast to the strict delicate color with a predominance of rarefied red on a white background of the northern and north-western regions, for the south – bright juicy polychromy with a predominance of intense red tones, and in the central regions of Ukraine there was both. “The color features of the embroidered patterns sharply distinguished the clothes of different villages or large areas, being the result of the development of folk culture in these regions. Characteristic color combinations for the southwestern Ukrainian regions were bright joyful and light colors: light red, brightgreen, yellow, then in the southeastern parts of the Zaporozhye, Kherson regions dark deep colors were common – dark maroon shades of red, reaching cherry. The black color played a significant role. The folk ornamentation of these areas was distinguished by a wide variety of local options” [58].

Techniques of embroidery also differed by region. In the north and north-west and partly in the central provinces were common seams “painting”, “set”. The embroidery was complemented with smooth seams. In addition, there were seams on the rarefied fabric – stitch embroidery with its own style, characteristic of a particular province. In Ukraine, the contour surface was known, which indicated close historical and cultural relations with the peoples of the Crimea. In the southern provinces, in addition to embroidery with stitching, cross-stitch embroidery was distributed in a set. They were everywhere and also differed in various techniques.

A special group consisted of embroidery vestibule. These seams are very old among the peoples of the Kharkiv region. Among Ukrainians and Russians, embroidery in the vestibule began to spread from the middle of the 19th century. Such embroidery was also found in the Yaroslavl, Nizhny Novgorod provinces of Russia, as well as in Ukraine, Belarus, in the north up to the Baltic States.

Thus, our analysis of the ornament of embroidery of the Ukrainian peasant costume allows us to assert that it contains rich cultural and aesthetic values that reflect the ethnic specifics of the people and, therefore, it can serve as an important indispensable source for recreating the originality of the traditional everyday culture of the people, a source for judging the characteristics of the respective ethnic groups. The Ukrainian peasant costume not only reflects the properties of the ethnos, but is also an integral component of the ethnos, since it is the property of the bulk of the members of society, is part of their everyday life, everyday consciousness, which in turn is extremely important in the upbringing of the younger generations. “The legacy of many centuries, assimilated by the Ukrainian people, became its artistic tradition and consistently formed ancient Russian art. Ukrainian art was and remained folk art, having developed into an original historical type, fixed by folk ornament, and remains to this day vital, in a variety of artistic productions that developed in antiquity” [64, p. 7].

Throughout a number of epochs, the complex evolution of creative principles and ethno-cultural traditions, which are based on the oldest layers of cultural history, is reflected in the art of the inhabitants of modern Ukraine. The culture of Crimean residents, as one of the essential components of the rich cultural heritage of the peoples of Crimea, currently plays a significant role in the revival and popularization of ornamental plastic in the modern interpretation.

ARTISTIC PRINCIPLES OF THE FORMATION OF ORNAMENTAL PLASTICITY IN TRADITIONAL HANDICRAFTS OF THE UKRAINIAN PEOPLE

The culture of any people determines its internal uniqueness. The spiritual uniqueness of which reveals creative forces and opportunities, at the same time represents the heritage of all mankind. The people, preserved in their art, but directly, in the ornament of their traditions, culture, is eternal. The process of revival of folk traditions is an essential part in the modern fine and decorative arts of the people of Ukraine.

In our time, the revival of the national cultural heritage is of particular importance, inextricably linked with the problem of self-expression of the people in the modern world. The study, according to the elements that make up the pattern, which in general represents the concept of signs, makes it possible to trace the genetic relationships of the local people with different ethnic groups of Ukraine in art and culture.

The importance of considering the creativity of Ukraine is dictated by the fact that the modern world builds the path of innovation on the basis of the national values of its people. This guides our research in the search for new ways of self-realization in cultural and artistic terms. In the contemporary art of Ukraine, there is an interconnectedness of Asian and Slavic cultures, which are closely intertwined in a single ornamental art. The figurative interpretation of motifs acquires an Asian flavor, there is a new interpretation of motifs associated with the influence of Slavic art. Modern visual art of the Ukrainian people in the creation of poster art demonstrates new facets of worldview, its own professionalism through self-expression and choice of compositional unity, a balance of traditions and innovations, the choice of scenes of a religious, cultural, artistic and aesthetic nature. Thus, new masters invest in their works more artistic images that reflect the desire for a technical and technological world, where the main ideas are the search and realization of internal potential. Whereas the old masters tried to bring an emotional message and feelings into the ornamental plasticity of objects of decorative and applied art.

In the creative work of Ukrainians, ornament is a whole language in which each component has its own symbolic meaning. Modern masters try to revive the national style on the basis of old traditions through the interpretation and stylization of ethnic motifs. The artistic language of ornamental means of expression is figurative. Performing a task of decorative significance, it is a means of expressing the popular worldview. Today, "folk art becomes relevant, it organically merges into the formation of the interior decoration of the living environment, the design of clothing, with national embroidery and weaving" [55], is reflected in the decorative formation of hand-painted clay products, of course, in modern poster art.

The meaning of the symbols is not much different from other Slavic peoples, because "all peoples are united by love for the Motherland, the desire to preserve peace on earth, interest in well-being and continuation of their kind, giving importance to mother and father. From the correct understanding of the symbol as a sign depends the meaning" [22, p. 164], and interpretation of the work, including historical, cultural, political significance.

Each element, a separate motif of the ornament bore a certain artistic and cultural load and had its own name. Things "told" about their owner, carried information about his worldview, birth condition and marital status. The elements of the ornament served as a magical means of protection from natural elements, all sorts of disasters, diseases, the evil eye, evil demons and spirits" [22, p. 68]. Over time, the language of symbols and signs gradually began to be forgotten. This led us to a new, sometimes not always correct interpretation of coded images.

One of the most common ornamental motifs used today is the pattern “Tree of Life” or “vase”, personifying the family genus and its development.

“In the Crimean-Ukrainian ornamentation, the “Tree of Life” is associated with the existence of the whole family, its well-being, wishes to the representative of the stronger sex of physical, male strength, prosperity, fertility, continuation of the family tree” [46, p. 12]. The “Tree of Life” as a visual element is often used in paintings of woven fabrics, ceramics, embroidery of national costumes and objects of decorative and applied art in the interior” [47, p. 13].

In early Muslim art, an allegory of colors was used to convey the image of a person. The rose is a symbol of a woman-mother as a source of warmth and love, kindness and mercy. Tulip – personifies the “love confession” in the ornamentation of the inhabitants of the Crimea and the southern coast of the Black Sea denotes a young guy. Creating a circle around the rose, tulips personify the care and protection of a woman-mother.

For example, in the art of the Crimean Tatars, the pattern “egri dal” (a curved branch strewn with many flowers and fruits symbolizes the Garden of Eden in the Crimean- Tatar art) represents a paradise garden, boundless flowering, endless harmony and perfection. This pattern consists of an arcuate branch, dotted with a large number of flowers and fruits. In modern ethnic costume, the motifs of flowers, fruits, paradise gardens have found their place, taking into account their symbolic context. The original plot is considered to be “the image of sailing ships against the backdrop of the Gardens of Eden. The vessels are presented in the form of a boat with a blossoming paradise garden with the appearance of the domes of the eastern khan’s palaces and mosques” [47, p. 78]. The figures of the ships are different, in the form of an inverted crescent, the letters “P”, the rocker. In all decorative compositions there are blooming flowers, slender cypresses, paradise apple trees grow, in the form of a shamrock, the prophetic bird Rukh is represented (Sirin – among the Slavs). The ship is a symbol of movement, of the way. In the left and right side, stems and fruits with small elements, tell about the daily worries that accompany a person in his life” [39, p. 15]. Paradise is depicted by modern masters in the form of a city located under the spreading branches of a fruit tree (the plant element “badem” almonds, “armutla” – pear is used).

The image of the city with its multicolored domes, striving in high minarets, paradise trees, flowers, animals and birds, the sky strewn with stars and crescent moons (“eye”) became a favorite component of the decorative composition. These motifs can be traced in the works performed in the technique of ceramics, applications, embroidery on clothes and tapestries. The use of warm flowers and delicate floral ornament conveys the mood of joy and kindness. “The family is one of the most important cells of society, children are born here, values are formed, experience is transferred, learning takes place. A special joy is brought by young families who are just beginning to bloom and understand the happiness of family life. The central symbol of the composition is the tulip (a symbol of a young man). Inside the tulip is depicted a rose – a symbol of a woman” [48, p. 47]. “This combination of

images personifies the unity of the male (guy) and female (girl), sealed with the bonds of love. At the base of the composition there is a boat, a symbol of the way and movement” [48, p. 11].

This sign carries “wishes for overcoming obstacles in life and preserving family values throughout life. Fruit-flowers that grow from the central sign are depicted ripe, open, generously distributing their contents for the benefit of prosperity and well-being” [55, p. 56].

V.M. Sheiko considers ethnic revival as one of the main features of the development of mankind in the second half of the XX–XXI centuries. The researcher determines that “the widespread interest in its roots among individuals and entire peoples manifests itself in a variety of forms: from attempts to revive ancient customs and rituals, folklorization of professional culture, the search for a “mysterious people’s soul” to the desire to create or restore their national statehood” [56]. In the context of the above, the revival and further evolution of the culture of the peoples of the Crimea in general and decorative art in particular are relevant not only in themselves, but primarily from the point of view of the development of the full-blooded life of Ukrainians.

The ornament of the tree of life has been common in the art of Eastern Europe since ancient times. Images with a tree of life and a flowerpot, with birds symmetrically located on the sides of the trunk, are found in the embroidery of the ancient settlers of Ukraine. This motif was especially widespread in the “decorative and applied art of Ukrainians in the XVIII–XIX centuries. The eternal tree of life personified the fruitful power of living nature, a symbol of the connection of generations. The roots of the world tree represented the underworld, the world of ancestors; the trunk – life; branches and crown – the world of heaven, the divine world [47]. The world tree, the tree of life, the tree of knowledge and another name was an image that personifies the universal concept of the world, the synthesis of heaven, earth and water. As a world axis, the tree is associated with everything that has axial symbolism. The tree can symbolize the cosmos. Symbols of the tree are a pole, a branch, a column, etc. The tree of life, which grows in paradise, is a cosmic axis that symbolizes unity beyond good and evil. The tree also signifies the feminine: shelter, storage, nourishment, protection, and support” [46].

In the memory of the Slavs preserved the legend of the oaks that existed before the creation of the world. In ancient legends and songs of the Carpathian peoples, it is sung that “even at a time when there was no earth, no sky, but only one blue sea (air ocean) — in the middle of this sea there were two oaks, and on the oaks there were two pigeons: pigeons descended to the bottom of the sea, extracted sand and stone, from which the earth, sky and heavenly bodies were created. Initially, the word oak contained the general concept of wood” [45].

According to the researcher of Ukrainian embroidery S.A. Kitova, “In the overwhelming majority, the images of the tree are interpreted not in a separate form, but reproduce the views synthesized by the folk imagination on the tree as an extraordinary particle of the surrounding world filled with secrets. The tree is a kind of artistic generalization, the result of prolonged

observations, reflections, a diverse assessment of the phenomenon. It is the tree for folk creators that is an indicator of the unity of man and nature” [39, p. 165].

Traditional tree embroidery colors were red and black. Only red could be used. The tree was embroidered with various techniques: surface, decking, vestibule seam, cross. Often, for embroidery of the tree, several different techniques were combined at once, various stylistic techniques were used for greater expressiveness.

The motif of the tree of life is found not only in textiles and embroidery, but also on other objects of decorative and applied art: on pottery, in wood and stone carvings, wall paintings, cornices, arches. “Vases and trees are found in large numbers among the engravings of Ukrainian printed publications of the XIV–XVIII centuries. The trees were plot images, painted at the end or beginning of the text, as well as on title pages”. The main colors used in book ornaments, as well as in embroidery, were red and black.

The Tree of Life – is a common motif of Ukrainian decorative and applied art. The tree of life personified the power of nature, paradise, was a symbol of the connection of generations. The tree has a clear system of construction: it grows from the base — a circle, a semicircle, a triangle, a straight or wavy line — a road. The roots of the tree can be replaced by a vase, often baroque in shape or an anthropomorphic figure. The tree has symmetrically arranged branches either in pairs or alternately. The motif of the tree and flowerpot can be found in almost any kind of decorative and applied art of Ukrainians, it was especially widespread in embroidery. Most often this motif is found in the embroidery of wedding towels. The tree was usually decorated with women’s clothing: hats, shirts, front details of skirts, aprons, jackets, sleeveless.

CONCLUSIONS

The development of culture in modern society – is a rather complex process. On the one hand, there is a tendency of general globalization, which encompasses the entire civilized world, threatening to level national cultures, average or even replace them with a new ersatz culture, pseudo-, drunk anti-culture. On the other hand, there is a growing tendency in the world to preserve and increase national cultural values, to strengthen the self-awareness of each people, to ensure the flowering of its culture, to revive the origins of folk art and its development.

Opposition to these two tendencies is often dramatic. In these conditions, it is extremely difficult to protect the historical heritage of each people, to convey to the consciousness of contemporaries those original cultural values that were deposited in its national traditions, feelings, lifestyle, aesthetic tastes. Traditions that have accompanied humanity throughout its history are a basic part of culture, reflecting the system of values and social norms of society. Society develops due to the traditions existing in all forms of spiritual culture, including in art. “Every tradition – is a former innovation, and every innovation – is potentially a future tradition” [55, p. 173].

In this regard, one of the most important problems is the availability of a resource of

self-preservation, on the basis of which there is a further development of the culture of the people. But before talking about further development, it is necessary to recall the relevance of the process of revival of the Crimean-Ukrainian people of culture, the development of which was interrupted for many years by the deportation of the people in 1944.

This process is important in several aspects: both for the problem of self-identification of the people in the ethno-cultural space of multi-ethnic and multi-confessional Crimea, and for the formation of tolerance, readiness for dialogue, and maintenance of peaceful good neighborliness in the region. Appeal to cultural heritage as a source of cultural dynamics means its reassessment and use in the new conditions of the whole set of cultural achievements of a given society and its historical experience. The development of original types of decorative and applied arts – is a confident step towards restoring the continuity of generations, the cultural heritage of the people, the comprehension of spiritual sources, ethno-cultural memory and traditions.

CHAPTER II. ART AND CULTURAL VALUE OF ORNAMENTAL ART OF KAZAKHSTAN

PHILOSOPHY OF THE ORNAMENTAL ART OF THE KAZAKH PEOPLE

Human beings has been expressing themselves in symbolic forms since ancient times. He perceive the world and as a reflection creates objects in the material world, where the driving force is the underlying spirituality. Thus, a person demonstrates their symbol generating function.

The whole world is full of various objects, signs and symbols. Those signs and images have become the plastic language of ornamental culture. The ornament, as an ancient artifact of the origin of culture plays many sign and symbolic roles, performing the functions of culture Our analysis in scientific research shows that ornamental plastics reflect, first of all, humans themselves. According to scientists, “there is a whole class of symbolized objects and phenomena that are extremely important in the study of man, which have always been studied and designated not by themselves, depending on their inherent properties, but only in certain contexts” [65, P. 116-118].

C. G. Gutova points out that at the stage of unwritten culture peoples had various “non-material” types of creativity: dances, music, theater, which performed aesthetic functions. “The syncretic complex of creativity” stands out as the basis of the sustainable identity of man as a species “homo sapiens.” [66, c. 123]. Whereas Russian scientist E.N. Zinovieva in her analysis points to “the self-sufficient power of the creative act, and asserts that the creation of “aesthetic symbol” emerges from the energy of human life” [67, 12]. In our opinion, this act can arise in the rhythm of human life itself, filling it with creative power and its feelings, expressing all its modalities.

The mission of the ornament is so integral to the person himself, representing the language of his consciousness, that by itself, as a human phenomenon, it materializes in culture as an artifact. The ornament inevitably participates together with a person in cultural actions that are primarily ritual. At the same time, the ornament is a unique chronicle of the life of the people (in our case, the peoples of Ukraine and Kazakhstan), where it is reflected, according to O. Spengler, “the idea of the form morphology” [68, P. 201-202]. Also the ornament preceded the realization of number in mathematics, as in it “the prasybol foreshadows itself” [68, p.205].

According to V. Privalova, “not a single scientific knowledge about a person has ignored the ornament in an attempt to describe it as a non-disappearing phenomenon of mankind, but equally disappearing, since it embraces culture, but at the same time reflects, first of all, the person himself” [69, p.31]. The universality of the ornament, its pervasiveness is studied not only as folk art, but also through the prism of the methodology of various sciences: attributive practice to restore the time of creation of art objects, historical and archaeological monuments, as well as a meta language. Such a complex and really interesting and necessary

in the study can be demonstrated in the structure of the Turkic mobile dwelling - the yurt. According to A.R. Nurdubaeva the yurt possessed a certain structure of spatiality in which each thing occupied its place and the organized surface was the “product of thing” (Fig.9).

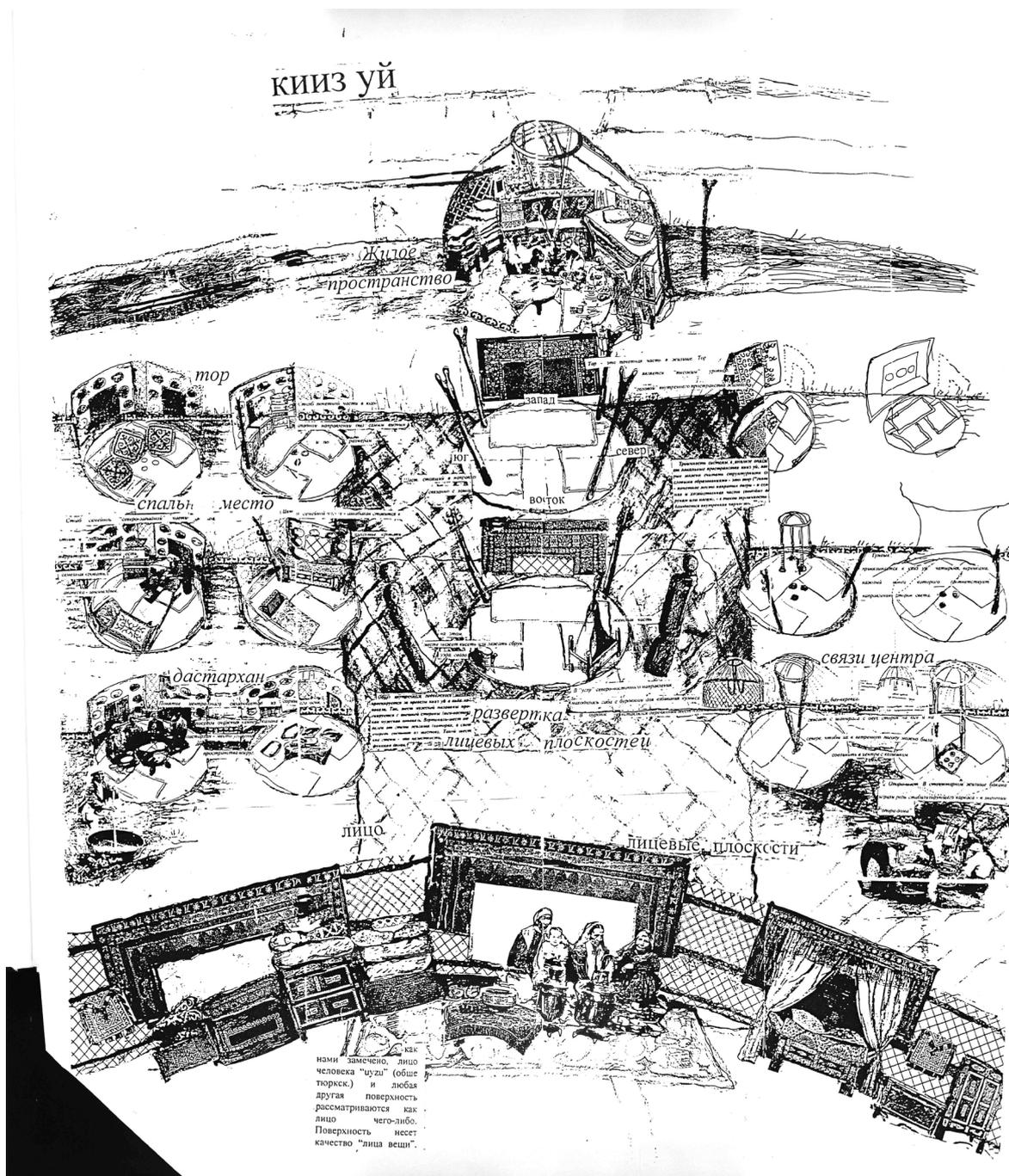


Figure 9 - Structure of spatiality (materials by A. R. Nurdubaeva)

We find a similar idea in G. Abdrakhmanova’s dissertation research, where it is noted that “every felt product corresponding to a certain space in the cosmostructure is symbolically comparable with the world of pitr (aruak), the world of people and animals and the other side” [70, p. 87]. Below figure-10 demonstrates the correspondence of felt products to the zones of the yurt.

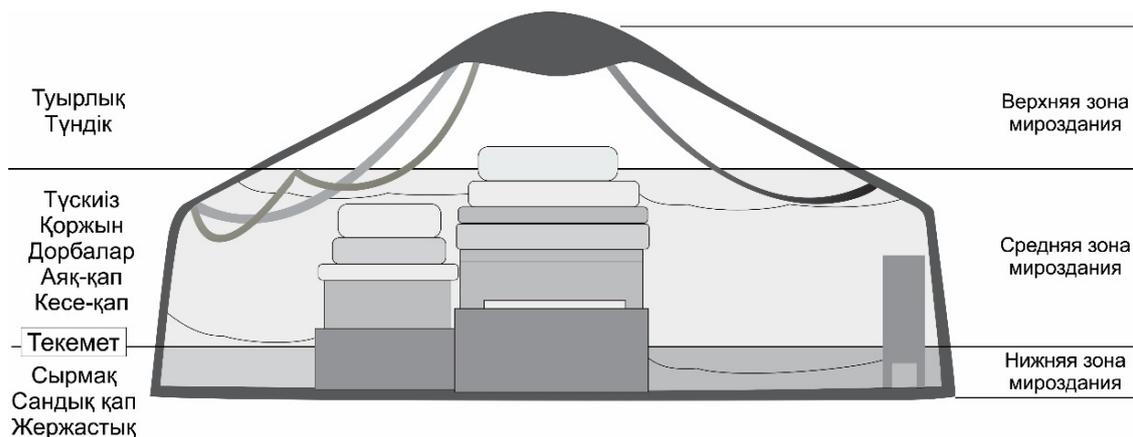


Figure 10. Correspondence of felt products to the vertical zone of the universe in the object-space environment of the yurt (by G. K. Abdrakhmanova)

The formation of felt carpets and their ornamental design consisted of the material possibilities of the economy and the rich inner world of masters. Tekemet is a felted wool carpet, the value of which depended on the richness of the dynamics of the ornamental composition. Complexly intertwined motifs of floral and anthropomorphic signs are revealed through the sharp contrast of monochrome coloring. Color in this piece played a secondary role, the main thing here was the rhythm of the applied pattern. Its inflections, developed branches, the smoothness of motifs represent on the plane the feelings of the master-creator. Complex and unstable world of realities is embodied by stylized elements of artistic craftsmanship. The sprouting strength and unity of the base, in our opinion, is the semantic link of these carpets (Fig.11).



Figure 11. Tekemet bedding carpets (materials by Sh. Tokhtabayeva)

Syрмақ, unlike tekemet is “the most valuable in its design felt carpet, decorated the walls of the dwelling, served as a bedspread, i.e., it has more of a decorative function, although its utilitarian use is not excluded”. [2, p. 36]. The introduction of several pastel colors, the uniformity of bordered elements, fine contour lines enliven this piece of applied

art. Presented as an example *syrmak*, despite the contrast of the main canvas, is perceived quite neutrally. The canvas consists of several zones with their own symbolic and semantic connotations. The central part is saturated with a stylized plant ornament, in the form of a certain tree of life “Aulie agash”, which is located in the Almaty region (Panfilov district, village Aulie-Agash) to this day. The motif demonstrates growth and power, while the thin threads framing the bends enhance the visual effect (Fig.12).



Figure 12 - Syrmak bedding carpet (material by Sh. Tokhtabayeva)

Decoratively-applied product, in the creation of which the techniques of embroidery takes a dominant position, called *tuskyiz*.

The motley, rich, polychrome wall rug united on its field a wealth of colors, shapes, craftsmanship and semantic idea. The sense of rhythm, compositional expediency and unity of coloring gave off a flow of energy charge. In the space of the yurt, several *tuskyiz* hung in a circle formed a rainbow environment, tuning people in the dwelling to a positive, aesthetically correct mode. Such products could use other fabrics, such as velvet and cotton, in addition to felt. This changed their visual characteristics. The compositional center of the rug was always emphasized and highlighted by artistic methods. These structural elements were bigger, richer and more contrasting. The dynamics inherent in the idea of a decorative-applied product appeared due to the bright contrasts and winding patterns. The fine rhapsody of repeating details in prolonged contact gives the effect of continuous movement, which is so close to the spiritual strings of a nomadic man. As Sh. Tokhtabaeva says, “decorative-applied art is designed to aesthetically spiritualize the domestic environment” [71, p. 4].

Types of embroidery (*biz keste, baspa, kenebi*) combined with meaningful structure, inlaid and applique elements were able to surround the cattleman with an unseen world of fantastic illusions. Because not only carpets, but also cushions, blankets, furniture, portable bags, clothes and many other things were covered with such decorative design.

The use of the term “nomadism” predetermines the whole subject-spatial environment of man. A weighty position in this system is livestock as a source of prosperous life-support and harmonious coexistence in the natural environment. According to the opinion of N. Alimbayev, M. S. Mukanov, H. Argynbayev “animal world as a symbol of prosperity, wealth and dignity of man was reflected in the ornamental art of nomads, shaped in a zoomorphic ornament, according to a modern classification” [72, p. 156]. Whereas the elements of the biosphere moved the human mind to the introduction of expressive and graceful forms of the natural in the products of arts and crafts. Thus, the sublimity of inner feelings, experience of emotional state, mental vibration of creators was expressed in plant ornamental motifs.

The same authors add that “the syncretism of trades, crafts and ornamentation is seen”, which was based on the reflection of ornamental art in everyday life, dwelling and interior decoration [71, p. 156].

The same feature is pointed out by E. A. Klodt, who identified parallels between depicted images and their real-life prototypes. He says that “he sees (in the ornament - authors.) the world of surrounding nomadic reality transformed by folk creative imagination” [73, p. 5]. Thus, the natural forms of nature and impressions of them, in his opinion, “peculiarly poetized in the pattern” [73, p. 5]. Emotions experienced, inner lyricism and private excitement thanks to the plasticity of lines, rhythmic composition, color saturation and harmonious fusion found its outlet.

After the loss of magical and deeply ideological content, ornamental decoration of a thing began to develop along the trajectory of saturation of compositional unity and a variety of decorative motifs. The traditional pattern was transformed into a rhythmic organizational way of decorating the surface of articles. Once specially created, artificial language (ornamental sign) of communication and transfer of certain meanings became only aesthetic possibility of surface shell of applied product. The ornament lost its original symbolic and semantic meaning, but retained its own artistic appeal.

On this basis, we conclude that ornament is also a synthesis, which harmoniously intertwines artistic imagery and worldview ideas of the people. Such manifestation of “small” synthesis, when combined with a material beginning, develops into its higher level. This basis, by means of finished products, strengthens the spiritual stereotype of society, enclosed in the ornamental structure. The connection of ornamental decor with the surface of applied objects gives a powerful visual and energetic flow, which becomes another “soloist” in the synthesis of the object-spatial environment of the dwelling.

M. Sultanova believes that “ornament is a developed specific code and image form, which allows to preserve and transmit the quintessence of creative potential of the entire

ethnos”, adding that it is “free in time and space”. [14, p. 159].

Polychromy of colours and surface dynamics of applied products in the interior of the yurt excite the inner peace of the soul with their emotional sounding, forcing the imagination to work on other folklore works (Fig.13). Compositional structure of carpets in the lower zone (syrmak), thanks to strict geometricity, softly and imperceptibly flow into the lattice vertical of *the kerege*. Its plaited and semicircular wooden bars rising up were lost in some places under the abundance of colored tuskyis and tekemets, korzhyns and various dorba bags, while near the threshold, combined with the carved mass of the door, the kerege demonstrated the statism and reliability of housing. The linking of the thin lattice and the doorjamb was carried out with no less bright ribbons, which scrolled in a spiral without disturbing the harmony of the rhythm. Thus, the ideas of unity and integrity were manifested in many details of the spatial formation of nomads. Cultural perceptions of the people based on such ideas formed the layer of artistic and aesthetic standard. Which poured out in the creative activity of masters to create not just a thing for the environment, but also “molded” its “cultural shell”.

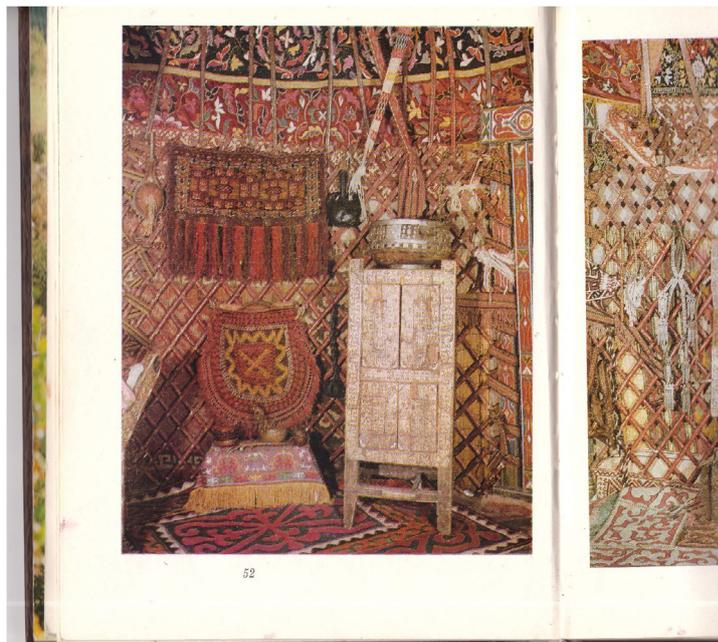


Figure 13 - A fragment of the interior of the yurt (materials by M. S. Mukanov)

“The ideal plane is a plane without perspective”, as cited by M. C. Esher A. Kazhgaliuly [75, p. 202]. Based on this idea, he substantiates all ornamental compositions of traditional Kazakh products. The lack of perspective, volume transitions and shadow reflexes are essentially the central canons of national ornamentation (Fig.14). Contrast and nuance combinations are composed of independent elements, docking into the harmony of integrity.

“Ornament is not a treasury of forms, but a treasury of relations expressed by means of “pure” (sign-symbols) or not quite pure (sign-indexes) forms. [75, p. 245]. This tells us that ornamental art of the nomads not only in the Southern regions, but also all of Kazakhstan and probably Central Asia was built on a trajectory of saturation of polysemantic relations. Each element in the form of a semantic grain, transforming into a motif, carried in itself interdependent combinations. For example, “the triangle motif is extremely widespread in nomadic culture: it is reproduced on the front surface of quilts, pillows, a felt overdoor, etc. Perhaps, such a persistent occurrence of the triangle image in the yurt interior, its pronounced protective function aimed at ensuring and preserving prosperity - grace, associated primarily with the idea of fertility, is due to archaic ideas about the triangle as a symbol of the female body” says N. Shakhanova [4, p. 23].

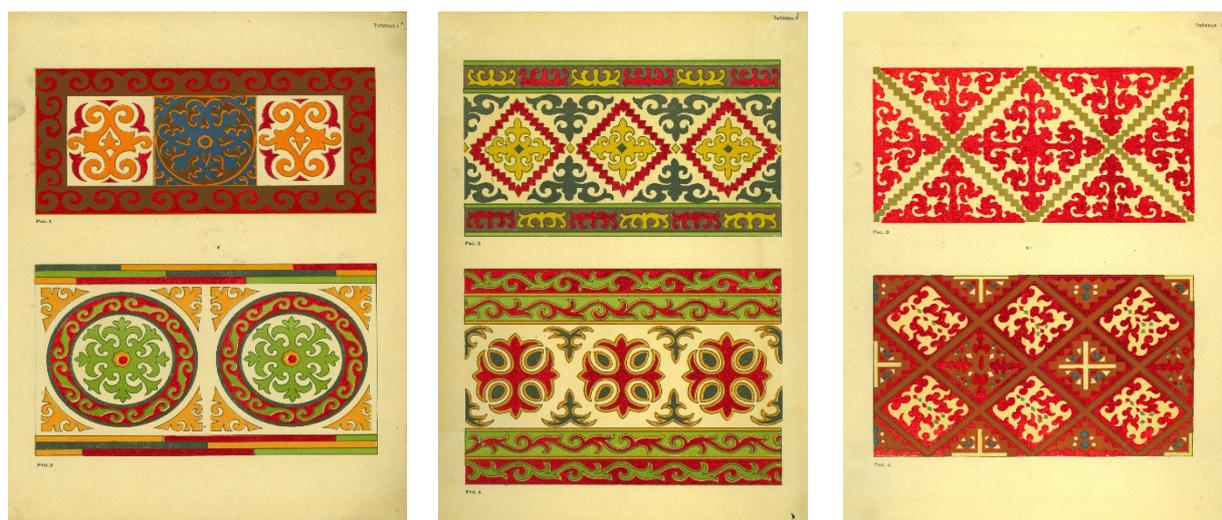


Figure 14 - Sketches of ornamental motifs on carpets of Kazakhs, artist E. A. Klodt (the beginning of the 20th century)

Discussing the role of patchwork in the living environment, A. Dzheksembaeva notes their “not only service functions, but also an important semiotic status, acting as amulets and mediators - transmitters of goodness, health and well-being, carriers of the best qualities necessary for man in life” [76, p. 80].

This is only a small example of interpretation of the ornamental form on the surface of applied items, but the symbolic and semantic load of it is extremely high. In the field of scientific research we cannot include a detailed consideration of ornamental connections, but the given judgment reveals deeply connected spiritual beliefs with material manifestation.

Exploring folk arts and crafts, Yu Arbat wrote that “folk art is particularly characteristic of figurative power” [77, p. 10]. Indeed, all the creation of the people is built on representations originating from the origins of antiquity. The spatial field of ornamental plastics was also formed by the fusion of spiritual imagery in material execution. The nature of the synthesis of the patterns was built up gradually, layered in stages, complicating the transmitted cultural text. The content side of the synthesis from a private thing to the general spatial denominator expanded and was enriched with new, sometimes borrowed, elements of the era.

Referring to the original thoughts of Mashhur-Jusup Kopeev, a group of modern scientists (K. Zharikbaev, A. Olzhaeva, M. Akhmetova), cite his statements about various forms of cognition of the surrounding reality by a human being who is constantly on the move (nomadic). In this classification, vision is the first form of “translator, which connects the outside world with the inside world, informing the brain of the phenomena that are inaccessible to it. Only then “the ability to analyze, represent and reproduce is included” [78, p. 138]. This tells us that a person of “movement” or “not static position” needed a space supporting this state. The form of the dwelling, the object filling, the colors, the ornamental plots, the raw materials used and many other things had to comprehensively “follow” it. Non-compliant nomadic formations remained in the possession of urban dwellers or were forgotten altogether.

“The fundamental codes of any culture, governing its language, its schemes of perception, its exchanges, its forms of expression and reproduction, its values, the hierarchy of its practices, determine at once for each individual the empirical orders with which he will deal and in which he will orient himself. [79, p. 37]. This is how M. Foucault clearly positions people’s life situation. It follows from this that the specificity of the nomadic population’s perception of space was significantly different from that of the city dwellers of that time. Bek Ibraev also spoke about it, emphasizing that the philosophy of nomadic people “is positioned by a specific form of space perception – “domedness”, as a certain “stereotype of description of the leading spatial sense in the steppe” [80, p. 15].

Thus, we see a rich history and philosophy of the people, which is reflected in the ornamental plastics of folk art.

One of the first authors who purposefully studied Kazakh applied art was S.M. Dudin, one of the greatest historians and theorists of Central Asian art. In 1901, the journal “Zodchyi” published his work “Woodcarving of the Kirghiz”. In 1905 he published watercolor paintings of woodcarving, incrustations, and ornaments. After the revolution S.M.Dudin published a theoretical work “Kazakh ornament” - the result of many years of study of the Kazakh national art [81]. Now his drawings and compositions are stored in the Research Museum of the Academy of Arts of Russia.

The German researcher R. Karutz, who came to Mangyshlak to study the life, culture and art of the Kazakhs and Turkmens, was an enthusiast of Kazakh applied art [82].

Kazakh carpet ornaments were studied from life by A.E. Felkerzam, the author of the work “Old Carpets of Central Asia”. He described more than twenty carpet patterns. Art historian V.M.Chepelev was the author of the articles “On art of Kazakh people” and the foreword to the album “Kazakh national ornament” by E.A.Klodt [73].

Under the leadership of A.Margulan in the republic began purposeful study of the history of the Kazakh people, its culture, art and everyday life. The contribution to the study of decorative-applied art of the Kazakhs by such researchers as T. Basenov [83], M. Mukanov [84], H. Argybaev [85] and others. They gave a scientifically grounded picture of the emergence and development of Kazakh applied art, revealed the essence of ornament, symmetry, balance of background and pattern, color relations and compositional associations, etc.

But despite these scientific works research work in the field of applied art is still far from complete, waiting for their researchers, especially now.

In the storm of socio-economic transformations, in the difficult years of disasters, people kept their art nationally distinctive and preserved it to this day. The invalidity and harmfulness of the “theory” of the disappearance of applied art with the appearance of factory products is obvious. Today the viability of this art is no longer in doubt.

The life of nomads in a constantly changing environment made corresponding demands on the fine art, which was closely connected with their everyday life. Carpet weaving and making household items from felt are known to many peoples of Asia and Europe, but they were the most developed among nomadic peoples. A well-known fact about the ban on the image of people and animals in Islam, was fully embodied in the beauty of ornamental plastics. The term “ornament” means a pattern (decoration), built on the rhythmic succession and arrangement of elements. The ornament was always and everywhere. Researchers have noted that “Kazakhs live in the world of ornament. The surrounding reality is poetized by them in a peculiar way in a range of patterns. Carpets, utensils, dishes, weapons, clothes - everything is lovingly covered with ornaments” [84]. Masters knew that ornament has a strong emotional impact on people. It is inherent in conveying feelings of joy and sorrow, love and happiness. Turning to the Kazakh ornament, it is possible to note that almost each ornamental skein considered in isolation, separately from compositions and complexes of products and constructions, has the direct prototype in earlier art traditions (Fig.14).

These are the countries of the Middle East, the Mediterranean and Central Asia, where ornamental plasticity has occupied a central place in the organization of the surface of the products of applied art since ancient times. The ancient ornaments and motifs of the ancient ornaments, besides solving private and local issues, can be seen as old and fruitful cultural contacts, in the development of trade relations between countries, which certainly influenced the development of arts and crafts of the Kazakh people. However if to consider not the separate elements and motives, but “full complexes and ensembles” it is possible to notice that ornamental system of Kazakhs has the strongly pronounced national specificity. The Kazakh ornamental motifs are extremely numerous, they preserve the features of different

eras and styles not only in form, but also in technique. The basic patterns can be divided into geometric, vegetative, zoomorphic, cosmogonic, which were used throughout the XVII-XX centuries. The combination of basic patterns formed a mass of derivative” [83, p.13-18].

The development of ornamental art took place under the influence of the environment, taking into account the needs of nomadic life.

The best products are characterized by harmony of composition, clarity and frequency of ornamental forms, accompanied by remarkable ingenuity and virtuosity of plane segmentation. Kazakh ornamental art avoided small and intricate forms, and its elements are represented by relatively large silhouettes. Characteristic features of Kazakh ornaments used in carpet weaving are the equality of area pattern and background, the dominance of ornament metrics in the vertical axis, the clarity of pattern and limited use of colors. There is a great variety of Kazakh national patterns and ornaments. They are created by folk craftsmen originally and creatively, with great love. Nomads’ way of life and environment completely manifested in these patterns, where one can find the “trail of a camel’ (tuye taban), and “ram’s horn” (koshkar muyiz), “bone” (zhilinshik) and “spine” (omyrtqa) and “dog tail” (it kuiyryk) [86, p. 86] and many others (Fig.15). Ancient magic symbols in the form of geometrically regular figures, symbols of celestial luminaries, motives of vegetative character - flowers and trees could be found very often in carpets, which indicated that they sometimes belonged to a certain clan or zhuz. The specificity of our Republic, its vast expanses determine the style and names of ornaments, the geography of their origin. Masters of ornamental art from southern Kazakhstan feature a style that uses ram’s horns and geometric shapes together. In such regions as Northern, Central and Eastern Kazakhstan the style of zoomorphic cut is suppressed, and in the Western Kazakhstan the successful style of ornament is born - zoomorphic with floral. Different elements of ornament in different regions had their own secrets of production and names. It is practically impossible to cover completely all names of ornaments or give characteristics to each of them, as each creator himself gives his ornament a distinctive name.

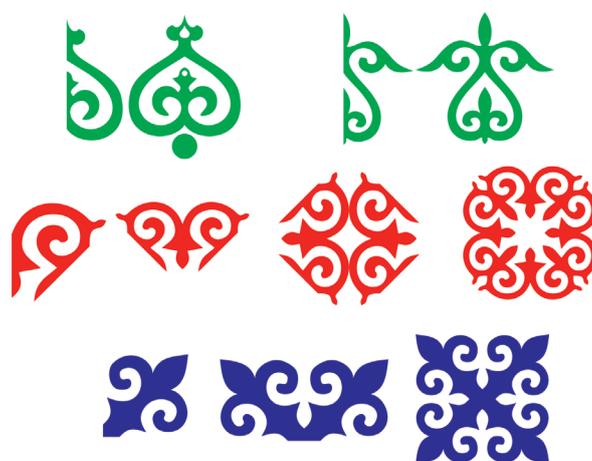


Figure 15 - Sketches of Kazakh national ornaments (materials of A. Nauryzbayeva)

A craftsman was respected by the people and considered a respected person. To become a true master, it was necessary to study applied skill for a long time. S.B. Bronevsky who lived long among the Kazakhs, studying their life, has repeatedly noted “diligence Kazakh girls, diligently and skillfully engaged in applied arts and embroidery.

In the structure of the Kazakh felt carpet there is always a “kol” and “jiek” - the center and edges. That is, the square of the central field of the syrmaq is bordered on all sides by strips of borders. With few exceptions, the traditional form of the Kazakh carpet is rectangular. The ratio of sides is usually 2:5. The four sides of a carpet can mean four sides of the world “through which the rebellious Korkyt wandered” [87], [88, P.90-91].

The peculiarity of the color side of Kazakh art products and carpets is contrast. The predominance of a single color in the Kazakh national ornament emphasizes its aesthetic strength, vitality, truthfulness of the image, the greatness of human skill. The successful combination of colors and their consonance form the basis of the ideological and emotional impact of the ornament on people.

In constructing an ornamental composition masters of fine taste, sought to create a decorative wealth through the variety of directions, the scale of ornamental motifs, the nature of textures Original samples of embroidered products are felt mats: “kalauysh”, “komsha”, replacing the function of bedspread, most often in such products used felt coral and white colors, where embroidery colors are performed in pins. Patterns are performed in combination with patterned stitching in the form of spiral curls, geometric patterns. “In general, the Kazakh woven products are characterized by the predominance of red color in the coloring, the dominance of geometric patterns, which is associated with the technique of execution” [89].

Even a cursory review of the history of Kazakh applied art reveals the complexity of its composition, the deep antiquity of its origins, and the significant age of development of many of its components on local soil, associated with the mentality, way of life and nomadic life of the steppes.

VISUAL IMAGERY OF ORNAMENTAL ELEMENTS OF DECORATIVE AND APPLIED ART OF KAZAKHSTAN

Decorative and applied art of Kazakhstan is a rich cultural heritage, which absorbed and preserved the most diverse origins of the worldview. We see the elements of plant forms, stylization of zoomorphic motifs, precisely calculated geometric symmetry, laconic interrelation of the general and the particular. Such proportional unity tells us that early nomadic tribes strictly followed the detailed transfer of external resemblance of the real object form (living and unreal) and its spiritual-content content. In our opinion, it is this artistic and design approach to the creation of ornamental art that was able to give this type of folk art its uniqueness.

The visual imagery of the national Kazakh ornament is a complex interweaving of the real and the unreal, the material and the spiritual. All of this is reflected in each motif and each transformed form. The most common and most used in traditional applied art patterned elements create an atmosphere of national spirit. Artistic work on the transformation of natural forms has always been accompanied by the idea of giving the motifs a symbolic value. Such informative heritage plays a decisive role in the formation and formation of ethnicity. Here, in our opinion, of particular interest are the reasons of formation, formation and stage-by-stage development of ornament as an expression of the people's worldview in symbols, representing a complex historical, cultural and art history problem. The stylistic features of ornamental art inherent in the nation are closely intertwined with its culture, the perception of beauty and national identity, so scientists, art historians and cultural studies directly correlate it with the life and home life of each particular nationality.

Ornaments are a type of ancient folk art. The origins of this art come from ancient times. The plot content and name of ornaments have changed and improved accordingly to the peculiarities of life orientation and life of people in each new era. With the level of development of each era changing features style of masters - creators of ornaments. If to speak in a language of ornaments, they store still a lot of not solved secrets. In other words, the totem and magical symbols and meanings of many ornaments have not been scientifically proved yet [90, p. 5-10]. One of the mysteries of the emergence of semantics helps to reveal L.F. Fokina "Along with realistic images of animals primitive man begins to use in the transfer of the surrounding world conventional signs, combinations of lines, similar to geometric figures. Thus laid the foundations of mathematical semantics. Schematization of realistic image gradually leads to abstract geometric representations of these symbols that form the basis of ornamentation as a method of decoration". [91, p. 12].

However, the genesis and dynamics of the development of this aesthetic phenomenon is not a subject of special study. For a long time, mastering and realization of the specificity of the art of ornament has been limited to artistic practice. In the period of emergence and formation of theoretical understanding of the nature and specificity of different types of art, ornament as an independent, autonomous object of theorizing has not been singled out. An important aspect for understanding the aesthetic sense and specific features of ornament imagery is the etymology of the terms "ornament" and "decoration" based on indirect sources, aesthetic treatises and separate fragments relating to the relationship between the categories of "beauty" and "decoration", reflecting the criteria for decorating at different stages of the development of artistic culture" [75, P. 6-21].

Having originated in the depths of primitive society, ornament has passed a long evolutionary way before it acquired aesthetic social needs, elements of artistry. The harmony of perfection, a certain order, the dynamics created by the rhythm of running motifs is a consequence of the perception of artistic exploration of the world, creative reality. "Any ornament is simultaneously complex and easy to perceive. The ease of perception of an

ornament is based on harmony and proportionality of parts; the complexity is due to the structure and the number of constituent elements" [75, p. 134].

The dominant position of ornament in Neolithic aesthetic culture that reached a great variety of forms was replaced by the development in the plastic arts of representational forms proper, the dominant and cognitive importance decreased, but the important ordering and decorating role in the system of plastic art was preserved forever. "Each epoch, each style, each consistently revealed national culture developed its own system of ornament; therefore, it is a reliable sign of belonging of works to a given time and to a given country" [86, p. 24].

One of the first authors who purposefully studied Kazakh ornamental art was the German scientist R. Karutz [82], who visited Mangystau in the very beginning of the 20th century, after the October revolution, in the 1920s, when the policy of "nativization" which touched not only the state apparatus, but also the sphere of culture, a special work devoted to semantics of the Kazakh ornament "Among the Kirghiz and Turkmens on Mangyshlak" was carried out, in which attention was paid to the theory of the image of ram's horns as the basis of the Kazakh ornamental art. "However, having obviously exaggerated a role of a horn-shaped curl, R. Karutz reduces all variety of ornamental art only to animal motifs, explaining it by an all-presenting role of animals in life of nomads. Such exaggeration of a role of separate ornamental compositions has not allowed him to understand and estimate in full an essence and genetic roots of the Kazakh ornamental tradition. The conclusion of R. Karutts about the Iranian origin of the Kazakh ornament based on the observed similarity of some ornamental motifs seems to be disputable. Moreover, due to the fact that the author considered the Iranian samples of the late Middle Ages period, he defined the Kazakh ornamentation as a phenomenon formed not earlier than that period" [90-35].

In this regard, a number of researchers (T. Basenov [3], I. Ibraeva [14]) were concerned about the origins, characteristics and symbolism of the Kazakh ornament. The extensive use of archaeological material allowed I. Ibraeva to identify in the Kazakh ornament both original features and formation of the ornamental system of the content side of the Kazakh ornament.

Continuing the theme of the content side of the motifs, let us take for example the simplest (in the sense of reproduction, however, far from being simple for analysis) pattern, called by the Kazakhs "synar muyiz", which plays the final role in framing the composition of the carpet. M.S. Mukanov translates "synar muyiz" as "one horn", but it is an inaccurate translation. The word "synar muyiz", i.e. single or deprived of a pair. This also applies to the allomorph "synar" - pattern "synar okshe", translated by M.S. Mukanov as "heel". [2, p. 67].

Repeating the mistake of R. Karutts some authors consider the nomadic Kazakh culture not as valuable itself, but only as a particular offshoot of the Iranian culture, which was largely justified by the scarce archaeological and ethnographic data of that time already in the twentieth century. For example, E.R.Shneider, denying the originality of Kazakh

ornaments and the artistic uniqueness of Kazakh felt products, wrote: "Kazakh ornamental art represents ... an originally developed cross-section of the pan-Turkic art culture ... the roots of the latter came from the Iranian world" [91, p. 86]. Formulating the definition, analyzing the symbolism E.R. Shneider reduced all the richness of Kazakh ornamental art to the motif of Iranian "world tree", thereby emphasizing the connection of nomadic culture with the culture of the Iranian world.

A certain omission of research work in the study of Kazakh ornament is an excessive reliance on the relatively modern names of ornamental motifs and elements, without taking into account all sides of the complex nature of formation, the iconic images of the decor. Hence the domination in deciphering the ornamental motifs of the "ram's horns" decor originally expressed as a supposition, and subsequently became a dogma, sometimes driven to absurdity. "Perhaps, there is only one object of Kazakhs surrounding reality, moreover, playing a huge economic role, where they invariably met a spiral, it is a ram with horns... In motif we dealt not with a spiral line indifferently invented or copied from any object and received name "ram's horn", but with deliberate representation of this horn" [94, p. 157].

The spiral line is a zigzag, water, an element with a strong protective property. In the minds of the Kazakhs, it is also associated with the image of a snake, the underworld, and water. Reproduced in different variations: in the form of a wavy line, a coiled spiral, sometimes in the form of fish scales. Widespread in the decoration of clothing elements, carpet weaving, embroidered products.

The range of associated meanings of the spiral sign ornament is very wide. Any ornamental system consists of recurring motifs, just as "an algebraic alphabetic expression can imply any particular number. At the same time, all these meanings have the right to life and attention as long as they do not contradict the structure of the basic relation" [75, p. 134]. Alibek Kazhgalyuly, cites in confirmation the judgment of the German scientist H. Kühn, made on the basis of analysis of the art of prehistoric Europe. "The spiral means return, arrival and departure, birth and death, sunrise and sunset, emergence and death. The spiral has no beginning and no end, it is an image of birth and water, waves, movement, top and bottom, heaven and hell, Yang and Yin" [75, p. 65]. In this connection the arguments of another researcher are not less argued "from the spiral ancient drew the alphabet of their first abstract concepts, and the spiral embodied the basic laws of nature, their relationship, logical thinking, philosophy, culture and worldview of the ancients. In 1698 the Swiss mathematician Jakob Bernoulli performed a surgical operation on the spiral: he cut it in half, through the center, straightened the resulting segments and obtained a kind of harmonic scale. It is submitted to mathematical analysis. Thus was born the famous law of the "Divine Proportion", or as mathematicians call it, the "Law of the Golden Number" [95, p. 255]; [96, p. 122].

Returning to the issue of semantics of ornament and researching the roots of Kazakh folk art, you cannot ignore the fact that some researchers have analyzed this issue since the

Scythian period, which certainly left a significant mark in the culture of the steppe nations and in particular the Kazakhs, but not the starting point. "The basis of the ornamental system, the structural basis, which determines originality, specificity of the Kazakh nomadic culture was laid much earlier, confirmed by such monuments of the ancient culture as petroglyphs, Neolithic ceramics, jewelry, metal items of the Bronze and Iron Age and other numerous examples". [97, P. 95-98].

The study of semantic meanings of the ornament revealed its "close connection with the ideas of the world, formed, of course, by the economic way of life. This problem is closely related to the previous one, because in order to classify, one must first "recognition", "identification". [98, p. 99].

Some researchers offer a comprehensive comprehension of the meaning of ornament at the emotional level: Armenian researcher Zetor Tarayan developed the theory of "semantic qualities of ornament", which is understood as "those of its features that evoke certain moods", namely: size, color, entropy, rhythm, symmetry, smoothness, fractured lines, etc. [99, p. 76]. Considering the semantic meaning of some elements of the Kazakh ornament, for example, known in the literature under the term "koshkar muyiz" (ram's horns), as well as the degree of "autochthony" of the main traditional motifs of the Kazakh ornament we came to the conclusion that most of the Kazakh researchers speak for the doubtless local origin of the specified motif. And also for the deep antiquity of the ornamental plots which have reached our days.

By means of a limited visual series (for example, one or another ornamental motif) it is possible to express several different, unrelated ideas, that is, we are talking about polysemy, multiple meanings of the ornament. Therefore, it is erroneous to rely only on the title of a picture or on the comments of skilled masters, because: the names of patterns are always more than ornamental subjects (for example, a wavy line is denoted by words su (water), zhylan (snake), irek (zigzag), etc.) [100, P. 115-125].

The names appear much later than this or that plot, often based on a superficial external analogy. Folk ornament is no longer seen simply as an ethnographic fact, a phenomenon that exists or has existed, but as a historical and ethnographic source, often an ethnic identifier, a kind of key to understanding ethno genesis.

A number of authors, while making the thesis about the stability of the ornamental system, its invariability in various types and kinds of arts and crafts, explain it only by religious reasons: "With the establishment of the dominant ideology of Islam, images of living beings are almost completely banished, almost the only decoration of objects is stylized ornamentation" [101, p. 134].

Comprehension of centuries of experience in the functioning of folk ornament should be considered, in our view, in the inseparable unity and integrity of its components.

Harmoniously executed ornaments, which are a folk treasure, truthfully reflect the history, traditions, customs and life of the people. It is a kind of chronicle of a sign medium.

Reproduction of the ornament was subordinate to certain rules. "For example, ornaments, applied to the headdress, were not used on outerwear, on pants. This is explained by the following. For example, the "dog-tail" ornament was never used on the headdress. The ornaments in the form of flowers or a swallow were put on girls' outerwear, dresses. Ornaments in the form of a ram's horn, an arrowhead, an eagle were put on boy's clothes" [97, p. 45].

Accessibility of the image of straight lines, played the role of the dominance of geometric ornamentation: square, circle, semicircle, oval, zigzag lines, rhombus, triangle, cross and their various variations. Symbolism of shapes was endowed with certain signs, representations about world structure, easily remembered, for example, square - earth, circle - sun, triangle - mountains, swastika - sun movement, spiral - development, movement etc., but they most likely carried informative function about belonging to this or that family, yet did not possess decorative qualities for objects (often were covered by ornaments the parts of objects hidden from human eyes - bottoms, backs of ornaments, amulets, etc.).

Throughout history, we encounter an infinite variety of ornamentation: geometric, vegetal, zoomorphic, astral, epigraphic complex, etc., from simple connections to complex intricacies. The ornament can consist of plant and zoomorphic, object and objectless motifs in the ornament are intertwined and articulated naturalistic elements with stylized patterns.

N. Voronchyhyn cites four main functions of the ornament formulated by one of the largest Czech researchers of folk culture Josef Vydra: "1) constructive - it supports the tectonics of the object and affects its spatial perception; 2) exploitative - it facilitates the use of the object; 3) representational - it increases the impression of the value of the object; 4) mental - it acts on a person with its symbolism and thus excites or soothes him". Ornament in folk culture and art was always for the benefit of the cause, and its interpretation, in fact, corresponds to the principles of modern aesthetics" [102, p. 77]. One of the difficult problems in the study of ornament, is the difficulty in deciphering and dating its original origin, as well as belonging to a particular ethnic group.

This art, emphasizing the uniqueness of the people, develops together with it. Folk masters were able to find a worthy role for each ornament. Ornaments made in ancient times on the rocks, wood ornaments over time began to decorate koshma, alasha, carpets and other household items. Thanks to the clan signs with a certain meaning, tanba, various information was passed on. According to ethnographic data, prototypes of tamga were also the simplest geometrical figures (circle, square, angle, triangle, etc.), sacral pictograms, birds and animals, household items, tools, weapons and horse harness - peculiar bearers of information generated by certain vital necessity. The art of decorating is one of the directions of applied art. There are many methods of applying ornaments: embroidery, stitches, felting, blindstitching, lace sewing in tandem with the selection of color palette. There is no industry where such methods as weaving, knitting, planing, sewing, dyeing, bone inlay, silvering, embossing are not used. They are widely used in everyday life, in manufacturing,

in construction, in the field of culture, in architectural art and play an important role in the development of world art.

Very important for the theoretical understanding, in particular, of the typology of ornament became, as is known, the works of S.V. Ivanov, who proposed “to correlate the ornamental complexes with certain groups of household objects” [100, p. 166]. “This principle lies at the heart of the fundamental study of peoples” [98, p. 44].

The idea of rhythm and symmetry is considered by most researchers the key in understanding the construction of ornament, “one of the important factors of form beauty, and it is repetition, symmetry that distinguishes ornament from the simple decoration of an object” [103, p. 215]. The study of symmetry of ornament has given the basis to some researchers for new ways of study - the structural analysis of individual forms with the help of mathematical methods. “The fundamental feature in the study of structure by some researchers is considered the compositional structure of the ornament, as its most conservative part, in contrast, for example, to the technical methods of execution or materials” [75, p.10-11].

A number of researchers (N. Orazbayeva [98], M. Mukanov [84], A. Margulan [90], U. Dzhanibekov [104]) followed another way: they gave a detailed and explicit description of the works of Kazakh craftsmen, simultaneously offering the reader their own views on the interaction of cultures and an explanation of the meanings of ornament. The disadvantage of such works of the Kazakh researchers is the tendency to make their own history older and to study it separately from the history of other peoples of the region, considering it within the borders established by the Soviet power. Given that the meaning of individual elements is very controversial, and elements from different groups are often combined without regard to their meaning, the question arises about the meaning of such classifications, which are not supported by formal typology.

Let us consider the semantics of the elements of the Kazakh ornament in more detail. For example, the wavy line was defined in different ways (variants: horse gut, saw teeth, snake, water). There is a probability that, in each particular case, it is exactly as the master or mistress says. But perhaps such motif, as well as the pattern “bitpes”, “baldak”, spirals, “alabas”, whirling rosettes symbolize movement, mobility, the inexorable course of time, always ready to migrate. According to U. Dzhanibekov [103, p. 28], a similar idea is symbolised by such motif as the “curly stem”, built on an alternation of S-shaped elements. The S-shaped symbol of A. Kazhgaliuly [75, p. 300-320]. Remembering that such element was found in the decoration of the Golden Warrior from the Issyk barrow, and rightly attributing its occurrence to the Eurasian animal style, it is believed that this element can be understood as a beast of prey (generalizing structure), or as a tortured hooved animal (doe, deer) in a moment of agony - turned 180° degrees, i.e. S-shaped, which is typical for depiction of transition from real to other world [105, p. 75].

In general, such a question as the semantics of this or that ornamental motif, for

modern researchers is both difficult and desirable at the same time. Difficult because most of the true meanings (if we assume that they existed) were lost long ago, and researchers in most cases have nothing to do but to show their imagination and enrich ethnological science with another beautiful, but practically useless science.

CONCLUSIONS

Ornamental art can be considered “a chronicle of folk culture”, written through the language of ornaments. [106, p. 328]. Strict adherence to the principles of symmetry, rhythms and composition reflects the history of the people, their joys and sorrows, aspirations and problems, years of trials and victories.

In ornamental compositions, color symbolism plays an important role, and it follows that the combination of colors in the ornament is important - they must alternate in a certain order. A disorderly distribution of colors, even in the most original ornament can make it gray and unimpressive. The sequence of colors in the ornament is subject to the logic of its content, and the choice of colors is always associated with the ethnographic history of the Kazakh people and has a symbolic meaning. The choice of background colors and patterns determines the composition. No less interesting is the symbolism of color in Kazakh ornamentation. “The category of white in the background of a product and in the main drawing is a symbol of white way, truth, happiness, red - fire, scorching energy of the sun, love, black - strength, greatness, power, as well as purpose, well-being” [107, p. 7]. The peculiarity of color is the successive alternation of several colors. This technique creates the impression of iridescence, shimmering color, gives the ornament a decorative effect, attracts the attention of others. The choice and arrangement of colors in the ornament reflects the historical ideas of each nation about the world, its aesthetic taste and national characteristics. The ornament in the works of modern arts and crafts is distinguished by its gracefulness of form, richness of color, and generalization.

Our analysis, gives an understanding of the philosophy of the steppe people, where the material world and the surrounding reality is transformed into the figurative language of forms. The artistic interpretation of the Kazakh people introduced into the ornamental plastics a complex multifaceted idea of life, where the hierarchy of the upper (divine), middle (earthly, living) and lower (underground, afterlife) worlds is structured. The multifunctional system of human life and activity is “treated” with aesthetic functionality. Polysemyoticism became a way of reflecting the rhythm of time, visibly embodying the deep ideas of its epoch about the nature of the surrounding world.

CHAPTER III. CONTEMPORARY CONCEPT OF POSTER ART BASED ON ORNAMENTATION

CONCEPTUAL FRAMEWORK OF MODERN POSTER ART

The modern concept of the poster assumes a dialectical position in which content and form are one in the field of artistic creation. These categories are leading for culture as a whole, reflecting the essence of its development at certain stages. If we proceed from the classical definition of content, in its most general form it can be presented as a unity of internal processes, properties and connections of the object, the interaction of its elements among themselves and with the environment, which condition its existence, development and replacement of one by another. The form is a way of expressing the idea within the historically and socially determined set of means of its expression. The form acts as something more than the structure of a cultural object, it becomes the form of its existence, the way of its existence. The relative independence of form and content enables to actualize in them, for example, the tradition, the innovation, the elitist, the mass, and, moreover, to turn either form or content into the way to express the main idea of culture during this or that historical period.

In modern Kazakhstan, among specialists engaged in designing posters and other varieties of applied graphics, the issue of searching and preserving national artistic and philosophical roots in the contemporary art, as well as the problem of determining the degree of its national identity, is quite acute. Over the last few years, Kazakh graphic artists and designers have increasingly turned to the artistic and philosophical heritage of the past. A new tendency was outlined in the State program “Rukhani Zhangyru”, which is translated as “the renewal of the spiritual component” of our people. In our opinion, it manifested itself quite fully in the art of the poster.

The basic principles of the Kazakh artistic and philosophical traditions exist today as factors in constructing a poster composition and composing its artistic image, having a decisive influence on all stages of its creation, from the conception to the choice of placement of the finished work. Speaking about the modern Kazakhstani poster, from time to time it is worth turning to the heritage of the classic Kazakh fine arts and its philosophical foundations, since they are often the source of inspiration for today’s poster artists, designers and painters. Thus the composition of the modern Kazakhstani poster, while absorbing many principles of Western art, has also preserved a number of unique national features, but at times clearly present in its new artistic form.

Traditional for both classic Kazakh art and contemporary art is the artist’s special attitude to the space of the sheet. The presence of ornamental art in the space of the modern poster is thought out by the authors with special attention and care. The elements of the modern poster (infographics, text, typography) and the areas free of them (the place of the ornamental art) usually work with equal force, and sometimes with a preponderance

in favor of the latter. A particular vision of emptiness in the work is closely related to the traditional Kazakh perception of the world. A similar approach can be seen in the works of poster art of Ukraine and Kazakhstan.

Ornamental art as a criterion for the functionality of the object has long been deeply rooted in the Kazakh worldview. This understanding of “dynamic” space - both in the poster and in many other genres of Kazakh traditional contemporary art - has been preserved precisely in line with the national vision of the environment.

The idea of ornamental art has become the basis for the principles of creation and criteria for evaluating traditional cultural heritage. A work is not considered full-fledged if the creator (artist, craftsman) has not put into it his own vision of culture in all its dimensions. Paraphrasing the above thought, we can say that the form in art determines the nature of the perception of the work, and the non-form determines the fundamental ability to perceive it. This principle is applicable today to the modern genres of fine art and graphic design, and in recent years can also be seen in many works of poster graphics. Here the traditional understanding of ornament and space, as well as its function is inextricably linked to the two dimensions of this space: planar and out-of-plane, i.e. with a proper planar counter-form in the composition and with some hidden essence, spirituality, not described by words and not expressed by images (Fig. 16).



Figure 16. Combinatorics of Kazakh ornaments (materials of A. Nauryzbayeva)

In traditional national applied art, the philosophy of ornament is what precedes the world and all its diversity, and what opens before the internal gaze of a person who comprehends the art of the Great Steppe. If you look at the classic ornamental composition of the products of Kazakh decorative and applied art, you can see that it was never a reflection of the material reality, much less a formal collection of individual objects. It should embody

all the most important qualities of the surrounding world. The aesthetic value and multiple significance of ornamental art “was a sign of the Kazakh traditional culture insofar as it represented the order and harmony of the universe” [108, p. 201]. Both in composition and in the overall structure of the work, invisible qualities are still preferred over visible ones. Now we should look more closely at the different dimensions of the ornamental component of graphic (poster) composition: planar and out-of-plane.

The ornamental filling of the space present in the work visually. First and foremost, this is the space that, in comparison with the pictorial elements, is perceived by the eye as unfilled - surrounding them or shining through them. *First*, of course, this is the original, white space, or more precisely, the areas of color of the material on which the work was created (in the case of man-made graphics, paintings or prints), or a different, newly defined color (which is often found in the latest poster and book graphics). The ornamental space - the so-called void or gap - in the modern graphic art of Kazakhstan has absorbed some principles of international artistic trends of the twentieth century and the basic aspects of the concept of background, which is typical of the Kazakh decorative and applied art and their worldview. The interaction of these two components of the phenomenon of ornamental space is particularly evident in contemporary art posters. Here the images are born on the junction of the objective requirements for the poster, and the subjective author’s “ego”, which is a bearer of his own system of cultural values, his view of the world and art. A blank sheet of paper for the artist in the pre-revolutionary period and in modern times is not a lifeless desert, but the space of existence, already given to the forms yet to be born: in it they will arise, from it they will feed and it will support them. In traditional Kazakh applied art the ratio of non-forms and forms is built both “on the picture plane and on the depth” [109, p. 41]. For the latest Kazakh graphics is more relevant is the flat expression of ornamental two-dimensionality, but sometimes even in them are read hints of symbolic depth.

In Kazakh applied art the ornamental image is denoted by linear and spotting, in fact, there are two different-scale occurrences of one phenomenon and inevitably refer to each other. In the plane of a graphic work such as a poster, “each void represents a territory with clearly delineated boundaries,” the meaning of these free planes “is established by their dimensions” [109, p. 67]. In some cases, such voids also have that special character, peculiar to each, by which the measure of their relation to the notion of invisible symbolic patterning is determined.

Free spaces by their intangibility and at the same time by their real physical essence serve in the work, among other things, to reveal the true qualities of visual forms, which again applies in the highest degree to the classical works of arts and crafts. The variety and grandeur of nature is conveyed in them not by the variety or multiplicity itself, but by the partially absorbing and thereby aggravating emptiness of the gaps in the composition. Air in a painting is always not only air, but also the receptacle of the spirit, so it is an extremely active element. It is traditionally believed that a painting without an ornamental composition

has no meaning. The idea of an ornamental composition organizes the objects in the poster sheet and, in the case of their multitude, prevents them from being in disorder, and in the case of their small number, prevents them from disintegrating. The patterns, flat at first glance, imbued with *cultural identification*, again point to an eternally absent outside-plane bearer, releasing infinitely varied forms in the physical surface of the sheet with its creative potential. This diversity has the origins of images that reveal its free space. The energy of the voids depends entirely on how precisely they are thought out and left by the creator. "If traditional ornamental motifs are placed competently, the entire image and meaning of the work reaches perfection", - said one researcher of the ornamental art of the Kazakhs [110, p. 30].

In arts and crafts the ornamental composition fills the entire format and has the greatest filling on the sides. In a modern poster the free spaces do not have a predetermined location and do not even have the obligation to be, which, however, does not relieve them of the semantic load traditionally inherent in Kazakh art. Unlike classical paintings depicting ornamental motifs, which always leave some amount of free space, the poster, with its technical peculiarities, does not oblige the author to leave a white field. Moreover, today, in the age of digital technology and digital graphics, the notion of the original color of the sheet and the process of introducing new forms from the outside have been abandoned. As a result, posters are often "shortness of breath" in which there is not necessarily a "lack of air. The phrase "voidness left by the author" may be of little use here. On the contrary, this space in the poster is deliberately created, especially if we are talking about compositions filled with color as much as possible. With a full set of elements required for the composition, the Kazakh poster painter spends considerable time calibrating the spaces around and between them. The size, outline and tension of each of the free planes correlate with the entire composition, with forms and other non-forms. In the case of a large number of elements in a composition, objects and voids are grouped together to ensure that the search for their characteristics does not lead the artist to disperse the whole. In the case of a small number of elements, the size, outline and tension of each of them become decisive for the work, and therefore forms, and especially nonforms, are calculated with even greater care. The creative energy of free spaces in such a composition manifests itself with particular activity, literally sculpting the visual forms.

Most contemporary poster artists work with a minimum of visual elements, purging their work of anything that does not contribute to the transmission of a specific message. This trend is undoubtedly an international one. Today, posters with a light (white) background and a small number of objects (or one object), located in the visual center rather than at the edge of the sheet, are quite common, in many genres of poster art. Most of the works of this type use white space as a static plane. It is most often not active as a non-format, due to the fact that its outer boundaries coincide with the boundaries of the format.

There are, however, artists in Kazakhstan who, working with such compositions,

create not only unique works of graphic art, but also make space and objects come into active interaction. The work of Kuanysh Bazargaliev can be cited as an example. His graphic art is laconic and highly individual. Became a classic of modern poster, the “Koshkarmuyiz” series (2021) contains objects of very different nature, communicating with the free space in different ways. Together they are grouped into a new complex composition (Fig.17).

The poster consists of five parts with the image of koshkarmazi symbols monochrome color main background complex beige-brown with a green hue blue ornaments the artist in his work using koshkarmuyiz ornaments wanted to express his cultural and historical geolocation with which connects the national style with the modern world, by its silhouette he creates moments of extremely close approach to the edge of the leaf, reminding the viewer that free space is an all-generating infinite emptiness that pushes some objects outward and does not let others “drown”. The space of the sheet, however full it may be, for the Kazakh artist is a field of dynamic coexistence of intervals and objects between them. Voids should not repeat themselves or echo fillings, and if any repetition occurs, it needs a weighty and unavoidable justification - by the purpose of the poster or by the inner properties of its elements. Everything happens at the internal level of consciousness activity, there are no exact formulas, which correlates contemporary Kazakh art with the national tradition.



Figure 17. Poster by Kuanysh Bazargaliev “Koshkarmuyiz” symbol

The perception of division in the composition is still the main factor in shaping the impression of the picture (poster). Kazakhstani artists still strive by various means to make the intervals an authentic form by which the work can be read in the first place. In this sense, especially interesting are posters with a lot of free space, in which the objects are separated from one another by a considerable distance, and the inscriptions are extremely

small, readable only in approximation. In such compositions, it's as if the forms are isolated, absorbed by the emptiness, having just been born of it. As in air-filled landscapes, they "must be connected not so much visually as mentally" [110, p. 199].

Posters "Array as Ukrainian" (2020) and "Listen to Ukrainian" (2021) by Ksenia Shlyakhtina are characterized by a large amount of free space, a small number of objects, mostly dark, their flatness and sharp compositional solution. The background gives the borders of the objects maximum concreteness and becomes a kind of space, on the surface of which lie the ornamental motifs of the Ukrainian people. It doesn't let them "sink", exposing either smooth surface or rough one, with the complex texture, the depressions in which are filled with the same dark shade.

Posters with a predominance of the visible over the invisible have different properties. The voids in them are intervals, gaps. They set the rhythm of the sheet, do not let it "suffocate", reveal the power and richness of large forms, like gaps in the dense crown of a tree. They penetrate the borders of the image, appearing in the center or at the edges of the events of the sheet, flashing and disappearing among the signs of speech, gaps are like breakthroughs in two-dimensionality, references to the original deep emptiness of the not yet created. All this can be observed in the works of the famous Ukrainian poster artist Emmanuelle Katsaros. The composition of the poster "Poster 458 x 594 mm" (dedicated to the anniversary issue of the fashion magazine Vouge (Fig.18).



Figure 18. Emmanuelle Katsaros "Poster 458 x 594 mm"

The cover design is unusual, not as standard as a fashion magazine about fashion and style should look. It shows the figure of a woman in a traditional sundress, in black and white. The figure is located in the center of the poster, large enough to fill most of the sheet. The full figure, like a Russian traditional matryoshka, brings a smile and a comical image

rather than a fashionable bow. And the entourage also emphasizes, or, more likely, sends the viewer back to the old wild reeded traditional Ukrainian farmstead.

The woman's sarafan is decorated with ornamental motifs in geometric zigzag and linear patterns. Here is a juxtaposition of opposites: the fashion trend and the traditional form.

In terms of color combination, we see not bright, well-balanced complex color relationships. White and black contrast, sharply "cut through" the composition of the poster. The color of the face and hands of the nature is also not distinguished by vital saturation. The swampy hues of the grass are almost reduced to zero with the color and hue of the sky. The sharp contrast of form, color, and ideational component is a challenge to modernity. This way of presentation each viewer can interpret in his own way, thus not causing a sharp dissonance in society with his opinion and statements, which is a negative manifestation.

In general, this kind of poster is a challenge to the modern realities of society, its trends and fashion trends, which are quite transient. The design and composition of the poster calls on us not to lose our national roots and not to try to parody the "unattainable stars" of the fashion industry.

Contemporary poster design is a new canvas for seeking the unseen and uncreated. It is a synthesis of the traditional approach and compositional vision with a hint of innovation and ideas that are expressed only through the language of the visual activity. A search for a prototype, a search for a value ideal, showing the national culture as the central cultural code of the nation.

The posters, whose compositions present a space completely filled with images, nevertheless do not always lack a sense of emptiness. Often they refer the viewer to the overlapping philosophical concept of the Great Steppe, the concept of the spiritual core that generates everything and encapsulates the basis of all things (ground, water, fire).

A series of decorative posters by Kazakhstani designer Kanat Syrlybayev aims to discuss pressing issues of society. The works, executed in minimalist monochrome (black, gray, red, white), create a sense of "turbid air with numerous particles moving chaotically in it" [111, p. 55]. In addition to the less "polluted" areas of the background provided by the author, the appearance of sharp contrasts of color and abstract geometric objects makes the viewer involuntarily shift his gaze to the emptiness of what is beyond the sheet boundaries - to the blank white paper or to the plane of the wall or stand.

In Kazakh art culture, the balance of contrasts was often referred to as the last, final state of the painting. It was believed to be achieved through the naturalness and unity of the actions of the creating spirit. It is the natural balance in which the forms of all things and their diversity come to completion. What preceded the first stroke on the sheet (Fig.19).

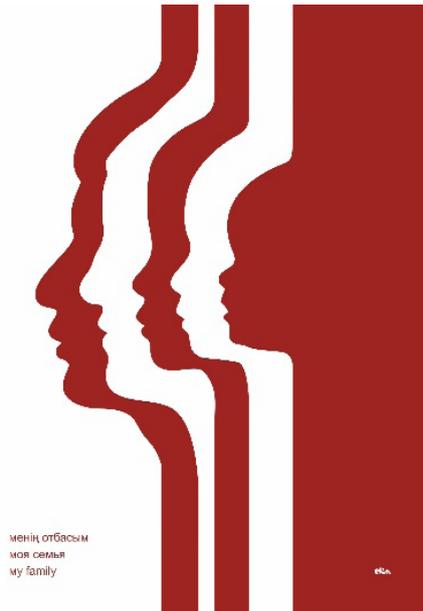


Figure 19. Kanat Syrlybayev's poster "My Family"

The balance of contrasts may not always be in the design of posters. According to D.M. Tuysina and A.Yu. Filippova contemporary poster design is minimalist. They refer to the opinions of K. Shadrov, who in turn points out that the poster should be "firstly concise, there should not be complicated semantic structures with several logical steps. Everything should be seen at once, the meaning should be grasped at once. The second is brightness, that is, the poster should be, as in advertising, eyestopper, that is, something that stops our eyes, whether it is a beautiful woman or a smiling child" [112, p 28]. As a fundamental graphic characteristic, brevity is expressed in the minimal use of symbols, color combinations (no more than three), font and graphic parts. In this way it is possible to see from the examples that many posters are made in the style of minimalism. With the development of social networks, well-known demotivators and quotations work precisely in the genre of the poster. Art historian Vitaly Lavrushin also points this out: "On Internet sites, the poster gains more manipulative power because the messages are placed in the right segments. Lavrushin also notes that "the brighter and more specific the political background or, let's say, some ideological goal, the more imaginative the art of the poster. Poster art will now be in demand in the context of political peripeteia due to its brutal effective impact, especially in the Internet culture, which is used to short and clear phrases" [112, p. 29]. In other words, we can say that the poster directly reflects the current events in the political, economic, environmental and other spheres. Thus, the "brighter", in the opinion of the designer, this or that phenomenon, the more "vibrant" it will be displayed in the author's poster.

As noted, poster design should be concise and bright. Based on trends in graphic design, we can note that the style of minimalism is at the peak of popularity. This style is clearly represented not only in logo design, but also in poster art. The characteristic features

of minimalism are simplicity and clarity of understanding. Instant communication ensures that the poster reads important information by incorporating only basic graphic media.

Thus, we can argue that in addition to voids relating to the material plane of the sheet, there are “out-of-plane” voids in Kazakh graphic composition. The free space that is invisibly present in the work is to some extent an intuition, a mood, an imagination - a spiritual depth. In general, it is all that cannot be explained in words, perceived by the inner heart, and the most accurate description to it is the absence of any words. Emptiness begins after the visualization, which in turn materializes the creative potential of the original Emptiness of the blank sheet. The latter traditionally runs through the entire process of creating pictorial reality, up to the completion of the work. An emptiness that does not reveal itself and refers rather to the immeasurable and unknowable, in which lies the great mystery of being and the vision of the integrity of all things. Having practically nullified the very process of creating art by hand on paper, leaving it to exist only as an initial, unformed stage of preparation for the work itself, modernity has made it seemingly impossible (or yet undiscovered) for the symbolic Void to be present in the actions of the poster graphic artist. The poster, as one of the forms of art most affected by technological progress, has almost completely lost today the “act of emptiness” that traditionally accompanied the artist’s work. Its presence can be felt not in all the works, thus indicating the presence of depth in them - the very thing, without which Kazakh art could not be called Kazakh art.

As a brief conclusion to the research thought, it should be noted that the graphic composition of the art poster today is a field of complex interaction of its visible and invisible elements. The global trends of genre mixing and turning to the national cultural heritage have contributed to Kazakh graphic art’s embrace of the traditional aesthetics and philosophical and religious system of the Kazakh worldview. Both the external components of the poster (macro and micro composition), and the internal components (what is behind the image) have recently become not only aesthetically justified, but also philosophically determined and bearing a share of the uniqueness of the national worldview. Free space in modern graphic composition of the poster becomes more and more often something more than a background, filling in the non-image areas of the sheet. By acting as an organizer of objects, this space acquires its own spiritual and aesthetic meaning, allowing it, within the framework of the national outlook and artistic tradition, to endow the work with special “invisible properties”.

ARTISTIC INTERPRETATION OF ORNAMENTAL PLASTICITY IN MODERN POSTER DESIGN

Traditional art has always positioned itself as a material-spiritual sector, which drew inspiration and set its people to great achievements. Art “grows” from the cultural environment, where the society cultivates, cares for and honors the “fruits” of the cultural deeds of the people with trembling excitement. Art is always on the side of the reflection of modern reality, it translates the views and opinions of the community by means relevant

to this time period. The language of presentation and the manner of demonstration are prone to constant change, since materials, compositional techniques, color symbols, graphic elements are subject to the same development and dynamics as the culture of human activity as a whole. According to N.M. Bagnovskaya, “culture does not exist beyond man, it is initially associated with his work, with the formation of man himself. Variants of this point of view are reflected in the works of most modern Russian researchers (V.M. Mezhuev, E.S. Markaryan, L.N. Kogan, etc.). Thus, citing the words of V.M. Mezhuev, N.M. Bagnovskaya emphasizes that “culture is the production of man himself in all the wealth and suffering of his society, ties and relations, in all the integrity of his social existence” [113, p. 10-11].

Taking into account the opinions of our Russian colleagues, we can assume that the culture of each people is a certain landmark, the presence of which provides the field of creative activity with the necessary “construction and constructive” elements. The transformation of social psychology and the construction of relations to objects of material culture create the need for the design of new ideological-compositional visualizations. They, in turn, actively form the environment of new types of fine, spatial, applied and decorative arts.

Modern poster art of Kazakhstan requires more and more versatile methods of study aimed at understanding their compositional and artistic potentials, constructed on the basis of traditional elements, in our study, Kazakh culture.

The research perspective chosen by us makes it possible to search for the main conceptual thought in the appearance of the poster works below. Based on the problem-logical method of scientific research, the authors of this work tried to determine the essence of the problem field in creating posters with traditional elements of Kazakh culture and identify the phenomenon of this current situation.

The current state of graphic design in Kazakhstan indicates that most of the posters created introduce elements and particles of ornamental motifs of Kazakh national objects into their compositional-structural system. This trend has existed for the last more than thirty years, but it gained a special impetus with the publication of articles by the President of Kazakhstan N. A. Nazarbayev “Rukhani Zhangyru” [114], “Uly Dalanyn Zheti Kyry” [115] and the message of the current President of the Republic K.-J. K. Tokayev [116]. The central idea of these messages was that “our national traditions and customs, language and music, literature and wedding ceremonies - in a word, the national spirit - should remain with us forever” [114]. Thus, various state programs, slogans and movements emphasized the importance of “unity and harmony”.

Art criticism and semiotic-hermeneutical methods of research reveal the semantic load of each element of graphic work. The poster “Yesterday Today – the Link of Times” – a vertical orientation rectangular format of monochrome graphics depicting a sleeping child lying, almost in the center of a black and white traditional Kazakh carpet – Syrmak. The space of the poster is completely filled with ornamental motifs, the contrasting dark-light

tone solution of the carpet is quite sharply and actively dominates, which is atypical for this kind of graphic design printed products. The rounded monotonous motif along the contour of the U-shaped carpet symbolically acts as a talisman (Fig.20).

The same compositional and color scheme we see on the second poster, which is made in a similar manner. The image of the baby and the lower duvet cover are made in delicate pastel colors, as if emphasizing the contrast of modern and traditional. The brightness and ease of innovation contrasts sharply with the severity of experienced years.

The modern majority knows that “Kazakh national worldview is closely connected with the environment and nature. At the same time, the Kazakh people expressed their worldview, aesthetic worldview, emotional state, the concept of morality through color. The environment, the universe, every thing of material culture, clothing, equipment or customs and traditions associated with spiritual culture, perceived outside of color, lose their cultural content.



«ВЧЕРА СЕГОДНЯ - СВЯЗЬ ВРЕМЁН»
116x83 см
2020



«СОН ВО ВРЕМЕНИ»
114x 83 см
2020 г.

Figure 20. On the left «Yesterday Today - the Connection of Times», 2020, size 116 x 83 cm, b., gouache, collage; right «Dream in time», 2020, size 114 x 83 cm, b., gouache. Author - GaliyaToremuratova

Color names reflecting the peculiarities of national worldview are clearly traced in phraseological units, therefore phraseological units, including color concepts, are considered as integral complex nominative concepts expressing, along with nominative, cognitive functions” [117, p. 61].

Not a few researchers, ethnographers and historians, such as A. Margulan, S. Mukanov, K. Orazalin, A. Kononov, J. Karakuzova, M. Khasenov and many others, asserted the symbolism of color and their certain color combinations in the culture of the Kazakh people. Especially actively used and applied in the material world a combination of black and white (dark and light).

The concept of “black and white” are intertwined, replace each other, complement and oppose, as in the philosophical doctrine opposes good and evil, light and darkness, good and bad. The same idea is emphasized by K.Zh. Elibayeva, pointing out that “life is the unity and struggle of opposites, then in the Kazakh perception of the world this concept fits into the semantics of the *words white-black*” [117, p. 63].

Based on the scientifically grounded materials of scientists, we can assume that the author of the posters wanted to show the accumulated material and spiritual wealth that enriches our cultural heritage in its modern interpretation to this day. The image of the baby evokes associations with our young but sovereign country, located in the center of the rapidly developing neighboring superpowers, whose positions and views are often changeable. In this regard, only the spiritual protection of deeply significant symbolic elements of traditional culture can act as a protective contour.

Communicative design has advantages in the new century, the age of information technology, playing an increasingly significant role in the multicultural community of people. It is known that mass culture is formed in an urban environment under the influence of the media. Residents of large cities often feel the hostility of the environment — urbanism contributes to the intensive development of many subcultures with its poetry, fashion in clothes, music and graphics.

The modern poster in all its manifestations is an information element of the urban environment. Posters made in the style of graffiti, having a complex configuration and resembling advertising stickers, the audience saw in 2009 at the festivals in the Italian cities of Turin (Torino Poster Festival) and Alcona (Pop up! Poster Art).

Young energetic and active designers are professionals who often feel their involvement in youth subcultures – their artistic expression is influenced by these cultural communities and addressed to the younger generation. To solve a communicative problem and to create a graphic image in poster graphics addressed to young people, designers often use graphic elements, as if created by the consumer of advertising information. Font graphic compositions, expressive “street calligraphy”, images of characteristic characters drawn by an allegedly inept hand – create a special spirit of informal communication, familiar to representatives of subcultural communities. Creating such font elements requires from the designer “high graphic culture and special professional skills, because it is well known – to break the rules, you need to know them. To solve complex communicative problems, the designer must understand that mass culture – a game of stereotypes of mass consciousness, stereotypes of sign systems, and the poster participates in this process” [118, p. 18].

Collections of the poster are available in the largest museums and libraries. Theaters often go on foreign tours with their posters. International exhibitions and poster competitions are constantly held in Europe. The nomination “poster” is present in graphic design competitions and at numerous advertising festivals held in different countries of the world.

Communication agencies increasingly prefer new forms of advertising, and the traditional poster form under the onslaught of advertising and dynamic television commercials is undergoing significant changes – designers are actively looking for innovative artistic techniques and solutions. The same bright poster image with variations in color and graphic elements can be used not only in posters of traditional size, but also on a variety of large-format outdoor advertising media, in addition – on T-shirts, advertising packages, small stickers, advertising cards and other “small media” of advertising information, as well as on advertising banners in a virtual environment, which has a stronger impact on the consumer, making the communication process more multifaceted and effective.

Appeared at the end of the twentieth century, the personal computer and the Internet brought digital reality to the life of modern man, as a result of which almost all types of information began to take a digital form. A new stage in the development of society, associated with the progress in the field of information technology, served to the emergence of a large number of scientific studies, including the works of M. McLuhan, J. Negroponte, E. Toffler. In this regard, theoretical research in the field of communication, understanding the stages of its development: from the earliest, non-verbal – to electronic. Today, electronic media, digital media and the Internet have become the reality of our lives. The Canadian scientist M. McLuhan summarized everything in one phrase, which became an aphorism: “Media is information” [118, p. 20]. The main idea of this statement is as follows: if we trace the entire long history of mankind, it turns out that the real value will be not so much the information that was transmitted in different eras, but more the ways and tools by which this information was transmitted, as well as the potential for creating new ways of transmission. Thus, media is the basic driving force for the development of society, the emergence of each new type of media gave humanity new ways of communication and new forms of social life.

The goal of actively developing Internet technologies and web design correlates with the main goal of poster art, this is graphic communication and communication. Perhaps that is why the influence of poster traditions on the expressive means of advertising messages in the electronic environment is traced.

Simultaneously with the advent of the Internet, which is becoming more accessible, Internet advertising appeared in a virtual environment that has no geographical boundaries. This event is usually attributed to 1994, when users saw the first advertising banner – an interactive area on a web page (most advertising banners are a hyperlink to the manufacturer’s website). The functions of the Internet banner are in accordance with the functions of the poster: the advertising banner must carry information, be beautiful and

understandable. The difference between a poster and a banner is the size, material, and interactivity characteristic of the banner. The difference in size is that the traditional poster, used mainly in outdoor advertising, is designed to be perceived from a distance, necessarily replicated, the poster sheet is a material carrier of information, while the banner “consists” of the light of screen pixels. In creating an advertising campaign, these differences do not matter much – often the same artistic image we see on the poster and on the banner.

Expressive poster form is successfully used in Internet advertising: imagery, brightness, font graphics and visual design, complemented by dynamics, attract the user’s attention to the banner and encourages action. The poster form of visual expression is in demand in a virtual environment. In this regard, we can broadly use the term “poster”, denoting them modern means of Internet advertising, which use the means of artistic expression characteristic of the poster. Today, advertising is increasingly used using one visual statement on different advertising media: both on posters and banners, so we can talk about the interaction of traditional advertising media (poster) and Internet advertising media (banner).

New information technologies and electronic media (mass media) influence the evolution of the poster. The famous economist G. Simon in his research came to an important conclusion that “in our time, human attention, and not the information itself, is of particular value” [119, p. 128]. Each of us knows from experience that very few of the many posters attract attention and are remembered. It is human attention that is most valuable to advertisers. Nowadays, the information explosion, the development of information technologies and electronic media (television, etc.) lead to an increase in the number of advertising products and printed advertising, including posters.

Digital printing, which appeared relatively recently, allows you to publish a poster in small print runs for specific purposes. Thanks to the personal computer, the boundaries of creativity have expanded as much as possible, the designer can now create many options for one poster without much cost, achieving the desired result. Today, computer technology has spread to a wide variety of areas of society, especially their influence is felt in printing. For a graphic designer, a personal computer is a universal tool, computer technology can be used creatively. This means that the designer can constantly try, experiment, look for unexplored ways to work with new technologies. Previously, the designer in the process of creating the original layout had to work with glue, paper, now thanks to computer technology, the process of creating a graphic project has become faster, more convenient and more efficient.

An increasing proportion of graphic design in the world is done through graphic programs. This, in turn, contributes to a certain “reduction in the artistic level of posters, since the ease of use of programs often leads to the creation of a mass product devoid of artistic value and fresh author’s idea – posters often lack compositional integrity, and template solutions do not attract attention and are not remembered” [120, p. 136]. We are already accustomed to posters in which bold, shocking visual expressions generate strong emotions.

In addition, the perception of the poster is influenced by social changes associated with the growth of large cities. In megacities, with their overpopulation, such phenomena as the denial of the morality of the past and the fall of the social activity of the modern citizen are everywhere observed. Following his ideal and consuming relevant information from the entertainment industry, which is dominated by sensual plots and images, rather than conceptual ideas, he rejects the established ideals of the past. That is why direct agitation, which worked half a century ago, causes a difficult perception or even complete rejection of the information contained in the poster of social topics.

In connection with the factors considered, it can be concluded that the method of attracting attention to the poster is one of the most important professional problems of the designer-communicator.

The modern design of the poster reflects “all modern design trends directly related to the development of technologies of mass replication or reproduction. This also applies to the daily practice of creating posters. The spectrum of expressive means characteristic of the poster includes the third dimension – the pictorial space of the poster goes into the external environment” [121, p. 126].

First, this trend extends to posters of traditional sheet formats. New technologies in the production of inks and paper on which the poster is printed also affect expressive means that comprehensively affect the senses: texture, texture, thickness, gloss or opacity of paper, the property of the paint layer, especially in the technique of silkscreen. With the advent of digital printing, there is a transition from the publication of posters in bulk to the release of small-circulation sheets for a specific, predetermined target audience, as well as unique author’s posters.

Vacuum-forming technology of plastic allows to give volume to some details of the image and the relief of the surface of the poster. The latest laser cutting technologies allow you to get graphic sheets of the most complex configuration, which, of course, attracts attention and helps to remember information. There is a tendency to use the plastic properties of a paper sheet as a message carrier in a poster – the poster sheet can have folds, incisions, a complex contour cut along the edge of the image, slots in the middle of the visual field, it can be double-sided printing with folding the edge of the sheet, cutting the sheet into strips, etc. The game with a change in the usual rectangular configuration of the sheet serves to create an artistic image and to attract attention and implement more effective communication.

Electronic paper technology, the emergence of which has become an important event, may in the near future affect not only the development of the poster as a means of graphic communication, but also the existence of printing technologies. The E-Ink technology provides graphics readability comparable to traditional paper readability and can last as long as you want without requiring replacement. Thanks to this technology, the poster can acquire a completely new expressive means – movement, since with a quick image change, an animation effect comparable to flash animation in Internet banners is created.

Secondly, the tendency to include a third dimension with the release of the visual space of the poster into the external environment extends to large-format advertising media intended only for outdoor advertising, including billboards. Innovations in the shape of the poster serve to draw attention to the poster and the implementation of a more effective communication process.

Thus, we can emphasize that the poster form evolves not only under the influence of electronic media, but also under the influence of the latest technologies involved in the creation of the poster. In this regard, we can broadly use the term “poster”, denoting innovative forms of advertising media in a real (and not in a virtual) environment that have an effective communicative effect.

CONCLUSIONS

Summing up the research work on the third section, I would like to highlight the close relationship between traditional culture and its modern interpretation in graphic design. Individual elements of ornamental motifs, their color meaning, culture of presentation and compositional-semantic arrangement at the moment form a modern phenomenon, the structure of which expands national influence in the global space. Changing the artistic language helps to declare Kazakhstan as a country with a rich historical heritage, traditional roots, grown on a unique symbolic and cultural basis, as well as having the potential for development on a global scale.

Modern innovative computer technologies open new horizons in the popularization of poster art in a social virtual environment. Thematic scope can be completely different: from historical and cultural heritage to innovative macros of the Digital format.

CONCLUSION

The theme of national and traditional character always causes special feelings and builds a certain attitude of the audience. Modern technologies and innovative innovations of the art and culture market are also involved in promoting the values of the people. The ability to combine traditional and innovative in one job is always difficult, but at the same time it is possible to consider some aspects from a different angle.

Ornamental art as an integral element of culture participates in its formation from ancient centuries to the present day. As we considered in a scientific study, ornament is not just a patterned form of decorative design of the bulk of the object world, it is a special kind of philosophy, worldview and way of thinking of its people. In this direction, the culture of not only Kazakhstan, but also the Ukrainian people, which are no less valuable and multifaceted, is compiled.

The use of ornamental plastics to create a visual image of poster art is one of the revolutionary attempts to create a unique product of its kind. As a result of scientific research, we believe that this is a promising direction in the design of the poster. The development of computer graphic programs, which have become an integral tool in the work of a modern artist-designer, allows, in combination with the manual design method, to give the usual forms of ornamental art a special sharpness of perception, without canceling the basic principles and techniques of artistic design of a graphic product.

Thus, only the use of computer technologies in synthesis with elements of traditional culture in order to give the ornament maximum dynamism is the way of development and improvement of Kazakhstan's poster art. Posters created with the help of computer graphics programs, as a rule, are distinguished by the purity of execution, the complexity of construction, the new nature of geometric motifs. All this allows us to talk about the formation of a new style solution, a new aesthetic assessment of expressive graphic means.

Modern poster design is becoming an integral part of the urban landscape, filling the subject-spatial environment of megacities. The poster, along with architecture and decorative art, becomes a real creative laboratory. In the space of the poster there is a place for the ornament, which plays its own independent function. The ornament enters into a paradigmatic relationship with the font and other graphic elements of the poster, such as linearity, broken lines, thereby enhancing both the decorative qualities of the font and the poster as a whole, and the emotional impact on the viewer.

The analysis in this monograph reveals to us modern trends in poster art, it can be assumed that in the future there will be a tendency to combine computer and manual graphics, as well as equipping with various technological elements (sound devices that respond to touch, LEDs, etc.) that can affect all human senses.

It should be mentioned that despite the fact that the poster appeared in Europe and France is considered its homeland, the poster form developed in other regions of the world, where the level of graphic design culture also rose as the information field developed. The

poster in its traditional form at the present stage retains its communicative function, coexists next to advertising and graphics in a virtual environment, is influenced by the mass media, serves as an expression of the spirit of the people and time. Based on the study, the following conclusions are formulated in accordance with its purpose and objectives:

- The study of the historical and cultural value of ornamental art in Ukraine helped to identify the visual code of cultural identity, on the basis of which we were able to collect and systematize empirical material;

- The studied material made it possible to understand the compositional techniques, ideological and artistic relationships of ornamental plasticity and modern design of posters of the two countries;

The study and understanding of samples of folk art made it possible to determine the structure of the ornamental language, which is understood by researchers in many countries as the philosophy and aesthetics of the cultural heritage of the people. In our case, Ukraine and Kazakhstan;

- The visually-shaped content of ornamental compositions of decorative and applied art of the Kazakhs was determined and revealed;

- The analyzed material of modern poster art of Kazakhstan and Ukraine helped to expand the understanding of the ideological essence of this issue;

- The basic principles of artistic interpretation of ornamental plasticity in modern poster design are revealed, which in the future can be used both in theoretical and practical terms;

Thanks to the research work "Ornamental plasticity as a modern visual image of poster art (on the example of art of Ukraine and Kazakhstan)", we were able to approach one level to understand the ornamental culture of the two countries, their artistic and figurative language, the structure of construction, as well as their aesthetic value, which is used by designers in the formation of a new design product – a poster.

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ECOLOGICAL TEXTILES IN THE FASHION INDUSTRY

The article discusses the activities of the Honored Artist designer of modern times. In the context of studying the topic, the specifics of the importance of a special approach to choosing the use of environmentally friendly material are substantiated, the main feature of an eco-textile product is determined. The comparative-comparative method is also considered, plus and minus of certain raw material processing technologies, and effective processing of products at various stages is derived. The article reveals the main problems and their solutions in the field of ecological product for humans. There is a validity and relevance of the use of a natural product and its use in textile production. This is due to the fact that progress is also going in the direction of the fashion industry. This period has a decisive influence on all subsequent generations, the use of natural fabric for a healthy lifestyle. For the first time, the methods of applying various environmentally friendly materials in tailoring clothes, which have changed over the years taking into account individual characteristics, some of which are presented in the form of photographs of designer clothing works, are presented. In this regard, one note should be made that an environmentally friendly product is supported in all areas of textile production.

Keywords: ecological, textile, industry, production, design, clothing, person, standard, safety, products, raw materials, naturalness.

INTRODUCTION

In the modern world, there is progress in all areas of science, education, industry, technology, including art and fashion design. In the field of textiles, I would like to dwell in more detail on the use of environmentally friendly material in clothing design.

Currently, there are a lot of both young and experienced professional designers who use environmentally friendly materials in their projects, clothes that create comfortable conditions for a person. If we talk about environmentally friendly material, it primarily represents the main impact associated with human health, such as synthetic materials from raw materials to the final product.

In the production of textiles recently, enterprises have a considerable range of materials from fabrics, fibers, yarn dye, which produce and process, takes into account all environmental needs for human security. It is very important to use fibers from organic farming, in weaving a different kind of fabric. Fabric made of natural cotton, wool, linen or silk form the basis of an environmentally friendly textile product.

Ecological textile products are manufactured in accordance with the standard and the certificate of a special control body. The standard provides a guarantee for the raw materials from which fabrics or yarns are produced are truly organic, and strict rules regarding environmentally friendly production are observed throughout the production. These products are certified only if the standards are met at all stages of the production sequence. In fact, it is believed that textile production is an environmentally harmful sector for humanity. Problems in this area arise in some production processes and extend to finished products. At the final stages of the production process, such as bleaching and staining, it releases a toxin that causes great damage not only to the ecosystem, but also to people. In this regard, the need for environmentally friendly textile products is very high.

Every textile product leaves harmful waste for the environment. The traditional textile industry consumes a large amount of natural resources. It is very important to control pollution in the production process, to clean textiles from toxic effects. The research conducted in this area has been developed using natural sustainable fibers such as natural cotton and bamboo.

I would like to mention one of the modern and successful designers in the fashion world, Aya Bapani - the daughter of one of the most famous Kazakh applied artist, engaged in tapestry - Alibaya Bapanova. The designer known today under the brand – “Aya Bapani” is one of the talented designers who have made changes in the Kazakh fashion world using environmentally friendly material. She used the national ornaments of the Kazakh people combining natural wool and silk. And she have held several fashion shows abroad, preserving the national eco-style. The young designer showed that it is possible to raise the status of the country not only in sports, science, but also in fashion. At the 2013 Fashion TV Central Asia Award, she was awarded the title of the best fashion designer in Central Asia. The display method.



Photo No1. A collection of clothes by designer Ai Bapani



Photo No2, Photo No3. Designer Aya Bapani clothing collection



Photo №4. Natural silk

MATERIALS AND METHODS

Eco-friendly clothing or natural clothing is clothing made of environmentally friendly fabrics. Using these products as natural products, it is necessary to take into account their impact on the environment and on life in general. Thanks to the latest technologies and tests, enterprises produce high-quality, efficient and high-performance materials, fulfilling their task of preserving human health and preserving living conditions for future generations. It is very important to realize that modern artists and designers use environmentally friendly materials to create clothing collections, since everything goes for the benefit of a person, to create comfortable conditions, while not harming people's health.

Eco-friendly fabrics can be divided into three conditional groups:

— organic fabrics made from natural raw materials grown by organic farming methods: cotton, linen, wool, cashmere, silk; photo №4. Natural silk.

— fabrics from easily renewable crops: hemp, bamboo, nettle, corn, banana, jute, soy, algae

— fabrics from recycled raw materials: polyester from recycled plastic bottles.



Photo No5. Natural wool yarn



Photo No6. Fabrics from corn raw materials

Discussions of Zhvik N. suggest that more and more giant corporations are introducing ecological fabrics into their production. For example, H&M has released a collection from the line called «Conscious» («conscious»), which contains clothes created at least 50% from eco-friendly materials. Zara produces eco-friendly clothing, which is marked with the label «Join Life»: it is made of organic cotton and recycled polyester. Part of the Levi's jeans collection was made using waterless technology — that is, less water was spent on production than usual. The Nike Grind collection is made from recycled sports shoes and industrial waste.

Results and discussion. There are problems with the availability of eco-friendly materials, both in our country and around the world, companies and large brand companies that produce products for consumers do not provide a 100 percent guarantee and quality, naturally there will be some percentage using synthetic raw materials and other non-environmentally friendly materials.

Conclusion. Naturally, some designers are still trying to create their collections from eco-material, but unfortunately, there are only a few in our country, it's too early to talk about mass production on this score, since this also requires additional costs for enterprises,

workshops, etc. Mass production of cotton clothing that needs to be grown can lead to excessive water consumption and land degradation, ASOS representatives write that “a sharp transition to sustainable textiles will harm nature no less than the use of synthetics,” in his opinion, eco-activists and brands should work as a single industry to gradually increase environmental friendliness of products. As you can see, the opinions of activists for environmentally friendly materials and products, representatives of the fashion industry, in particular large companies and brand forms, were divided, naturally there are many nuances on both the positive and negative sides of both sides.

As a result of the conclusion, I would like to note the most active use of environmentally friendly materials in tailoring, creation and design of clothing, modern young specialists who promote their brand take into account the special importance of eco-material. There are also many representatives and one can say meters in the fashion industry Bekkulova Aizhan, Kabizhanova Gulzhanat, Bapanova Saule, Bekbolatova Kuralai.

Below are the works of the famous master artist and designer Kabizhanova Gulzhanat.



Photo No 7. Vest. Natural wool.



Photo No 8. Headdress. Natural wool.



Photo No 9.. Shawl. Natural wool



Photo No. 10. Jacket. Natural wool.

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GROUP OF AUTHORS

| | |
|----------------------------------|---|
| Maryna Dei | PhD in Law, Associate Professor, E-Science Space (Poland) |
| PART I | |
| Raushan Karimova | PhD, Expert Lecturer, Pavlodar Pedagogical University |
| Tatyana Fomina | PhD, Associate Professor, Pavlodar Pedagogical University |
| Anna Karasiunok | PhD in Medical Sciences, Associate Professor of Higher Educational Establishment, Poltava State Medical University |
| Mariia Faustova | PhD in Medical Sciences, Deputy Head for Academic Affairs, Associate Professor of the Department of Microbiology, Virology and Immunology, Poltava State Medical University |
| Lyubov Smaglyuk | Doctor of Medical Sciences, Professor, the Head of Department of Orthodontics, Poltava State Medical University |
| PART II | |
| Anatolii Shevchenko | Doctor of Law, Professor, Head of the Department of Theoretical and Legal Disciplines of the State Tax University |
| Svitlana Bobrovnyk | Doctor of Law, Professor, Head of the Department of Theory and History of Law and State of the Education and Scientific Institute of Law Taras Shevchenko National University of Kyiv |
| Sergii Kudin | Doctor of Law, Professor, Professor of the Department of Theoretical and Legal Disciplines of the State Tax University |
| Anatolii Frantsuz | Doctor of Law, Professor, Vice-Rector for Scientific and Pedagogical Work, KROK |
| Dmytro Shevchenko | Doctor of Law, Professor, Head of the Department of Theoretical and Legal Disciplines of the State Tax University |
| Tetiana Frantzuz-Yakovets | Doctor of Law, Professor, Vice-Rector for Scientific and Pedagogical Work, KROK University |
| Nataliia Stepanenko | Doctor of Philosophy in Law, Associate Professor, Dean of the Law Faculty of KROK University |
| Nazarii Liashuk | Postgraduate student of the Department of Healthcare Management and Public Administration at the P.L. Shupyk National University of Health of Ukraine |
| Zoriana Hbur | Doctor of Science in Public Administration, Professor, Professor of the Department of Healthcare Management and Public Administration at the P.L. Shupyk National University of Health of Ukraine |
| Oleksandr Ihnatenko | Doctor of Science in Public Administration, Candidate of Sciences in Economics in Economics, Associate Professor, Professor of the Department of Public Management and Administration, State University of Telecommunications |
| PART III | |
| Ainash Nauryzbayeva | Deputy Head of the Department for Scientific and Innovative Work and International Relations, Associate Professor of the Department of Publishing, Editorial and Design Art |
| Galiya Toremuratova | |
| Lyazzat Adenova | Senior lecturer, Master of Art History, Kazakh National Pedagogical University named after Abai, Department of «Design» |

Scientific publication

**INNOVATIONS IN SCIENCE:
THE CHALLENGES OF OUR TIME**

collective monograph

**Edited by
Maryna Dei**

Authors responsible for the content or accuracy of the information

Layout 60x84/8. Printed sheets 37,65. Run 1000 copies. Order № 02/01-2023

PUBLISHED AND PRINTED BY THE E-SCIENCE SPACE SPÓŁKA Z OGRANICZONĄ ODPOWIEDZIALNOŚCIĄ, KRS 870645,
SZCZĘSNA 26, 02-454 Warszawa