



## Axiological Aspects of Music Teacher's Creative Potential Development in Modern Innovation and Educational Environment

Sydykova Rosa\*

Khoja Akhmet Yassawi International Kazakh-Turkish University (Shymkent, Zheltoksan House 24, Apartment 3), Kazakhstan

Dosbaganbetova Alena

South Kazakhstan State Pedagogical University (Shymkent, Baitursynov st 13), Kazakhstan

Kuzikkeyev Renat

Kurmangazy Kazakh National Conservatory (Almaty, Ablai Khan Avenue, 86), Kazakhstan

Baijumanova Zhumabike

Kazakh National Conservatory (Shymkent, ul Hamza.103), Kazakhstan

Aitzanova Zhanna

Kazakh State Women's Teacher Training University (Aiteke Bi Str. 99, Almaty), Kazakhstan

Asanbayeva Adalat

Kazakhstan, South Kazakhstan Region, Shymkent, ul Hamza.103, Kazakhstan

### Abstract

The modern education system shows that "memorizing" does not lead to a necessary knowledge acquisition. In this regard, student-centered education becomes more relevant, as each student receives a required amount of attention and approach that will reveal his potential. However, there is no specific description of "creative potential". This article is an attempt to find meaning in "creative potential" from the standpoint of music teaching. Pressing problems in related scope of education actualize the problems of developing personal/creative potential and readiness for innovations contributing to their success in music teaching. In this regard, we have applied both general and pedagogical methods. We have also carried out a philosophical analysis. We have generalized pedagogical information provided by domestic and foreign specialists and formed an original comprehensive concept of creative personality. As a conclusion, it is important to shape the humanistic ideas about a person and positive attitude to the surrounding world and own ego in the subject of creativity. It is also important to teach how to find valuable reasons for one's own existence and moral ways of self-realization. If one wants to develop own creative potential in a more effective way, he/she has to gain certain traits and abilities typical for a creative person.

**Keywords:** Personality development; Creative potential; Music teaching; Student-centered education.

**Subject Classification:** Education; Environment.



CC BY: Creative Commons Attribution License 4.0

### 1. Introduction

At present, the modern world is changing its attitude towards all types of education (Cooke and Logan, 2015; Kartashova, 2015; Levent and Keser, 2016). Education, especially higher education, is considered as a leading factor of social and economic progress (Burns and Köster, 2016; Jide *et al.*, 2014; Ronghuai, 2014). Such attention is based on the understanding that a person capable of finding and learning new knowledge and adopting non-standard solutions is the most important value and the major capital of modern society. Accordingly, the process of transforming educational goals and values strengthens the humanitarian paradigm of education, within which the process of forming a creative personality as a subject of culture is manifested. In this regard, N.N. Pakhomov notes that *shaping new cultural, educational and social-pedagogical thinking is an integral part post-non-classical culture and one of its formation objectives. <...> The transition from a knowledge-centric to a culturally appropriate school is one of the central ideas if the new cultural, educational and social-pedagogical thinking*. In this case, new image of culture should be, firstly, designed, and then, learnt by a person in a reflexive way, as his personal life project (Pakhomov, 2006). In this situation, we can observe one of the fundamental differences the traditional way of culture identification has as a way that creative personality choose to consciously learn culture. Knowledgeable paradigm has changed into to a cultural one due to a change in cultural situation during the twentieth century (Pakhomov, 2006). At the same time, the classical education system was completely unprepared for this new role. Its potential is entirely limited to the transfer of knowledge, information, and most importantly, it prepares a person, who is knowledgeable, but not conscious, moralizing, but immoral, educated, but not cultured (Pakhomov, 2006).

In the context of what has been said above, the purpose of modern education is to prepare a "man of culture". V.M. Rosin points out that an educated person is not only a specialist or a personality, but also a cultured person,

prepared for life, challenges, and changes in life, ideas, world outlook and attitude. An educated person accepts and understands other cultural positions and values, realizes that a stranger might be right at some point as she/he is" (Rozin, 1997).

Changes in socio-cultural situation have led to changes in views not only on culture, but also on personality in culture, where creative personality development in a free and creative way becomes a priority in modern education. *Education is impossible without values. In modern democratic states, it is guided by such values as empathy, spontaneity development, inclusiveness, and respect for one another* (Rubel, 1992).

Psycho-pedagogical research poses a task of finding psychological and pedagogical concepts by setting the values and trends of educational paradigm, presenting modern ideas about education and requirements for it. In line with these concepts, there could be necessary transformations in schools. On the one hand, required concepts should be adequate to modern social and cultural concepts and values. On the other hand, they should theoretically cover the pedagogical problem – a new vision of adult-child interaction during the learning process – and provide new solutions for basic educational problems, including the problem of student-centered education as one of the most pressing ones.

## 2. Methods

The basic approaches in the article were pedagogical methods to attain the results of education- axiological aspects of music teacher's creative potential development in modern innovation and educational environment. The methodological basis also involved theoretical methods such as analysis of special philosophical literature on the research problem (Rubel, 1992), analysis of psychological literature on the research problem (Morozov and Chernilevsky, 2004), analysis of special pedagogical literature on the research problem (Evdokimov, 2004; Kuzmina, 1995; Morozov and Chernilevsky, 2004), analysis of methodological literature on the research problem (Abdullin, 2007), analysis of teaching and methodological documentation, general theoretical methods of analysis. Besides, we have used complementary research methods such as pedagogical experience generalization and educational practice conceptualization.

## 3. Data, Analysis and Results

Domestic pedagogy approaches to the issues of individualization of learning from the very beginning. This can be considered as a prototype of the fundamentals of student-centered pedagogy in modern understanding. A.V. Morozova and A.V. Chernilevsky believe that *student's creative personality should be formed not through the transfer of a certain amount of knowledge and skills, but primarily through the cultural and professional development* (Morozov and Chernilevsky, 2004). They feel certain that *it is necessary to provide specific psycho-pedagogical conditions for an adult (specialist) to engage into the learning process, to naturally move beyond professional activity to learning, which is affected by many factors: learner's value system, social status, age and psychological peculiarities, cognitive development, motivation, experience, etc. Any activity is multi-motivated: a person can have a motivation to achieve, as well as motivational, cognitive, professional and other motives. Motivation to achieve (pursuance of success, achieving goals and avoiding failures) is a desire to successfully perform tests, get a graduation certificate; cognitive motives determine the interest in the content and process of learning* (Morozov and Chernilevsky, 2004).

Beysenova G.A. was studying the problems of educational knowledge in the disposition of culture and expressed her conceptual vision in the triad (Beysenova, 2005). According to M.Kh. Baltabayeva, *artistic and aesthetic culture is a universe that synthesizes the entire complex of cultural activities*. In this case, music teacher *defines the ethno-cultural and state identity ... affecting a person by music and art* (Baltabaev, 2000). According to O.S. Bulatova, the process of integration into modern culture is focused on *the inherent value of a person as a unique personality* (Bulatova, 2006). In our case, this statement is applicable to a creative person, who fulfills own potential through art. L.S. Vygotsky stresses that *art is a work of thought, in fact, of a very special emotional thinking*. In his opinion, *art leads to the same thing as science, but in a different way, by means of emotionally expressive features of the gnostical function of art* (Vygotsky, 1986).

In the context of megatrends in the field of cultural development, there are problems of forming spiritually-rich creative personalities capable of adequately responding to socio-economic trends. It is remarkable that culture is a spiritual indicator of society reacting to innovations, contributing to the centuries-old spiritual culture revival and blossom.

As applied to our research, music teacher of new formation is a spiritually rich, creative person with professional knowledge and skills, capable of responding to changes, a motivated person with pedagogical talent and a desire to cognize everything new, who fulfills himself/herself in creative artistic and educational space.

The idea that modern music education is an environment of intensive cultural and intercultural dialogue is becoming differentiated, poly-variant and poly-artistic in nature. This is reflected in a significant rethinking of basic goals and processes of music education, as well as in the growing trends of humanism and integration.

A cultural approach to analyzing music and educational culture as part of the culture and personal entity allows determining its significance for society and particular personality.

Student's music culture is a socio-artistic experience that contributes to the emergence of high music needs; a process of learning different types of music activity, art history, attitudes to art and various music phenomena. In this regard, we assume that opinion on music teacher's methodological culture formation expressed by E.B. Abdullin is of great current interest. She believes that *music teacher's methodological culture includes: a) individual socio-*

*personal experience as a combination of methodological knowledge, orientations, skills and needs that allow him/her to show personal, creative, conceptual and science-oriented positions while analyzing and solving professionally significant music and teaching problems; b) integrative trait reflecting the quality of methodological knowledge, dialectical thinking, the need to improve one's knowledge and abilities, and to use them to learn and creatively transform the music-teaching reality (Abdullin, 2007).*

In the context of our research, there are integrative traits are singled out after considering the problems of professional-pedagogical communication of the music teacher with choral collectives. In the learning process, creative potential development regularly fulfills a dual task: flexible process of forming and developing a system of motivations for individual's readiness to realize self-development mechanisms; creating a comfortable learning space for creative potential development. Undoubtedly, modern pedagogical strategy focused on modeling the innovative and learning environment allows the subject to activate own internal self-development motivations.

Conceptualizing and solving the indicated problem of music teacher's creative personality development during the occupational preparation allows us to design our own trajectory of self-improvement. This factor is an important condition for granting a future music teacher the right to free develop and unlock his/her creative potential and intellectual abilities in a uniquely individual way.

Art can effectively help the child to make a holistic picture of the world, to learn how to make decisions in a wide range of life situations. These circumstances determine the increasing role of artistic and aesthetic education in the context of the transition from the pedagogy of knowledge and skills to the pedagogy of development.

Yu.U. Fokht-Babushkin believes that *art has an extremely broad range of effects on human development since all kinds of human activity are combined in the fold of art* Fokht-Babushkin (1984). M.S. Kagan argues that *there is something amazing happening in art – an organic fusion, complete match of four main types of activity (cognitive, creative, value-oriented and communicative) that gives life to a new integral and s indecomposable species. ... These elements are tightly welded together by the unity of human emotions, revealed/created by art. The fact that art can neither be created nor "consumed", nor perceived externally, impersonally, makes it essential in shaping one's personal attitude to the world* (Kagan, 1974).

D.B. Kabalevsky believed that *artistic principle is present in all life forms. Art is the most complete expression of the artistic principle, and therefore, art particularly helps to up-bring the aesthetic culture. Hence, the goal is clear: artistic principle must penetrate into the life of each person as an essential and important part of man's spiritual culture* (Kabalevsky, 1986).

L. Goryunova emphasizes that *music is the subject and source of spiritual communication. Its humanistic orientation and identification of human values – love, beauty, tender heart, dignity and love of life – are the determining factors in music. Music education and upbringing involve the spiritual formation of child's personality* (Goryunova, 2004)

Goryunova paid much attention to overcoming the problem that the purpose, objectives, content and methods of music education out of tune with the nature of art and the child's peculiarities. She singles out the lines of artistic and aesthetic environment organization coinciding with the areas of child's personality development. We share her point of view that *these lines organize the life activity of a child ... as a movement: from the whole to the whole, from image to image, from improvisation to improvisation, from surprise to reflection, from saturation with artistic impressions to the process of expanding the field of values, personal meanings and skills, from the oral to the written, from interrogative issues to the question, from polyphony to unison; in general, from art to art* (Goryunova, 2004).

The opinion expressed by L.G. Archazhnikova in relation to the process of music teacher's preparation is that *music teaching combines pedagogical, choirmaster, musicological, music-performing and research elements of activity based on the ability to independently generalize and systematize the gained knowledge* ((Archazhnikova, 1984)). On the one hand, music teaching is defined as a chain of actions, which correspond to a certain level of specific (music-teaching) qualities. On the other – it synthesizes the entire complex of pedagogical and specific knowledge. L.G. Archazhnikova believes that *creativity principle as part of music teaching and an ability to teach music lessons and perform extra-curricular activity in an interesting and imaginative way is a feature typical for music teaching* (Archazhnikova, 1984).

S.F. Kabilova notes that *music and creative abilities are one of the typical components of music culture gradually formed and developed by a music teacher at school* (Kabilova, 2005). The teacher in developing creative abilities of students has to develop students' thinking, his/her ability to learn the methods of research and creative activities. In this case, music teacher participates in the student's process of becoming a creative personality. His/her role in creative-minded personality development is great and must be appreciated in terms of relevance in the era of new technologies and creative solutions of problems associated with their use.

According to B.M. Nemensky, *art develops the soul skills required for any life situation – trains feelings, emotional and value reactions of a person to f reality* (Nemensky, 1987).

## 4. Discussion

Summarizing the foregoing, we can stress that the analogy between music and other arts, the process of establishing their common and special features contributes to the student's understanding of the specific features of music, and artistic culture development.

If we consider the V.S. Biblera's ideas through the prism of music pedagogy, we will notice that its main provisions organically enter the content of music education. M.M. Evdokimov believes that many methodological directions of this concept are adaptable to music education in specialized schools. The textual principle of education

is behind the individual training of musicians; its stylistic features are linked through the music text of any composer with an entire cultural era. In this respect, dialogism permeates various forms of music-performing and music-teaching activities (Evdokimov, 2004). Consequently, students' thinking development is based on combining the identity and self-identity of intoned meanings.

Particular attention is drawn to the conceptual vision of artistic and aesthetic education expressed by B.M. Nemensky. He stressed the need in broadly introducing art into school practice and described the effective ways of forming the spiritual culture in the younger generation. The man was sure that *integrated knowledge gained by activating emotions and feelings will allow developing the intellectual potential and shaping an emotional attitude to the value system* (Evdokimov, 2004).

Thus, increased professional requirements for higher school graduate have actualized the need in shaping personalities of the new time, unlocking their creative potential and abilities that will help to master the chosen creative activity.

In modern educational practice, interpreting the phenomenon of *creative potential* through the prism of student-centered learning, purposeful creative education and development conditions are of great interest.

Thus, all studies in the field of psycho-pedagogical music education show that there is the broad basis for creative potential development. They link it with certain groups of abilities and with the system of knowledge, skills and beliefs, as well as with teacher's readiness to perform a creative activity, with his/her general and professional culture. These studies also highlight the connection between the creative potential of a person and his/her intellectual capabilities that provide a person with increased creative sensibility, creative initiative, independence and mental efficiency, mind flexibility, its heuristicity, ability to quickly apply action techniques in accordance with the new conditions of activity. All these qualities characterize the creative thinking.

Creative potential development as a process involves the stage forming teacher's readiness to choose or to create new solutions (Kuzmina, 1995) N.V. Kuzmina believes that *certain definite results can be arrived in different ways depending on teaching environment, a student's performance level, teacher's personality, his/her teaching style* (Kuzmina, 1995). Teacher's creative potential consists primarily of his/her system of knowledge, skills and beliefs, which serve as a base for his/her activities, his/her openness to everything new; mental culture, mind flexibility, ability to quickly change action techniques in accordance with new teaching conditions. Creative potential is being developed through the improvement of its components, the achievement of an organic relationship between the methods of each component development, since these processes are not the same (Kuzmina, 1995). Manifestations of creative potential can be observed in some kind of integrative quality. According to T.S. Lopatina, *this is the teacher's ability to keep in mind cognitive level of each student, their interest in the subject, relationships between students, their attitude towards the teacher, material being studied, strengths and weaknesses of each student, and to use this information to design the only variant of the lesson so that learning turns into a creative act* (Lopatina, 1991).

Creative potential is a component part of such poly-component complex as pedagogical competence that determines the qualification of solutions made for humanization, humanitarization and democratization problems. Pedagogical competence involves personal and creative potential of a teacher, his/her professional and personal qualities, intellectual and moral experience.

Thus, creative potential of a man is one of the key pedagogical concepts for understanding a personality as an integrity due to his/her all-round development and realized nature-aligned insight abilities. P. Engelmeyer has considered the common creativity patterns in engineering, science, art and religion by analyzing the stability of a creative process and classifying human talents. His work is centered on the theory of three-component creative potential unlocking at the level of desire, will and skill. Sydykova R.Sh. notes that creative potential has a moral component as one of society transformation factors affecting human activity and contributes to the motivation of creative relations between society members (Sydykova, 2008).

Besides the educational/upbringing/developing functions, axiological aspects of learning strengthen learner's orientation to creative self-development. We can observe this function in practice while forming individual's readiness to develop one's creative potential by including it in the structure of educational goals.

In our opinion, pedagogical creativity should be reflected in music teacher's preparation, since his/her multi-faced activity is related with the new aspects of studied phenomena. This can include a valuable attitude to art and/or own activities. According to B.V. Asafiev, *school music teacher should not be a master hand in any one area of music. He must be a theorist, a regent, a music historian, musical ethnographer, a performer able to play on an instrument in order to always be ready to direct student's attention to one side or another* (Asafiev, 1965).

In recent years, music scientists have been searching for new effective teaching modes, methods and techniques for successful music teacher's preparation for music teaching. B.M. Bekmukhamedov, T.Sh. Akhmetova, K.K. Dosanova, A.K. Akhmetova and other scientists attempted to apply an integrated approach to various aspects of creativity and its transformation through the prism of music teacher's creative potential development for realized teaching music from the standpoint of fundamental science of creativity. In this regard, T.Sh. Akhmetova's research is of great interest, as she considers the problems of creativity from the standpoint of shaping creativity in future music teachers, who are about to light a creative beginning in a child, his/her interest in music activity, to uncover a creative mission of music on the path of child's spiritual development. Based on the specific features of music teacher's work, she notes that *music education can create a creative environment, which the most important component is the direction of education – main prerequisite for creative abilities to be developed..., when all components of the creative process are related under optimal conditions to unlock creative potential and ensure self-actualization of a creative personality* (Akhmetova, 2007). She believes that *a teacher can be a true creator only*

when every minute he/she binds what was played, sung or expressed with his/her inner world and life experience. This is why there is a problem of outer and inner sides in the art of teaching music, namely – in the real relationship between music as art and art of teaching music (Akhmetova, 2007). In our opinion, this is related to the creative aspect of becoming a music teacher as the highest stage of his/her self-improvement.

D.D. Aydarhanova, whose attitude we consider as applicable to our research, believes that personal ability to perform in a creative way known as creativity is a determining factor of music student's personality. Moreover, the success in unlocking student's potential depends on creativity stimulation, on the ability to manage the classroom in a creative way based on psycho-physiological characteristics of an individual... self-regulation... that can prolong the creative activity of a person (Aydarhanova, 2001). In our opinion, this characterizes how music teacher's internal motivations for creative personality development work.

R.R. Jardimalieva and E.H. Rysmetova describe the concept of music teacher's creative personality as a novel nature of the existing experience, the need to overcome professional stereotypes, the search for self-development, and the ability to perceive and digest the information (Rysmetova, 2007). In our opinion, this reflects the intrapersonal aspects of the concept.

In terms of normality and the ratio of conscious and unconscious creativity components, attention is drawn to B.M. Bekmuhamedov's research. He notes that music teacher's creative activity should be considered in accordance with the degree of subject's engagement in human culture and achievements he/she made using the appropriate teaching techniques and skills (Bekmukhamedov, 2007). In his opinion, music teacher should use them consciously while performing. At the same time, his/her activity as a basis of creative activity is interpreted from two sides: conscious and unconscious, which combination ensures the success and efficiency of music teaching.

We are also interested in the characteristics of music teacher's motivational orientation on creative activity provided by K.K. Dosanova. She understands it as initiative behavior that encourages different people being in the same situation to set different goals highlighting two main complexes: needs and their modifications – motives, attitudes, ideals, dreams; personal relations and their modifications – views, beliefs, social assessments, expectations (Dosanova, 2006). She also notes that music teacher's creative potential development is the most important factor stimulating transformations and requiring a learning system based on conscious efforts of students made to successfully solve the problem as a unity of goals, internal mechanisms and means of specific teaching method (Dosanova, 2006).

## 5. Conclusion

Thus, a new approach in higher music education is currently actualizing the problems of music teacher's creative personality development and his/her creative potential development.

Considering the creative potential as an essential property, we recognize its dualism as a combination, interaction and interpenetration of natural and social, irrational and rational, activity, objective and subjective components that have both external and internal implementation plan. We also believe that creative personality development is a morally mediated process. Thus, we assume that it is important to shape the humanistic ideas about a person and positive attitude to the surrounding world and own ego in the subject of creativity. It is also important to teach how to find valuable reasons for one's own existence and moral ways of self-realization. If one wants to develop own creative potential in a more effective way, he/she has to gain certain traits and abilities typical for a creative person.

## Reference

- Abdullin, E. B. (2007). *The essence and stages of scholarly tradition development and its direction, Methodology of Music Education, collection of scientific papers*. Moscow State: Pedagogical University: 11-34.
- Akhmetova, T. S. (2007). *Music teacher in creativity. Pedagogy of music education, Research and prospects for development*. Collection of Scientific Papers: Almaty. 238.
- Archazhnikova, L. G. (1984). *Music teacher as profession*. Prosveshcheniye Publishing House: Moscow. 111.
- Asafiev, B. V. (1965). Selected articles on music education and education M. L. 65.
- Aydarhanova, D. D., 2001. "Shaping musician's creativity in the learning process, Music education, problems and perspectives." Proceedings of the International Scientific and Practical Conference. Almaty. p. 206.
- Baltabaev, M. K. (2000). *Pedagogical anthropology, Textbook*. Altynsarın Kazakh Academy of Education: Almaty. 286.
- Bekmukhamedov, B. M. (2007). Psycho-pedagogical analysis of music teacher's improvisational activity, Music education in Kazakhstan. *Textbook*: 184-88.
- Beysenova, G. A. (2005). Problems of educational knowledge in the cultural transparency Almaty, Iskander. 456.
- Bulatova, O. S. (2006). *The art of modern lesson: textbook*. Academia Publishing House: Moscow. 256.
- Burns, T. and Köster, F. (2016). Modern governance challenges in education. *Educational Research and Innovation*: 17-39. Available: <https://doi.org/10.1787/9789264255364-en>
- Cooke, D. J. and Logan, C. (2015). Capturing clinical complexity, Towards a personality-oriented measure of psychopathy. *Journal of Criminal Justice*, 43(4): 262-73.
- Dosanova, K. K. (2006). *Activation of music teacher's creative activity while teaching him/her the methods of music education*. Music Education in Kazakhstan, University Textbook. 296.
- Evdokimov, M. M. (2004). Dialogue of cultures in music pedagogy. *Music at school*, 6: 39-42.

- Fokht-Babushkin, Y. U. (1984). Scientific management of artistic culture as an object of aesthetic research, PhD Abstract. 22.
- Goryunova, L. V. (2004). Music as the language of communication. *Art at school*, 5(4).
- Jide, W., Yingying, F. and Ying, W. (2014). College of education science, Henan university, Modern education research institute, Henan university, College of education, Beijing university, Calm reflections on the upsurge of mooc [J]. *Educational Research*, 9:
- Kabalevsky, D. B. (1986). *Pedagogical reflections*. PROSVESHCHENIYE Publishing House: Moscow. 142.
- Kabilova, S. F. (2005). Music teacher's role creative personality becoming. *Music at school*, 4: 53-55.
- Kagan, M. S. (1974). *Human activity, Experience of system analysis*. Nauka Publishing House: Moscow. 258.
- Kartashova, A. (2015). Cultural and historical correlations of ideal education and human paradigm. *Procedia-Social and Behavioral Sciences*, 166: 351-55. Available: <https://doi.org/10.1016/j.sbspro.2014.12.535>
- Kuzmina, N. V. (1995). Creative potential of a specialist, Acmeological problems of development. *Humanization of education*, 1: 41-53.
- Levent, F. and Keser, S. (2016). Examining the organizational cynicism among teachers at schools, A mixed methods study. *Educational Research and Reviews*, 11(21): 2009.
- Lopatina, T. S. (1991). Creative atmosphere as a prerequisite of humanization in education. *Soviet Pedagogy*, 12:
- Morozov, A. V. and Chernilevsky, D. V. (2004). *Creative pedagogy and psychology*. Academic Project Publishing House. 198.
- Nemensky, B. M. (1987). *Wisdom of beauty, Problems in aesthetic education*. PROSVESHCHENIYE Publishing House: Moscow. 255.
- Pakhomov, N. N. (2006). Crisis of education in the context of global problems. *Pedagogika*, 3: 24-25.
- Ronghuai, H. (2014). Three realms of smart education, Smart learning environment, ICT teaching model and modern educational system. *Modern Distance Education Research*, 6(002).
- Rozin, V. M. (1997). *Psychology and cultural development of a man*. Moscow.
- Rubel, O. (1992). Philosophy of education, Society and education in modern world, Foreign experience. 1(15).
- Rysmetova, E. K. (2007). *Music teacher's creative personality, Pedagogy of music education, Research and prospects for development*. Collection of Scientific Papers: Almaty. 238.
- Sydykova, R. S. (2008). *Music teacher's creative personality development, Theory and practice*. Nurly-Beine: Shymkent. 280.
- Vygotsky, L. S. (1986). *Psychology of art*. Moscow. 67.