

**Аннотация.** В данной статье применено инновационные технологий, исследование направлено на студенты педагогических университетах. Для исследований было выбрано две группы и одна из них контрольная и другая экспериментальная. Из инновационных технологий были использованы проблемная обучение и STEMтехнология и в процессе исследование было получено результаты от типов этих технологий. При этом в этой статье были использованы труды иностранных ученых, было изложены типы и виды современные технологий обучения. Кроме того, в статье подчеркивается различие между традиционными семинарскими занятиями и занятиями, проводимыми с использованием инновационных технологий. В статье подробно описаны виды инновационных технологий для проектирования и проведения лекционных и семинарских занятий, к которым относятся, например, технология критического обучения, мультимедийная, компьютерная технология обучения, дискуссия, игра, технология тренинга, технология проблемного обучения и др. В зависимости от цели исследовательской работы были продемонстрированы достижения обучающихся на каждом занятии с использованием технологии проблемного обучения в ходе урока. Контрольной группе проводилось урок традиционного типа экспериментальной группе было проведено уроки проблемного обучения и STEMтехнология. В этой статье были показаны задачи и проблемы по проблемному обучению и STEMтехнологию.

**Ключевые слова:** инновационные технологии, проблемное обучение, инновационный семинар, научно- практическая конференция, STEMтехнология, игровая технология.

UDC 377.01  
CSCSTI 13.15.53

<https://vestnik.oqmpu.kz/kk>

## INTEGRATION OF CULTURAL HERITAGE AND MODERN ART EDUCATION

**OMER Z.** - doctor of pedagogical sciences, Professor, Akdeniz University, Faculty of Fine Arts, Traditional Turkish Crafts Department Campus Antalya, Antalya, Turkey  
ORCID:0000-0002-9884-8397 e-mail: [ozaimoglu@akdeniz.edu.tr](mailto:ozaimoglu@akdeniz.edu.tr)

**Abstract.** This article examines current issues in arts education regarding its role in the preservation and promotion of cultural heritage. From there, the article looks at ways of integrating them, which can ultimately be realized through the active work of cultural institutions and the education system. The education of cultural literacy, in the context of the study of global and national cultural historical values, creates the prerequisites for further positioning oneself as an educated fully developed person. In modern conditions of the revival of many aspects of national culture, new opportunities for the revision of views on the history of culture of the people, which contribute to the moral and patriotic education of today's youth. In this process, a special place should be given to museums, which are the centre of material and spiritual heritage artefacts. Due to their uniqueness, museums are like accumulators of all national cultural treasures. Therefore, this article examines the integrated opportunities for in-depth study of national heritage and cultural specificities within the framework of museum pedagogy as an important part of art education.

**Introduction.** Enormous changes have taken place in Kazakhstan and in the CIS countries. This affected all spheres of life and, first of all, the education system. The main sign of quality education is its content, where the whole depth of the world cultural heritage is comprehended. Today, it is the education of a person by culture that is relevant [1, p. 3].

Today, museums occupy one of the main places in the culture of each state as a cultural center that provides educational services. But, unfortunately, this special function of museum opportunities has not been fully demanded and developed, which can be used in another facet, as a center for the storage and transmission and study of cultural heritage for the younger generation. We consider the possibility of forming the continuity of cultural heritage in the younger generation through the appeal of education to the issue of the identity of the national traditions of Kazakhstan. Today we have partially wasted national traditions, ignorance and unwillingness of the younger generation to learn and know their deep historical roots, ignorance of traditions and much more, and a practical lack of knowledge in the field of world art in general. At the same time, the constant reduction of hours for the educational field «Art», the practically non-representation in the content of training courses on artistic culture of huge layers of world and national art history, as well as the insufficiently developed system of additional art education in small towns and villages of Kazakhstan led to the fact that a graduate of a secondary school does not have elements of perception of world masterpieces, not to mention the historical places of their creation and exhibition, even in the context of their region. Against the backdrop of this general increasing cultural illiteracy and lack of spirituality, the social orientation of young people to get carried away with gadgets, video games, hour-long hangs on Instagram and other momentary advertising information is exacerbated, where there is no time to read and study book literature, as well as visit museums and historical centers. Modern life is loaded with daily everyday problems, and we do not notice that raising children in a cultural aspect has negative consequences. It is necessary to think about this much earlier, even at the stage of the child's initial development and education, where the main foundation of the child's spiritual values and needs is laid, which later forms the entire spectrum of a person's personality. Here we would like to turn to the positive experience of other countries. For example, fifteen years of state practice in the Netherlands, where cultural institutions pay more attention to general education schools, where today the state sets other priorities, changes are taking place in economic policy in the education system, therefore, the structure of interaction between cultural institutions and the education system is also changing. In the Netherlands, in order to introduce children to contemplate the world around them from different points of view and study the material under study, they use just such a method [1].

In European countries, this method is used so that students at the level of consciousness absorb the originality of their native country and feel their involvement with domestic origins, where historical eventfulness forms a sense of pride in their homeland. Children belong to that group of museum visitors, where a qualitatively different approach is needed, where, when conducting a lesson, a museum teacher needs to be creative in conducting classes. otherwise it will not bring the expected result. Those huge opportunities that museums have as a factor in the accumulation of national patriotism and cultural traditions are today one of the most

important. Back in 1822, the active creator of museums in Siberia and Kazakhstan, A. A. Adrianov wrote: «...one of the most important instruments of education is the opening of museums» [3, p.4].

Today, more than ever, the statement about the social perception of the museum is consonant, where even earlier museum requirements were put forward - «active participation in the upbringing of the younger generation, capable of observing the inheritance of the past, perceiving the present and looking to the future with confidence» [4, p.104]. And in modern times, for two centuries, this topic has not yet lost its living thought, even to this day it is burning and has not lost its relevance. About four children's museums operate today around the world. The very first museum for children was opened in America in the city of Brooklyn in 1899. The crisis in the entire educational system contributed to the conduct and research of works in the United States and the opening of museums. [5, p. 361]. It is children's museums and museum projects for children that are the accumulating centers that influence the development of new projects and the creation of new forms of cultural and educational activities of the Republic of Kazakhstan. Today we have one children's museum in «Almaty-Shanyrak» (Tengri-Umai) [6, p. 120] and ten museums around the city of Almaty on various topics. As part of the design in the field of museum pedagogy in the format of additional education in Kazakhstan, it did not take a clear outline. These more than two years have played a negative role and can be said to have paralyzed many projects and initiatives, where, in the context of the global epidemiological situation that has arisen, the rate of attendance at national museums has sharply decreased in our country, not to mention developing programs and general educational projects organized within museums. There was a need to build the relationship "museum-children" in a new way, where, first of all, the focus is on activating the creative abilities of the child's personality and through the need to know the past through museum relics, with the help of cultural monuments made of bronze, stone, wood [7, p. .3] and coming into contact with this national heritage, he will learn to perceive and realize his involvement in history. The very idea of involving the museum in the general educational process originated in Europe in the Netherlands [1, p.1]. There, on the basis of a whole state program, a system of visiting museums was developed as an object for conducting lessons in painting, drawing, and fine art lessons. Abay, series «Art Education: Art - Theory – Methods», No. 3 (68), 2021 they have spiritual and cultural skills and are attached to the aesthetic enjoyment of works of art. The Netherlands is ahead of other countries in this, although they also have the vulnerability of the cultural education program, because it has not yet fully established itself as one of the necessary concepts of school activities [1].

There has been a tendency to reduce the receipt of funds in the school budget for the development of cultural programs. And still there exists a big gulf between the state structures and the local subdivisions of culture. On the basis of the study, we are considering introducing this principle of “immersion” into the sphere of beauty, which will give our children the opportunity to lively participate in history, with the masterpieces of world culture in the general education system. To develop a methodology for conducting lessons in painting, drawing and arts and crafts within the framework of the museum, adapted to the national culture. When conducting lessons in fine arts, include the European principles of the museum workshop as the most effective means of influencing the worldview of children. Yuri Vella, who is the director of the Varyogan Ethnographic Museum, said: “We built a museum for ourselves, for our children, for our grandchildren, so that they understand the soul of every

thing, know how to communicate with it, and know how to make it, if necessary" [6, p.5-23].

«The main thing in the museum is not objects, but people, not cold showcases, this is really a meeting place for people, dialogue, specialists and young visitors» - Fayzullina G.Sh. [2]

Conclusion The solution to the analyzed problem is seen in the joint actions of the state and private partnerships, where the implementation of such projects will increase the level of education of the younger generation, which means that project activities in Kazakhstan in the field of museum pedagogy can take a constructive turn. Using the European experience as a pilot project, there is a great need to develop a program of study of fine arts in the museums of Kazakhstan with a research approach, where, ideally, the project should have further long-term significance. Which, in turn, gives hope for the full integration of culture and education, since it is in museums that excellent conditions are created for educating the aesthetic perception of national traditions, where the child feels his involvement in the living heritage.

Much attention is paid to cultural integration at the international level. Each work of art tells the story of the culture of the country and the country where it comes from. Today Astana maintains close ties with 26 sister cities. Astana has fraternal relations with foreign cities and capitals of the East and West. Between the cities there are events aimed at building the international reputation of Kazakhstan and its capital. The symbol of Astana - Baiterek is well known to the residents of the banks of the Dnieper, Moscow River, Potomac and other large and small rivers. It is known that the main partner of Astana is Moscow.

Friendly relations between the capital of the Russian Federation and the capital of the Republic of Kazakhstan were established by the Agreement on Mutual Cooperation in Trade, Economic, Scientific, Technical, Cultural and Humanitarian Spheres dated June 20, 2000. According to this document, on June 9, 2001, the official opening of the Days of Moscow Culture took place in Astana, which enriched the program of cultural events as part of the celebration of the third anniversary of the transfer of the capital. On Astana Day, the Museum of Modern Art hosted an exhibition of the Moscow artist S. Andryakin "The Magic Secret of Watercolor" and an exhibition of Kazakh art "The Bridge".

In 2004, the exhibition "Russian Collection from the Funds of the Astana Museum of Modernity" was organized in the exhibition hall "Zamoskvarechye" in Moscow. The Year of Pushkin in Kazakhstan in 2005 and the Year of Abai in Russia in 2006, characterizing the inextricable link between the two cultures, showed that Moscow and Astana are very open to each other. During the period 2005-2006, the international summer night festival of classical music "A Midsummer Night's Dream", the international Astana blues-jazz festival, the international theater festivals "Theater World" were held. For actors and directors, theater artists, a new "master class" of the theater festival "Theater World" has opened.

It was attended by seven theaters - three Kazakh, four foreign. The aesthetics of the festival is carried out in two directions: traditional theater-classics; modern theater experiment. This festival provides an opportunity to improve the skills and form human and professional relationships of theater professionals. The Kazakh Music and Drama Theater hosted two performances by the French troupe "Monsieur and Madame O" (Quiet Theatre).

The history of the emergence and development of world political thought has its own characteristics. The foundation of political science, which has managed to form a great

understanding of the significant development of the world, is undoubtedly sufficient for major events and new information of our time.

There are a lot of thinkers who have managed to express their own conclusions and views on the long history of the development of the world. The fact that they understand each type of government in different ways and supplement it with the necessary number of examples is a sign that their views in political science are clear and deep. There are different types of people in power and ordinary people of every age. continued.

The development of political thought began to change the forms of politics itself and the features of public administration. forms and it is clear that trying to create methods.

Now let's talk about the main thinkers who were ahead of their time, followed various examinations and approaches in political science. The Babylonian king Hammurabi went down in history as a successful politician, commander and compiler of the oldest set of laws. Philosophical and ethical concept of political thought of the ancient world Confucius is a famous Chinese philosopher and teacher, one of the founders of the philosophical and ethical concept of politics. His political teaching was based on the principles of a strict order based on moral standards.

Confucius attributed the successful government of the state not to formal private law, but to the wisdom of a virtuous ruler and his worthy assistants. The ideas of virtue, justice and morality are the most important in the ethical teachings of Confucius. He believed that the interests of the state should not conflict with the interests of the people, and that any violence against a person would cause equally strong resistance in him.

And Socrates in history formulated the idea of resolving conflicts through disagreements between the individual and the state. So, if a citizen who has reached the age of majority does not agree with the laws in force in the country, then he had to leave the country with all his property.

### References:

1. Feildhuizen A. Cultural heritage and education system [Electronic resource]. -Access mode: <https://polytech.bm.digital/article/822566394114105465/glava-5-kulturnoe-nasledie-i-sistemaobrazovaniya>. Retrieved 02.02.2022.
2. Fayzullina G.Sh. Cultural and educational activities of the museums of Kazakhstan during the period of independence: 1991-2005. abstract dis. ... candidate of historical sciences: 24.00.03. - Moscow: Russian Institute of Cultural Studies, 2005. - 25 p.
3. Brooklyn Children's Museum [Electronic resource]. - Mode of access: <https://www.brooklynkids.org>. Retrieved 02.02.2022.
4. Essay on the history of museum work in the USSR - M.: Nauka, 1 963. - 361 p. 5. Vella Yu. From the first person // Bulletin of the Open Museum Association. - 2000. - Special issue. - P.5 - 23.
6. Collection of scientific papers of the Research Institute of Culture. - M.: Nauka, 1978. - T.74. - 104 p.
7. Kainazarova A.E. Museum business in Kazakhstan (1831-1925): abstract abstract dis. ... candidate of historical sciences: 02/07/12. - Almaty: KazGU named after. Al-Farabi, 1995.

## Мәдени мұра интеграциясы және қазіргі заманғы көркемдік білім

**ОМЕР ЗАИМОГЛУ**- PhD, профессор, Акдениз университеті, бейнелеу өнері факультеті, Анталия түрік қолөнерінің дәстүрлі кампусы, Анталия, Түркия, ORCID:0000-0002-9884-8397 e-mail: ozaimoglu@akdeniz.edu.tr

**Аннотация.** Бұл мақалада көркемдік білім берудің мәдени мұраны сақтау мен насихаттаудағы рөліне қатысты өзекті мәселелер қарастырылады. Демек, мақалада түп соңында мәдени мекемелердің белсенді жұмыстары нәтижесінде және білім беру жүйесі аясында жүзеге асырылатын интеграция жолдары қарастырылады. Мәдени сауаттылыққа тәрбиелеу дүниежүзілік және ұлттық мәдени тарихи құндылықтарды зерделеу контекстінде өзін одан әрі білімді, жан-жақты дамыған тұлға ретінде көрсетуге алғышарттар жасайды. Ұлттық мәдениеттің көптеген аспектілерінің жаңғыруының заманауи жағдайында қазіргі жастарды адамгершілікке және патриоттыққа тәрбиелеуге ықпал ететін халықтың тарихы мен мәдениеті туралы көзқарастарды қайта қарау үшін жаңа мүмкіндіктер ашылады. Бұл үдерісте материалдық және рухани мұра жәдігерлеріне назар аударатын мұражайлардың алатын орны ерекше болуы керек. ҚазҰПУ хабаршысы. Абай, "көркемдік білім: өнер - теория - әдістеме" сериясы, № 3 (68), 2021 ж. 33 Мұражайлар өзінің бірегейлігіне байланысты барлық ұлттық мәдени қазыналардың жинақтаушысы болып табылады. Сондықтан бұл мақалада көркемдік білім берудің маңызды бөлігі ретінде мұражай педагогикасы аясында ұлттық мұра мен мәдени ерекшеліктерді тереңдетіп зерттеудің кеңенді мүмкіндіктері қарастырылады.

**Тірек сөздер:** мәдени мұра, заманауи көркемдік білім, мұражай, бейнелеу өнері, интеграция.

## Интеграция культурного наследия современное художественное образование

**ОМЕР ЗАИМОГЛУ**- д.п.н., профессор, Университет Акдениз, Факультет изящных искусств, Традиционный Кампус отделения турецких ремесел в Анталии, Анталия, Турция, ORCID:0000-0002-9884-8397 e-mail: ozaimoglu@akdeniz.edu.tr

**Аннотация.** В настоящей статье рассматриваются актуальные вопросы художественного образования относительно его роли в сохранении и популяризации культурного наследия. В данной статье рассматриваются пути интеграции национального наследия РК, которые могут быть реализованы в рамках активной работы культурных учреждений и системы образования. Воспитание культурной грамотности, в разрезе изучения мировых и национальных культурных исторических ценностей, создает предпосылки для формирования образованного всесторонне развитого человека. В современных условиях возрождения многих аспектов отечественной культуры открываются новые возможности для пересмотра взглядов на историю культуру народа, которые способствуют нравственно-патриотическому воспитанию современной молодежи. В этом процессе особое место должны занимать музеи, которые являются средоточием материальных и духовных артефактов

«ОҚМПУ ХАБАРШЫСЫ - ВЕСТНИК ЮКГПУ», № 4 (34), 2022 ж.

*наследия. В силу своей уникальности, музеи являются аккумуляторами всех национальных культурных сокровищниц. Поэтому в данной статье, рассматриваются интегрированные возможности углубленного изучения отечественного наследия и культурных особенностей в рамках музейной педагогики как важной части художественного образования.*

**Ключевые слова:** культурное наследие, современное художественное образование, музей, изобразительное искусство, интеграция.