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CREATIVITY AS A FORM OF INDIVIDUAL'S SELF-AFFIRMATION

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Abstract

Art is the most complex sphere of man's relationship with the surrounding world of nature and society, the most perfect form of self-affirmation of an individual in the system of interconnections of modern civilization, in the manifestation of creativity and comprehensive development. All current achievements of a mankind in the development of productive forces, in the creation of the world system of cultural values, in the formation of the spiritual image of its best representatives are the products of human creativity, the embodiment of peoples' creative thought in a vast array of artistic work and independent activities.

Keywords: visual arts, creative perception, perception of reality, cultural values, object, vocational training, artistic principle, academic work.

Introduction

The subject, who looks for novelty, is always a person, who transforms the objective world of things, phenomena, facts. He purposely changes the forms of objects, destroying their established "harmony" of relations. The objects continue to be a part of the material world, even though their connections are destroyed to some extent. They must be included in new systems of interconnections with surrounding objects, which were not previously seen, to remain as a part of it. The newly formed connections are nothing, but a new way of objective being, i.e. manifestation in a fundamentally new entity.

Since new quality and virtue are always subjective to its content, a talk must be conducted about their new objectivity. Where does the novelty come

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from in a creativity search? Any quality of an object is one of the forms of its functionality ie. an entity, which is determined by a combination of effects of the surroundings, phenomena, facts on a given object. Its objectivity can't be anything other than the cumulative response of an object to the effects perceived by it. In other words, the objective content of a quality acts as a determining factor in the meaning of this reaction by changing the form and content of the object, reflected in the person's consciousness in the form of some functional image. Consequently, the objectivity of properties is determined by the object itself, the protruding object - the carrier.

Hence, any changes in the properties are solely defined by changes in their carrier. The properties never directly turn into one-another; they can only be compared as different or similar sides (forms of expression) of their carrier. The new properties can be isolated from old ones only after the analysis of their carriers. Thus, the objectivity of a new virtue, is a measure of the form and content of an object, which is fixed in a human mind, when one changes its subject relations with the surrounding things, phenomena, facts, ie. when there are new ways of impacting it. A simplified, but quite graphic empirical statement of this position can be obtained with the help of transforming influences on a simple piece of plasticine, turning it into a large number of forms of its functionality.

This statement on an entity of objects as the direct result of their interactions with the surroundings has found its development in views on the knowledge' theory. The processes, which describe a formation of novelty or "the mechanism of its creative action", are based on a scientific principle that states that anything is a combination of properties and therefore can be useful due to its various qualities. It is a matter of historical development to discover these various aspects, and consequently different ways of using things.

Theoretical background

An arbitrary combination of systems of object relations is especially effective in the implementation of creative action in the presence of a wide range of knowledge in many fields of science and art. Since one of the goals of teaching visual arts is to obtain as many solutions to the problem as possible, limiting the educational process to only visual themes is inappropriate. In some cases, the priority of diverse knowledge is more important.

As it is known, the search for originality in any sphere of human activity is generally inseparable from human cognition. The world is a natural movement of matter, and our knowledge, being the highest product of nature, is only able to reflect this regularity. [1]

The specificity of the creative reflection of the regular movement of matter involves: a) the mental reproduction of the absence of "absolute facets" in a world and the "overflow" of certain qualitative states of nature into others -

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"things in themselves" into "things for us"; b) the realization of the ability of one material object to reproduce the properties of the other, which is the movement of material transformations.

The artist influences the perceived fact with results of "internal contemplation" of his memories, the scientist with abstractions in the system of relations to the empirical material, the philosopher mainly correlates the object to the categorical system of cognition as a part of his mental experiment.

Some of these methods are especially effectively used by us in the course of classes on descriptive geometry. It is preferable to use oral and exhibition demonstration methods of logical learning in the form of a lecture, and to take coursework and problem methods for practical lessons. Scientific, inductive and deductive methods should be widely used in self-education of students.

The class management must necessarily see, first of all, the specific purpose of classes, the professional orientation, and, of course, the ways of achieving this goal step-by-step. The lecturer's job is not only reflected in the organization of the learning process of educational material, but also, first of all, in the active participation of students. The lecturer uses the various teaching methods listed below to explain the content of learning material.

Methods

There are a number of features of using educational methods present in a pedagogical system of teaching, which are used in various occupations. The practical classes and other types of activities under the lecturer's guidance, the methodology of which is related to teaching experience and abilities, are the main ones, where appropriate skills are formed.

The success of studying in a higher educational institution of a creative profile depends on the correct performance of students in their coursework. There are several effective following methods, which are used to improve the participation and performance of students in their independent work:

- a development of the skills and abilities to work with the textbook and the lecture material, carefully reading materials on a particular topic;
- a clarification of the content's concepts and meaning of the lecturer's solutions to graphic tasks in the course of lecture and practical exercises (to revise these pictorial forms to improve);
- it is suggested to organize interesting didactic games, to solve creative tasks taking into account the topic covered during original exercises.

It is also compulsory to apply modern types of pedagogical techniques in addition to traditional exercises in the creative subjects of study. Currently, there are various diverse areas of development and application of educational technologies. Some of them are listed below.

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One of the rapidly developing areas in the education are special educational technologies. It is advised to use the following technologies in modern classes on the subjects of "composition" and "color science":

The method of problematic decision is used in theoretical and practical exercises. It is carried out in the following stages:

1. The teacher indicates a problem, for example, related to the transfer of a three-dimensional figure on a plane in a color.

2. Students name the reason that caused this problem and ways of solving it.

The problem training means, in a complex, to teach an independence, consistency, scientific character, creative thinking, an independent creative approach to solve tasks. It is a method of creative learning of educational material by students and firmly fixing their gained knowledge. It stimulates a more emotional attitude to the subject of the student, forms an internal interest in learning, their goals and etc. If the raised question, as an actual problem, will interest the student, then it will intrigue him to support his further participation. The problem statement and its solution are like a strong chain, as they force us to think about an exit from this situation, which in turn will cause the emergence of new issues. Thus, this will lead to a continuous process of getting more knowledge. The intellectual abilities of the student will be revealed during analysis of problems: the ability to direct one's mental activity, direct one's energy to achieve the goal and etc.

Therefore, to build a structural model of visual activity means to show the meaning of its internal movement and development, the sources of this movement and final result, which is equivalent to describing the "mechanism" of search and conversion of knowledge into carriers of fundamentally new properties.

The logical-psychological model of a creativity search consists of the following links in the structural-hierarchical plan:

1. Realization of the creative perception of the surrounding world. "Installation" is not an operational concept. It is a comprehensive characteristic of personality, without which a creativity search practically does not exist. The meaning of this concept lies in the natural ability of a person to perceive and evaluate the objects of the surroundings on the readiness, first, to act as the active component of a specific creative process, at least to some extent anticipating the decision, and secondly, to be perceived in his "imperfections", i.e. in the "need" for development, improvement, rationalization. It is represented as a set of intellectual and physical actions with the objectivity of perceived knowledge in the practical manifestation. These actions include:

- the separation of an object from the whole variety of its interrelations with the surroundings, i.e. its perception in a specific functionality;

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- professionalization of the perceived object as its transformation into the professional activity, within which the creativity search; the main direction of professionalization is the interpretation of an object in professional terms;

-Definition of the existing trends in the objects to change and improve;

- development of these trends in accordance with the creative interest of the future specialist in the form of rationalizing objects by influencing them with an organized knowledge (personal experience):

- Identification of basic; defining contradictions of an object development:

- a mental experiment in the form of attempts to obtain a solution only on the basis of knowledge available in experience, i.e. exclusively in an intuitive effort.

The arrangement always has a purely individual expression in the practice of creative tasks, i.e. always has a specificity of belonging to a particular person or a social and professional community. The second kind of belonging, apparently, requires some clarification. It is associated with the presentation of an attitude toward creativity in the form of a process, which impacts the perceived object with an organized knowledge contained in an experience that associated with the cognitive goal of professionals.

For inventors, the specific impact of an organized knowledge is manifested in the subject coordination of ideas through a broad system of artistic principles and social requirements. The theories of facts by the inventors to some extent resist scientific and artistic theories, because they based on a strict account of the laws that govern these facts, on a "fitting" to these thoughts. Thus, the individual character of the manifestation of the attitude on the creative perception of reality is determined by the professional content of the knowledge affecting the object. [4, 5, 9, 10] The same professional specificity of knowledge determines the installation in an organization of the following links in the creative process, in achieving their effectiveness.

2. The formation of a problem. The setting the creative perception of reality causes a "choice" of perplexing object as an organizational basis for the next stage of a creativity search - the formation of a specific problem. The heuristic functions formulate a situation that consists of anticipated unknown knowledge, which creates conditions for the productive implementation of a particular creative operation, i.e. to obtain an analogue of a future solution. The importance of this function is evidenced by the prevailing opinion amongst the inventors and scientists: a clearly formulated problem means a quick solution. It is possible to provide the same clarity of a formulation only if there is knowledge of the dialectical sense of the very concept of the problem.

The acceptance of characteristic in a search of creativity is possible if the system of anticipating the unknown is formed and the meaning of anticipation is clarified itself. It is also known that unknown facts creates a class

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of phenomena, to which particular fact is brought to the value. The content and meaning of this particular fact is understood and explained with the phenomena itself.

The same statement, in turn, leads to a single conclusion: the way to form a coherent system of interrelating all aspects of educational work with the younger generation is to orient the work in every way to involve young people, to develop the creative ability of each of its representatives. In other words, to education through creativity. The development of artistic creativity proceeds more successfully under conditions if special means and methods of influencing the motivational and emotional intellectual, actual professional orientation of cognitive-professional needs in interrelation with creative skills in extracurricular activities are developed and implemented; if teachers care about creating successful situations in the process of mastering professional knowledge, forming creative skills [6,7].

Conclusions

The dynamics of improvement of professional training determines the development of creative skills and personal qualities. In turn, the creative skills and personality qualities stimulate the professional preparation of students. Both of them proceed more successfully under the following conditions: the predominance of the motivational and emotional component during the introductory and preparatory period of training due to the intensive use of means and techniques for developing motivation and the need for visual creativity; purposefully organized teaching and educational work on the development of intellectual qualities (memory, thinking, imagination, educational and creative abilities) on the junior courses, the simultaneous development of the professional qualities and creative abilities, the formation of personal experience of creativity, strong-willed qualities during the control and final period by training in the maintenance of general technical subjects and special technology, practical creative tasks, design elements - regular holding of olympiads, competitions, exhibitions with differentiated work of teachers and students, based on the level of their skills, the use of methods of correcting students who have not seen progress in their development and etc.

From the standpoint of a holistic approach, visual creativity is understood as the quality of the personality, formed in the process of education, upbringing and development. This is a set of creative skills, persistent interests and emotionally-colored aspirations for creativity in combination with personal experience that ensures the successful performance of the given activity. The level of visual competence grows as the personality develops progressively, exerting a strong influence on the quality of professional activity, on self-development of the individual. The pedagogical regularities in the development of visual creativity, didactic conditions for its implementation and interrelation

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with vocational training are revealed on the basis of the personality - activity approach to learning.

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