

Aesthetic education of youth with traditional arts and crafts

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ABSTRACT: Arts and crafts - the basis of artistic culture and creativity has beneficial effects on the formation of knowledge and skills. The fundamental basis of folk arts and crafts its genesis back to ancient technological processes, ultimately related to the physical, functional and artistic, aesthetic needs. The art and pedagogical value of national arts and crafts is undoubted and conventional. It consists of its informative, esthetic and educational value. Studying of folk art the means promoting the solution of professional tasks in the field of esthetic education and art education of younger generation gives to expansion and development in students of art and creative representations, spiritual needs, imagination, skills of an assessment of a work of art, formation of the student as professional. The person is formed since the childhood, the foundation for future personality is laid. Moral qualities of the person, love for the country, to the native land to the people, development of esthetic senses are formed in the course of lessons which developing purpose is focused on acquaintance with world around, with realities of everyday life. The surrounding situation invisibly connects the personality with national roots, native places and has decisive impact on her formation. Arts and crafts - a basis of art culture and creativity well influence formation of knowledge, skills. A fundamental basis of national arts and crafts its genesis go back to ancient technological processes, eventually are connected with material, functional, and art, esthetic requirements. In arts and crafts works we see wisdom of the people, its character, tenor of life. In these works the heart and soul of the people, its feeling and its idea of the better life and therefore subjects of arts and crafts have such huge informative and esthetic value is put. Interest in national culture and traditions of the people, aspiration in their studying and preservation - an important indicator of spiritual integrity of the person, his patriotic and moral qualities.

Keywords: culture, education, pedagogics, tradition, esthetics, arts and crafts, education.

In the last decade in the education system are being actively discussed prospects actualization of ethnic and cultural traditions. The study of national culture and art is one of the important and interesting problems of contemporary art pedagogy. It is impossible to create a new art without the knowledge of the origins of folk art and art. For centuries, the best traditions perfected and passed down from generation to generation as standards of beauty, taste samples, national characteristics, as part of the culture of the people. Beauty items used by the people in everyday life, raised aesthetic taste, intensified evaluation of beauty. Thus, the decorative arts as the basis, the foundation of artistic culture and creativity has beneficial effects on the formation of knowledge and skills in the preparation of an applied artist. The fundamental basis of national arts and butt-foot art its genesis back to ancient technological processes, he ultimately connected with the material,

functional and artistic, aesthetic needs of people.

Artistic and pedagogical value of folk arts and crafts is unquestionable and recognized. It is his cognitive, aesthetic and educational value.

Study of artistic merit, aesthetic value of folk crafts were engaged at various times prominent Kazakh scientists. "Folk Crafts are an expression of the material and perfume-term culture of the people, - said the ethnographer MS Mukanov. - In the syncretic craft and art, that is. E. In the continuity of material production and spiritual culture, the key to understanding the true nature of folk art. Unlike the offspring of civilization - the professional arts, crafts and associated with them arts and crafts emerged at the dawn of humanity".

The teacher-educator Altynsarin in his writings emphasizes that folk art has a great and fruitful inexhaustible energy impact on children and is an example of the greatness and power of true creative skill. Invaluable contribution to the development of theoretical and methodological study of the problems of folk art made outstanding ethnographer academician Margulan X. (1904-1985). In his fundamental work addresses the issues of origin, history and evolution of Kazakh folk arts and crafts, a classification of works that characterize the life, customs and traditions of the Kazakhs.

The last few years, teachers are involved in the development and implementation in the educational process of different kinds and types of vocational training school arts and crafts in the framework of the program "Cultural Heritage".

Experts believe the study of folk art means of contributing to the solution of professional tasks in the field of aesthetic education and art education of the younger generation, gives the expansion and development of the students' artistic and creative ideas, spiritual needs, imagination, skills assessment works of art, the formation of the student as a professional.

Man is formed from childhood, the foundation is laid for future personality. Moral qualities of man, love for the motherland, the native land to his people, the development of aesthetic feelings are formed during lessons, developing purpose of which is focused on familiarization with the environment, with the realities of everyday life. Outside invisibly connects personality with national roots, homes, and has a decisive influence on its formation.

Through introducing them to the traditions of education to address key task - to create conditions for creative self-determination of the younger generation in the historically evolving culture. Cultural tradition "leads" to the border of the children have already mastered and not yet earned, not inscribed in the orbit of the collective experience of humanity or a particular group, such as an ethnic community. Tradition, developed by previous generations, serve to preserve the experience, reproduce forms of life. Creativity is regarded as the production of something new. However, tradition and creativity not only completely "compatible", but also form the basis for each other. Cultural tradition is not intended for the preservation and transmission of "ready" technology to reproduce the activities already established products, it is dynamic and capable of partial transformation under the influence of modern factors.

The main pedagogical conditions, the capacity to absorb the composition, artistic and expressive means in teaching arts and crafts mainly rely on the willingness of students to solve educational and creative tasks for a certain amount of knowledge and skills in the field of fine arts (composition, drawing, chromatics, materials), without which it is impossible to proceed to the formation of creative activity of students.

"Who does not belong to his country, he does not belong to mankind" - this statement of the great Russian critic VG Belinsky / 6, P.88 / should be understood in the sense that it is necessary to educate children through initiation to the human, but to do it follows through native, national. "National art acts as a form of awareness of the nation humanistic ideals. As a rule, it is through the national art as original, familiar, representative of the nation understands the value of man and of humanity" - say modern scholars / 15 S.PO /. But in every nation a special national system of education, and therefore borrowing one people from another educational systems must be due to a deep knowledge of ethnopedagogics.

The most important pedagogical conditions of formation of creative activity of students, according to modern scholars are: the changing nature of work;

- 1) The atmosphere of goodwill in training activities;
- 2) Formation of the team;
- 3) stimulating activity, independence, responsibility and openness.
- 4) In the creative process of making artistic articles are important cognitive processes and needs, feelings and volitional actions.

Development of sensation and perception allows to perceive the surrounding objects and phenomena in their entirety. Thanks to the attention of the person to select the most important to solve the problem of the object, but because of the ability to remember, used in the creative process knowledge and skills.

Many authors emphasize that any creative activity involves certain tasks, and this is achieved to a large extent is not simply a perception, but by thinking activity, which resulted from the existing knowledge and the ability to make new findings.

To identify the conditions of effective formation of artistic and creative activities students need to solve the following problem (V.S.Kuzin) to determine the place of the creative personality in the process of education;

- explore ways and methods of teaching artistic creativity;
- find effective forms of artistic and creative activities in the learning process arts and crafts.
- The content of the formation of creativity and artistic skill consists in the development of specialized knowledge and skills, which is realized mastery of the basic techniques of artistic and graphic activity for arts and crafts.

Only on the basis of professional educational institution, under the guidance of the teacher-master manifest confidence, experience and creative activity of students, the opportunity to create, discover new artistic techniques and create works of art and thereby contribute to the development of arts and crafts.

We can assume that a creative approach to professional activities is a major pedagogical conditions for self-identity in the collection of scientific, artistic, art,

ethnographic information and shaping them on the basis of this strong professional knowledge and skills. Formation of personality - one of the most pressing social and educational problems of social progress. Formation of the creative personality, capable of productive, creative work in the new social conditions - it is a problem that required by the education community to find ways to implement it.

The above rationale and evidence of teachers allowed to formulate the research problem, which is to determine the set of pedagogical conditions to ensure the necessary level of the subject (artistic and technological) training of future teachers of arts and crafts in accordance with the requirements of modern society. Objects that are used in life and at the same time serve as a decoration, called decorative - applied. Application - means to use in life, decorative - then decorated with life. Arts and crafts in its origin - folk art: people create things that people find them the desired shape and expression, keeps people found beauty in them and all their achievements transmits a legacy descendants. In the arts and crafts masters pronounced desire to display their environment, stop, store the beauty of the world. This feature created for use in the home beautiful things allows rightfully speak of a special kind of art - arts and crafts. In the works of decorative art, we see the wisdom of the people, their character, way of life. In these works is embedded soul of the people, his feelings and his ideas of a better life, and therefore the objects of arts and crafts have such a huge cognitive and aesthetic value. Today, almost every house has works of folk artists. They come into our lives not as utilitarian objects, but primarily as artistic creations: meet our aesthetic taste, they become an ornament of both rural and urban housing. Folk arts and crafts educates sensitive attitude to beauty, promotes harmonious development personality. Based on a deep artistic traditions, folk. Art beneficial effect on the formation of the human future.

Works of decorative art form artistic taste, creating an aesthetically complete environment that defines the creative potential of the individual. In pedagogy and ethnopedagogy they characterized as an effective means necessary to implement the educational (history, culture, geography, sociology), and educational problems of aesthetic, patriotic, international, labor trends.

The importance of folk art of the Kazakhs the poet and educator Abai Kunanbayev. He pointed out that the Kazakh applied art - a manifestation of talented people. Folk artists called sheber, ismer tired. Abay notes respect, which was used by the master: they are creating tools and instruments were used to model the society of hard work and dedication. Products craftsmen decorated life, and the master himself was perceived as the embodiment of physical and spiritual beauty. He attributed such character traits as conscientiousness, courtesy, attentiveness, intelligence, education, that obliged the folk artist to work efficiently, thoroughly and conscientiously. Abai writes that masters respected not only for their talent and skill, but also as educators apprentices - the younger generation / 4 /. Development of experience embodied in the works of the masters, fostering respect for the labor invested in objects created by them, in the unity constitute necessary conditions of integration of the younger generations in the historically evolving culture - human and national.

In the XIX century Karl Marx wrote about the "objectively unfolded wealth of

human beings" as crystallized expression "essential powers of man" / 31, P.47 /. It is no coincidence today philosophers postmodernists try to "read" even in everyday things quite complex "cultural texts". "Beautiful things bring the creative imagination of people and respect for their work," - this expression belongs to the proletarian writer Maxim Gorky, and also gives an indication of the possibility of using objects of decorative art for aesthetic and labor education of the people. EV Ilyenkov writes: "The world of objects created by man for man, the system of people's attitudes about these items is that in the general form is called culture" / 10 /. In this regard, the study conditions, laws and mechanisms of child development gains fundamental importance for the creation and development of various "cultural. Text" / 12, pp. 16 / I'm growing its own unique person creates and opens through objects of everyday culture and ways of doing things with them. From these tools generally valid children learn the elements cultural traditions, they discover (or re-create) for yourself and others own unique inner world.

However, an obstacle to the use of human things in this function is to unify the "objective environment" in the industrial and post-industrial societies. The younger generation of our country through different channels and in different forms (autonomy in building relationships with others, self-determination in choosing activities it. d.) develops the ideals of independence, individuality, subjectivity, attribute Kazakh culture. But remember our roots, to know the history and traditions of the people - this is the benchmark that clearly traced in different directions of reforming the modern educational system. One of the main conditions for the implementation of the tasks of patriotic education - an appeal to the development of fine and decorative national art.

In traditional cultures, all household items remain virtually certain traits of creative works, the material value of which is largely determined by the value of the aesthetic. This is due to the fact that within the religious-ritual life of the majority of household items originally carried the sacred (including - magic) meaning: it is the practice of these things have their origin. Syncretism, collectivity, traditionally focus on the aestheticization of everyday objects - are the characteristics of folk art, defining it as an independent "cultural integrity" and allow a special way to highlight their real place in people's lives. Qualitative characteristic of a work of art, which manifests an organic fusion of useful and beautiful, is the beauty of decorative products because of its shape.

In folk crafts Kazakhs are known intertwined writings from different eras, ages, generations. On all kinds of products made of felt, wool, leather, wood, bone, metal easily can see ancient motifs, because the nature of the craft at all times determined by the accumulation of experience, the tradition and the strict compliance of conditions of life, life, aesthetic ideals of society. The rich artistic heritage of the Kazakhs, their ornamental art, technical skills of craftsmen, unique flavor of folk arts and crafts and, of course, the national costume - the subject of a special national pride.

Turk - Kazakh people before leading a nomadic life, retained many elements of traditional culture in the first place - the material and subject matter. Can rightly be attributed to the works of arts and crafts a wide range of things that I enjoyed

every day, while in rural areas, and is now used by these people. These items are of particular importance, which is not confined to the utilitarian needs. Members of the public for their personal growth is a source of traditional culture, and arts and crafts, along with a magical, cultic rites, ritual practice (and genetically related game) speaks the universal activity that relates to the most ancient types of emerging social practices.

The interest shown now to the decorative arts of the Kazakh people, not just a tribute to the cultural traditions of their ancestors, and the desire to preserve them. And this is - a very special task ("super-task"), with respect to the goals of achieving the immediate objective, "separable" result. In this approach to folk art - the fundamental wisdom of the world of folk pedagogy, as it follows from the work G.N.Volkova / 7 /. The traditional arts and crafts hidden powerful source of mental development of the child, its formation not only as a godfather, but also as a subject - the future guardian and possible creator of cultural values.

Arts and crafts is a phenomenon of national culture and tradition and innovation, creativity, determination in the future development does not exclude, but make it an important part of the sociological characteristics of the society. In his classic work on the peasant art in the first third of the last century V.S.Voronov wrote: "Domestic art has always been conservative, full of tradition, keeps a long and strong foundations. Outside the traditions there are no elements of his creative power" - the author notes that the traditional art is created by the people" under the uniform and unrelenting exposure uncountable homogeneous and close the creative forces of the individual personalities" / 8, S.293 /. Thereby synthesizing individual artistic experience, folk art recreates a complete image of the World. Hence - his general (rather than a special meaning) in the spiritual development of man, including - growing human child. "Art and beauty, as a good genius, make themselves felt in all our endeavors in life, decorating the outer and inner world, they give the environment in which we live, the more light and joyful character." / 9 S.9-10 /. Folk art is associated with life, therefore, is necessary to the people. Natural environment: the closer the craftsman to nature than the closely related work and the entire tenor, the rhythm of rural life, the closer it the collective experience of traditional storage, the stronger and more pronounced popular character in the works / 13, pp 14-15 / .

On the aesthetic thinking of the Kazakh people have influenced all areas, including the natural environment, which is manifested through both decorative and artistic creativity, and his career, life and customs. Therefore, for each region is characterized by the creation of an aesthetically translate things from materials typical of the area. "Each nation has forged its national features defined psychology of man's relationship with nature, work skills and people's morality. Folding, thus culture of human relationships and mutual understanding. This defines the environment, its morale" / 14, S. 142 / .

Partial destruction or neglect of traditional, ie preindustrial cultures characterized the Soviet period of our history. However, the main way of human development is to integrate a new level of spiritual and practical potential of modern and traditional culture, and many forecasters - Cultural rightly relate ethnic

culture revival of the nation with the initiation of the young generation of the country to folk traditions and customs. At a certain stage in history was the creation of the main written language, literacy, involvement of indigenous people to the values of the more developed in socio-economic terms cultures. Our country with honor passed this way, becoming one of the independent states with a dynamic economy and a civilized community of numerous nations aspiring to prosperity and progress. Today, modern education policy should provide new guidelines dictated by the necessity of preserving and reviving historically, economically and environmentally justified themselves activities, traditional values and cultures as a centuries-established mechanisms of interaction between man and nature, by which a person is in harmony with yourself and others .

"The existence of any culture involves conscious transmission of practical experience and theoretical knowledge about various aspects of human activity and the environment. ... Due to the sign systems are possible accumulation, storage and transmission from generation to generation of information, providing cultural continuity within the ethnic group "/ 11 C.35 /. Every culture, every social community has its own stock of experience and knowledge that is passed down from one generation to another, and that in relation to a certain range of peoples has both general and special. Nowadays folk traditions parenting known only to a narrow circle of people mostly elderly. And today they are rarely enforced practice of folk pedagogy, celebrate modern ethnographers. Ethnopedagogical beliefs and practices Ethnopedagogical Kazakhs in recent decades become the subject of careful study in the various segments of the educational system, and therefore in need of training and methodological support.

The Kazakhs, like other peoples of Central Asia, historically developed its own system of aesthetic education, a characteristic feature of which is its close connection with the labor, which was carried out in two ways: through direct participation in the life of the family and under the influence of adults, instructs children perform various simple production operations. Researchers have repeatedly drawn attention to the fact that the southern children safely take up any business, living among people who know how to do everything with their hands. In addition to direct observation of the actions of adults and active part in fishing activities, educational value had conversations on production topics that were grown in the presence of children, says a senior folk stories, and, of course, the game - say modern ethnographers.

The main vocation of women - to be skillful seamstress and be able to do much. That is why the symbol of the feminine is the needle. Imprinting in ornament certain traditional subjects, which is transmitted through a complex, semantically rich way, mistress always does it in a new way, and, quite sensibly (in a variety of products that have been studied by us in the field and museum work, we could not detect repetitions). For most women ornamentation - not forced or monotonous work. Rather, it is - "rite" (which may be gleaned from the interview skilled workers, which have proved excellent storyteller). Not by chance in the folklore of the epithet of women and female deities is an expression mistress. On the relationship between women and the needle is said and numerous published

materials describing the traditional culture of the Kazakh people as a whole. From local folklore can be seen that female mistress in high esteem, and that is particularly highly valued female ability to sew, because clothes in nomadic conditions was of great importance.

Traditional, indigenous views of decorative - applied art of people of Kazakhstan, as mentioned above, is ornamentation - decoration and silk brocade clothes and shoes, leather pouches for storing household items. The motives of Kazakh ornament are very numerous and retain the features of different eras and styles not only in form, but also on technology performance. To the ancient cosmogony are patterns. In the first place should be called the solar cycle. Art objects with solar signs in ancient times were a talisman, talisman. By cosmological patterns are vortex outlet, is a symbol of the sun. These patterns are found on pottery and architectural decoration. Solar circles and vortex outlet, sometimes in combination with horny patterns found on embroidery bathrobes, towels, handkerchiefs, embossing in the skin, in the ornamentation of men's belts, weapons, woodcarving, for example, the door of the yurt, beds. Children are usually attached to the art of wood carving (boys), garment decoration and silk brocade ornament (girls) through the family, watching how to perform these works by their parents, older brothers, sisters and other relatives.

Due to the improvement of techniques for the development of ethnology and ethnic psychology became apparent that culture often differ not things, and that symbolism that is hidden behind these things. Everything a man makes himself the traditional culture, and thus to a certain extent - independently generates its semantics and symbolism, in any case, creates his own interpretation of cash "semantic fields" culture and the symbolic forms in which these fields are objectified.

Analysis of the methodological literature clearly shows that art has a great potential in the development of creative potential of children. In educational work with students is especially important to ensure a successful start school stage of life of children, to help them feel interest in learning new, experience a sense of joy in communion with the beautiful. To do this, first, you must correctly select the content of the proposed educational material for children and define it in accordance with the age limits of children. Secondly, you must enter a special session with the students methodological steps and techniques to ensure the active and meaningful assimilation of knowledge and skills. Aesthetic education of the individual due literate didactic approach to the formation of children creative attitude to work, develop their sensory world, the ability to harmonious combination of rational and emotional began.

Because a person's feelings develop in the course of activity, it is necessary that the content of any activity has an impact on perception, to form a sensual world of the individual. The school in this respect is seen as a very effective field for the formation of the conscious personality with a highly developed culture of the senses. Aestheticization of labor contributes to its transformation into a creative work, which, in turn, has a positive effect on its quality. Fits perfectly into the scheme of formation of creative attitude to work how to use arts and crafts: the

lessons of labor training goal and the process activities are aesthetic, as the subject of learning and impact on education is a product of folk art. And that is why it is so important in schooling, along with special attention to the development of intelligence, build a culture of feelings.

The lessons of labor training using arts and crafts create didactic conditions for the realization of the mission of the school - education in teaching. The person who created a work of art, gave his attitude towards reality, his thoughts and feelings. And the disciples were under the guidance of a teacher trying to find the "code" to understand them adequately; so formed imagination, significantly affects the formation of attention and sensitivity, the ability to see and understand the beauty, the desire to create and protect it.

Creative development of universal models of culture through education, in which each step is focused on the development of national and historical traditions, provides the formation of the fundamental human capabilities and is regarded as the culture conformable, ie truly developing training / 105 /. Defines us directions to find their own approach to the construction of a pedagogical model that promotes introduce children to the national arts and crafts.

We have developed ethnopedagogical approaches to aesthetic education of students can be considered as one of the options targeted developmental education with parallel educational impact. At the same time, we relied on the experience of building development programs in fine arts and artistic work for children. The idea of "aesthetic" permeates conformable culturological education in general. It is not for the inclusion of special artistic and aesthetic components in each educational area or each academic subject, etc. and not even the introduction of new courses such as "World Art Culture". Experience shows that all these measures in themselves useful (though not always adequately applied in practice) do not contribute to a significant increase in "culture container" primary education. The fact that they are usually not based on meaningful understanding of the real nature of the aesthetic.

"Aesthetics" is not synonymous with the word "art" or "art", translated from the Greek word "aesthetic" means "belonging to the sensuality." In the teaching of Kant's aesthetics acts not as a theory of art as well as the theory of contemplation. Aesthetic culture so first of all, there is a culture of contemplation. About forty years ago EV Ilyenkov / 88 / wrote that universal, advanced forms of aesthetic contemplation - forms of imagination - are a kind of key to understanding the essence of the simplest acts of human sensuality.

Experience of pedagogical work with students shows that if we see the art of "professional development of the power of imagination" (EV Ilyenkov), then begin to educate the imagination, at first glance, it would be natural to direct introduction of the children in the "art world". However, while the child will not develop the necessary experience Pretend Play, inside of which is formed in his imagination "massiveness" form, such administration is unlikely to be complete. Also, with a deficit of games visit art classes in school, various clubs and studios of painting, music, ballroom dancing, etc. not only did not give the desired developmental effect, but also can become a process of coaching and cramming (more commonly

observed).

Scientists have proved that already in the products of artistic activity in the way of their generation, and the main component of the imagination - the gift of seeing the whole - earlier parts. Therefore, the teacher - practitioner can treat it as a model for the development of imagination within the game, other types of children's activity and initiative, focusing on the general characteristics of this ability. Otherwise the game will remain just fun, "symbolization" of reality, and the construction of scientific knowledge - a combination of the material in a practical and mentally, etc. In other words, here the disciplinary regulative from perception - to realize further - to the development and application in practice.

These traditions with general humanitarian point of view, have intrinsic value and therefore represent an independent research interest. However, the appeal to them in education should not be an end in itself. Attempts to achieve plausible goal of "revival of national consciousness" does not have to turn around insulation ethnic culture, its loss of world civilization. Yet interest in the national culture and traditions of its people, their commitment to the study and conservation - an important indicator of spiritual wholeness of man, his patriotic and moral qualities.

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