IRSTI 14.23.09 **DOI 10.47649/vau.2023.v.71.i4.05**
UDC 37.036.5

G. Abugaliyeva[1*], A. Akpaeva[2]

[1]M.Utemisov West Kazakhstan University
Uralsk, 090000, Republic of Kazakhstan
[2]Abay Kazakh National Pedagogical University
Almaty, 050010, Republic of Kazakhstan
*e-mail: gulshat521336@mail.ru

THE CREATIVITY PROGRESSION OF PRESCHOOLERS THROUGH THE "NITKOGRAPHY" TECHNOLOGY

Abstract.

Currently, to ensure quality education, innovative technologies are widely used in the training and education of preschool children. The innovative technologies used in the classroom contribute to the improvement of children's creative skills, evoke a positive emotional response, and develop the child's artistic and creative abilities.

Original vision is observed by one of the main roles in children's imagination. The theme's importance lies in the fact that this psychological progress provides a variety of constituents of a child`s creative progress. Many psychologists and teachers believe that the ability to create is inherent in the child's nature, and an adult only needs not to interfere or interfere with his free expression.

However, practice shows the need to intervene in the process of creative development of a preschooler since not all kids can present the original activity process in a freeway. The effective way with the efficiency of encouraging the ability of creativeness and original thinking in preschoolers depends on the harmfulness of the activity. The kids nowadays are in want of qualified tutors who would influence them with their growth and spread in deep further.

The purpose of using the "Nitcography" technology is to increase the artistic taste of preschool children and motivate them to do manual labor. The scientific article examines the experience of using nitcography technology in the development of creative abilities and imagination of preschool children.

Key words: threadography, preschool age, creative imagination, manual labor, graphics, fine arts.

Introduction.

One of the most essential pieces of pedagogic theory and current practice is the formation of a creative personality. Drawing is the most natural and exciting activity for preschoolers. This is the first step towards a preschooler expressing his attitude towards the world around him. Non-traditional drawing methods allow you to develop children's creative abilities and imagination. When using these methods, the child learns not to be frightened of expressing his imagination, because he tries to take the child out of the standard, established framework. During the drawing, the child gives way to his feelings and imagination, sometimes makes an example, and easily accepts unfortunate events.

These days, in giving knowledge to children due to action activity processes, tutors with one aim - to increase the abilities of creativity in preschool pupils, as we know capacity is not usually born by chance and the child's talent to work with creativity remains. Being considered as the separate factors of the structure of an originally made event, Beketova G. distinguishes two categories of children. For some, the foundation of creativity is imagination.

For others, creativity is shaped primarily by emotion. In the structure of the positive attitude to dealing with non-traditional artistic techniques, we will focus on the satisfaction of the creative being of second group children and formulate conditions for the progress of creativity of whole group team students [1].

Today, a new direction in the art education of preschool children is actively being paid attention to children's design and manual work, which gives a wide field to children's creativity. The implementation of this direction requires turning to general developmental pedagogical

systems of an integrated type. This activity has undoubted development potential for all areas of the individual.

The activity intro level into the educational-styled activity contains also the idea of preschool tutoring, which declares the developing subject environment of children's activity as the most important basis for the implementation of program content - as a system of material objects that functionally models the content of the child's physical and spiritual development.

In school institutions, as one of the ancient types of drawing, a type of manual labor called thread printing is used.

Discography (a combination of the words “thread” and “graft” I write, that is, “I write with thread” or “I draw with thread”) is the creation of paintings using threads. For the work we needed: a sheet of paper, paints, thread, and inspiration. The children mastered the new technique with interest, following the instructions exactly. The resulting images are abstract; looking at the work consequences, the guys had to dream up their imaginations! Someone saw a firebird in it, someone saw a flower, sea waves, and someone was able to see animals!

Children's non-traditional drawing techniques develop imagination, creative thinking, and many other positive qualities. Classes bring a lot of positive emotions and resemble an exciting game. In the future, even if the child does not strive to become an artist, the acquired skills will come in handy. Nitography helps you think outside the box, and the result of your work is always unpredictable and original.

Materials and methods of research.

Drawing with threads is of great importance for the development of preschool children; it solves several important educational, developmental, and educational tasks:

- introduces new drawing methods;
- children learn new artistic techniques;
- improves visual perception.

Young children carefully look at objects, maintaining the integrity of perception, and highlighting their structural parts. In addition, the eye learns: that for each element it is necessary to determine what length of thread to take.

This technique is important for the development of fine motor skills, since many modern preschoolers have problems in this area, for example, to save time, parents try to quickly and easily put on children's clothes, shoes, etc. Most likely, this will negatively affect the child's development. Well-developed fine motor skills are the key to correct and beautiful writing in school.

The topic relevance includes the fact that creative imagination is a component of different types of children's imaginative activity. Non-traditional sketching methods means of efficient form in increasing children's creative thinking. Following this, non-traditional methods do not include them in exhausting feelings and do not keep the preschool student at the time of the studying activities. The students can be awakened increasingly interested in the student’s behavior and keep them communicated actively during the time accepted to perform creative projects. The educator realizes the activity with the help of non-traditional sketching major technique as the game playing, and this change allows him to have much more enjoyment.

Scientist Lengina Yu. stands by the fact that thoughts as imagination have to be a mental process in proceeding with new picturing based on accepted before images in case of assured important deal and self-realization of the creative potential of personality.

Imagination activity is to be considered the basis of various types of imagination processing. Taking into the features of the development in imagination and artistry in childhood moments, they are able not to analyze the mechanisms of such development, and although clarified the majority of stimulation made directions. Educating the age characteristics in children's imagination skills, he showed specific ways of raising imagination skills in literary creativity and children's

artistic and visualization. The author designed that a student understands the whole future with the help of a creative activity process [2].

Nekrasova A. cleared and described the main stages of imagination raised in preschool childhood moments. According to the researcher, creative imagination is an essential part of having creative activity and spreading creative abilities, as the reason it helps to discover new ways to, dominant characteristics in reality. Originality can't be structured in its way: it starts throughout the student's life and depending on upbringing behavioristic way, having a moment with conditions and impressions. On the other option, systematic, systematic evolution growth is required, which is why, great concentration should be focused on individuality and children's personality [3].

As Kasen G., Aitbayeva A. mentioned the prerequisites for the incident of the creative imagination of preschool children include the child's occupation in the creative improvement; mental manipulation of images; object perception and experience. We can distinguish such prerequisites as components of action (motivational stage, content-operational stage, and emotional-volitional stage) [4].

I keep a strong will to proceed originally, actively attending the creative incidents, interest in the work to be done, perception the importance of preparation for the activity, mastering the performing work methods, imagining, and also original thinking. Skill to overcome possible complexes, hard work, perseverance, as well as honesty, and the desire to learn and for usage new ways and new procedures.

Since traditional approaches in visual arts are often insufficient to develop children's original imagination, new programs, and technologies have recently shown up that make the process of visualization creativity fascinating, productive, and interesting [5].

Ramakhanbetova Sh. claimed that drawing with non-usual materials allows students to get an unforgettable positive impression and find out their chance for creativity. It assists increase the child's sense of beauty and fulfilling the spiritual world of theirs [6].

As Gonzales A. pointed out the activity instruction goes to the older preschool age, due to which the evolution of creative imagination happens. At this point, children can design pictures; with the help of original thinking, new ideas for design and drawing are generated. It is noted here that the production in the produced group is distinguished by their personality, as well as by the originality and novation of their picturing. Activity characterized by higher preschoolers, commenting on what has been happening for a long time, curiosity questions as: "How?" etc.

Targeted activity in preschool education centers and, of course, in the family is the main condition for increasing the creative imagination of preschool children. It is important to spend childhood with unforgettable positive emotions and impressions, it stimulates the development of imagination and therefore serves to create an image and strive to bring it to life – a very major case for the advancement in creative imagination.

- The relationship between kids and adults. If an adult is a model of inspiration to his kid and exactly and plans to spend time with their baby, such as attending museums or art galleries, then soon the child will understand the meaning and value of art and will be creative [7].

Fomin L. taking into account individual characteristics, emphasizes that creating conditions for creative development optimizes the creative process. The field of creative growth can be the space where the child thinks and makes novation. The child can start to think originally. A presenter cannot act only as a teacher; that person should be a creative individual who is an inspiration for the classes involved.

Tkacheva D., Milyaeva L. one of the roles in the beginning of the creative abilities of preschool pupils is played by the subject-developing environment [8].

If the desire in the process is supported by the family members and there are great opportunities for open-minded thinking, this will increase the level of children. However, if the child is placed in a certain circle he is not allowed to express himself, the level will decrease.

Grigoriev D., Stepanov P. considers creative imagination as one of the important conditions for proper development.

- many options for working with children in the classroom. The environment novelty, the unique start of work, and beautiful and diverse materials guarantee the spontaneity of children's activities and activity deals. Every time the teacher has to create a new case, he allows the children to use their previously acquired knowledge and skills and find new ways to solve a creative problem. It provides positive thoughts and emotions, enjoyed and surprised notion, willing to work of the child [9].

Results and its discussion.

The non-traditional sketching method ought to be principled not only on the development of the child's creative imagination, however added also on the development of thinking, memory, concentrating highly, benefits in that, skilled motor ability, as well as the formation child's vocabulary and coherent conversation. A child finds an activity using non-traditional painting methods with game playing, and it gives him enjoyment [10].

Moreover, the concept target of our research work claims to select and testify non-traditional methods and methods of drawing that contribute to the creative imagination of preschool students. development.

Expanding the idea of “artistic-aesthetic development”, the following areas of work in the field of preschool education can be highlighted for the development of children's artistic creativity:

1) emotional responsiveness develops for the surrounding reality on the aesthetic side;

2) original thoughts;

3) keep motivation for reaching;

4) creativity – being able to create a new painting, design, fantasy picture, movement, or characterized by original essentiality, variability, flexibility, mobility;

5) being able to comment orally on the process and result of the activities.

Learning to draw preschool at age involves solving three interrelated problems:

• firstly, it is necessary to awaken children's emotional responsiveness to the world around them, to their native personality, to the events in their living period;

• second as to develop their visual skills and abilities;

• thirdly to increase the creative skill of the young upcoming generation. In the drawing process, the child improves observation, aesthetic perception, aesthetic feelings, artistic interest, and original thinking abilities.

We analyzed the artistic and aesthetic developmental subject-spatial environment for compliance with the principles of State Educational Standards for Educational Education.

The team contains things that preschoolers can manage in their imaginative process. However, society needs to be done each time with new fascinating materials following to that children are able to experiment with them.

The group includes multifunctional stuff such as toothbrushes and sponge materials. Groups should be filled with other multifunctional materials such as cones, a variety of caps, cotton swabs, tree leaves, straws, etc.

Based on the group analysis, it can be concluded that the principles of artistic and aesthetic organization are not fully implemented. In particular, preschool educators should pay attention to the environment variability, for developing the team with various drawing materials. It contributes to the development of the creative imagination of preschool children.

The purpose of the ascertaining experiment: to study the level of development of creative abilities and imagination of children of senior preschool age. Research base: pre-school classes of secondary school No. 6 in the city of Uralsk, West Kazakhstan region.

The study involved 20 children of the experimental and 20 children of the control groups aged 6 years.

Diagnostic tools for assessing the level of creative imagination: "Verbal imagination" methodology, "Completing figures" methodology, "Drawing" technique [11].

Based on the psychological characteristics of 6-7-year-old children, it was considered impossible to present the content of the components of creative imagination development in the same way plus, we had studied each component separately.

The effective ways of searching and tools to develop imagination in various types of activities led to the following conclusion - children's ability to design, invent, and draw requires systematic and purposeful development and is based on the development of imagination, that is, creating new pictures based on past perception material.

Methodology "Verbal Fantasy" made it possible to determine the level of imagination of preschool children. The results of this method are presented in Figure 1. Using this methodology, we obtained the following data: 15% of the experimental group and 30% of the control group belong to development with increased levels of - the minus of such levels in both groups is very high leveled and very low. It was also complicated to construct the plot of the story. In the experimenting group, preschool children reported well-known fairy tales such as: "Snow White and the Seven Dwarfs", "The Fox and the Rooster", "The hungry chick and the Cat Vaska", etc. There were difficulties in telling the story. Children become engrossed in a story about something, and then they lose track of the story, get confused, and start over.

Children in the control group also remembered the stories they had read. Low-level children asked for help further.

Average children completed the task, described the plot, and got lost in the sequence, but the overall conversation turned out to be informative.

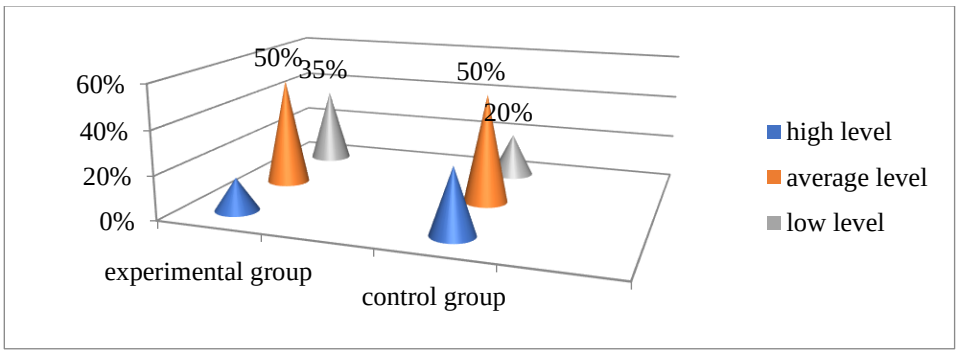

Figure 1 – Results of a study of children using the "Verbal Fantasy" method

Note: Compiled by the author

Using the "Filling in figures" method, we defined the level of development of originality and the ability to remake original pictures in older children of preschool age. The results of this method are presented in Figure 2. We obtained the following base: 25% of the experimental community and 40% of the control community belongs to the well level of increasing. At this level, children make schematic, sometimes detailed information, but usually original drawings, such as sketching

are not remade in a group of children and by the child oneself. Frequently the designed abstract is the central piece of the drawing.

40% of the experimental community and 45% of the control group contain a middle level. At the high level, children have completed drawing most of the shapes, although all drawings are schematic and lack detail. There are always pictures that are redone by the child himself or by other kids in the community and 15% of the control teams. At this stage, children do not complete the work, they do not accept the task set before them, or they independently draw something next to the given figure, or give non-objective images.

Therefore, low-level kids with not enough imagination can draw a diagram using the given figure. In this case, the drawings are usually primitive and typical. Based on the results of the experimental group, it can be concluded that the children had problems with some figures with dashed lines, as well as with many squares. These lines with figures for seven children are incomplete or schematically depicted, asking for help or advice. This is proven by the fact that they cannot imagine what it represents in the end. There were a few problems with a figure like a circle.

Based on the consequences in the observed group, we can conclude that the children had complexities with some figures with undone lines. Three kids have had a few assignments missed that they did not return for completion. It was argued by that they could not think originally what they could portray in the end. Few complexities were caused because of the figure such as a circle as modelled. A large of children designed pets, at a time when other ones made household items, such as other things.

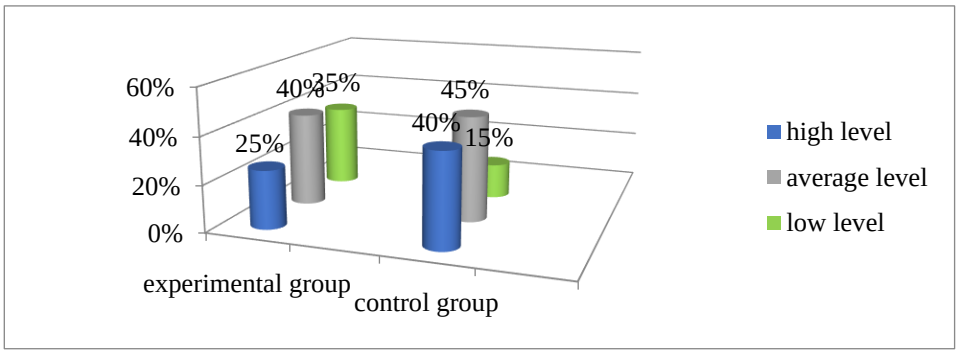

Figure 2 – Results of a study of children using the “Filling in figures” method

Note: Compiled by the author

Using the third “Drawing” method we clarified the level of development of the imagination of preschool children. The results of this method are presented in Figure 3. We discussed the following data: 10% of the experimental group and 25% of the control group have high imagination development. The level of these groups should be very high and not very low level as intermediate.

Three children in the experimental group had problems. After repeated explanations, everyone completed the task.

In the control group, the children had no difficulty in ending the project. Children of preschool age drew simple pictures such as houses, animals, and plants. Imaginative children depicted special scenes of the city, the world underwater, kindergarten, etc.

The whole class of children happily participated in the task. Girls drew girls, princesses, and flowers in brighter colors and golden colors. There were no less great pictures of the boys; they made: cars, rockets, space, etc. It can be noted that the colors of the works were poor, there were not any detailed drawings and schematic images prevailed [12].

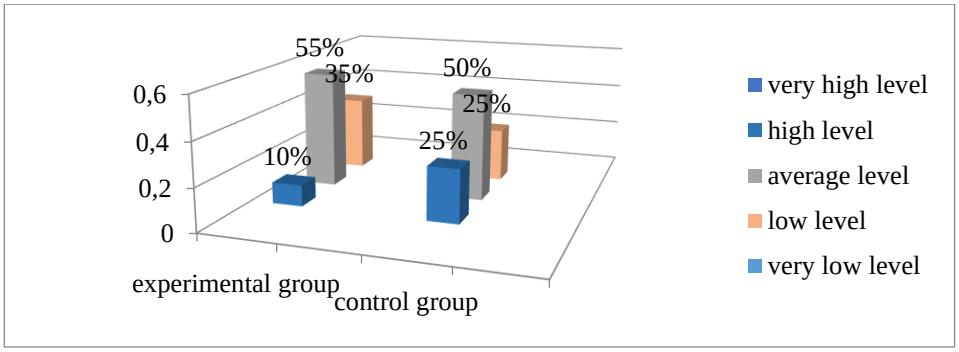

Figure 3 – Results of a study of children using the “Drawing” method

Note: Compiled by the author

This was major in conducting many activities to develop children's imagination and to develop the creative abilities of preschool children with the help of non-traditional drawing methods.

Since analyzing and conducting the results of the parents' survey, it could be concluded that parents are prepared to cooperate with teachers to develop children's creative imagination.

Conclusion.

Consequently, having methods analyzed and questionnaires turned out at the time when the ascertaining experiment, we are able to observe that in the majority of senior preschool children of that age, original imaginative thinking is not sufficiently raised, and the average and low level of its development prevails.

Working process with at formative stage children in the educating would be purposed at introducing techniques on non-traditional drawing, including didactic games, sketching techniques, viewing, and conversation about artworks.

35% of the experimental works are discussed in a way as classified low-level. Following this fact, in the formative period of the research, it is discovered that work with parents and teachers to develop children's creative imagination: holding parent meetings, workshops, seminars, educational activities with parents, consultations, and visual posters. We consider renewal of the developmental, subject-spatial environment as a mandatory condition.

СПИСОК ЛИТЕРАТУРЫ:

1 Бекетова Г. Ниткография для детей. Ростов-на-Дону: Феникс. — 2019. — 38 с.

2 Ленгина Ю. Ниткография. Рисуем картины нитками. — 2019. — 66 с.

3 Некрасова А. Волшебный клубочек. — Норильск. — 2019. — 102 с.

4 Касен Г., Айтбаева А. Арт-педагогика и арт-терапия в инклюзивном образовании. — Алматы: Казахский университет. — 2019 — 184 с.

5 Рамаханбетова Ш., Наурызбаева Н. О роли уроков изобразительного искусства в воспитании школьников. Труды международной научно-практической конференции «Ауезовские чтения-9». — Шымкент. — 2019. — С.193-196

6 Рамаханбетова Ш. Роль изобразительной деятельности в развитии ребенка. Пути воспитания творческой личности на основе формирования компетентности учителя: Материалы Республиканской научно-методической конференции. — Шымкент. — 2019. — С. 308-310

7 Гонзалес А. Современные техники рисунка. Экспрессивный стиль. — М.: Питер. — 2017. — 144 с.

8 Ткачева Д., Миляева Л. Эстетическое воспитание подростка средствами художественного творчества. — М.: Буки-Веди. — 2019. — 97 с.

9 Григорьев Д., Степанов П. Внеурочная деятельность школьников. Методический конструктор: пособие для учителя Федеральный государственный образовательный стандарт. — М.: Просвещение. — 2019. — 223 с.

10 Дарчиева А. Формирование художественных интересов подростков в процессе изобразительно-творческой деятельности: автореферат. дис. на соиск. учен. степ. канд. пед.наук: 13.00.01. ГОУ ВПО «Северно - Осетинский государственный университет имени К.Л. Хетагурова. — 2019. — 141 с.

11 Евладова Е. Внеурочная деятельность и дополнительное образование детей в условиях реализации ФГОС. [Электронный ресурс] — URL: http://www.gymn83.ru (дата обращения: 19.02.2023).

12 Евсеева А. Психологический климат семейного общения как фактор развития «Я концепции» ребенка. Автореферат канд. псих. наук. — Новгород. — 2019. — 21 с.

«НИТКОГРАФИЯ» ТЕХНОЛОГИЯСЫ АРҚЫЛЫ МЕКТЕПКЕ ДЕЙІНГІ БАЛАЛАРДЫҢ ШЫҒАРМАШЫЛЫҚ ҚАБІЛЕТТЕРІН ДАМЫТУ

Аңдатпа.

Қазіргі таңда сапалы білім беру мақсатында мектеп жасына дейінгі балаларды оқыту мен тәрбиелеуде инновациялық технологиялар кеңінен қолданылуда. Сабақта инновациялық технологияларды қолдану балалардың шығармашылық қабілеттерін дамытуға ықпал етеді, жағымды эмоционалдық реакция тудырады, баланың көркемдік және шығармашылық қабілеттерін дамытады. Шығармашылық қиял балалар шығармашылығындағы негізгі бөліктердің бірі ретінде қарастырылады. Бұл тақырыптың өзектілігі бұл психикалық процестің баланың шығармашылық әрекетінің әртүрлі формаларының құрамдас бөлігі болып табылатындығында. Көптеген психологтар мен педагогтар жасампаздық қабілеті баланың табиғатына тән, ал ересек адам оның еркін сөйлеуіне кедергі жасамауы немесе кедергі жасамауы керек деп санайды. Бірақ тәжірибе мектеп жасына дейінгі баланың шығармашылық даму процесіне араласу қажеттілігін көрсетеді, өйткені әрбір бала шығармашылық белсенділікті өз бетінше көрсете алмайды. Балаға қазір оның әрі қарай дамуына әсер ете алатын білікті мұғалім қажет.

«Ниткография» технологиясын қолданудағы мақсат – мектеп жасына дейінгі балалардың көркемдік талғамын арттырып, қол еңбегіне баулу. Ғылыми мақалада мектеп жасына дейінгі балалардың шығармашылық қабілеттері мен қиялын дамытуда ниткография технологиясын қолдану тәжірибесі қарастырылған.

Негізгі сөздер: ниткография, мектеп жасына дейінгі жас, шығармашылық қиял, қол еңбегі, графика, бейнелеу өнері.

РАЗВИТИЕ ТВОРЧЕСКИХ СПОСОБНОСТЕЙ ДОШКОЛЬНИКА С ПОМОЩЬЮ ТЕХНОЛОГИИ «НИТКОГРАФИЯ»

В настоящее время в целях обеспечения качественного образования широко применяются инновационные технологии в обучении и воспитании детей дошкольного возраста. Использование инновационных технологий на занятиях способствует развитию творческих навыков детей вызывает положительный эмоциональный отклик, развивает художественно-творческие способности ребенка. Творческое воображение рассматривают как одну из главных частей в детском творчестве. Актуальность данной темы заключается в том, что данный психический процесс является неотъемлемым компонентом различныхформ творческой деятельности ребенка. Многие психологи и педагоги считают, что способности к творчеству изначально заложены в природе ребенка, и взрослому достаточно лишь не мешать, не препятствовать его свободному самовыражению. Но практика показывает необходимость вмешательства в процесс творческого развития дошкольника, так как не каждый ребенок способен самостоятельно проявить творческую активность. Эффективность и действенность воспитания творческих способностей и воображения дошкольников у детей зависит от целенаправленности данного процесса. Ребенок нуждается уже в более квалифицированном педагоге, который может повлиять на его дальнейшее развитие.

Целью использования технологии «Ниткография» является повышение художественного вкуса у детей дошкольного возраста, мотивация к ручному труду. В научной статье рассматривается опыт применения технологии ниткографии в развитии творческих способностей и воображения дошкольников.

Ключевые слова: ниткография, дошкольный возраст, творческое воображение, ручной труд, графика, изобразительное искусство.

REFERENCES

1 Beketova G. Nitkografiya dlya detej [*Thread printing for children*]. Rostov-na-Donu: Feniks. 2019. 38 p. [in Russian]

2 Lengina Yu. Nitkografiya [*Thread printing*]. Risuem kartiny nitkami. 2019. 66 p. [in Russian]

3 Nekrasova A. Volshebnyj klubochek [*The Magic Ball*]. Noril'sk. 2019. 102 p. [in Russian]

4 Kasen G., Ajtbaeva A. Art-pedagogika i art-terapiya v inklyuzivnom obrazovanii [*Art pedagogy and art therapy in inclusive education*]. Almaty: Kazahskij universitet. 2019. 184 p. [in Russian]

5 Ramahanbetova Sh., Nauryzbaeva N. O roli urokov izobrazitel'nogo iskusstva v vospitanii shkol'nikov [*On the role of art lessons in the education of schoolchildren*]. Trudy mezhdunarodnoj nauchno-prakticheskoj konferencii «Auezovskie chteniya-9». Shymkent. 2019. P.193-196 [in Russian]

6 Ramahanbetova Sh. Rol' izobrazitel'noj deyatel'nosti v razvitii rebenka [*The role of visual activity in child development*]. Puti vospitaniya tvorcheskoj lichnosti na osnove formirovaniya kompetentnosti uchitelya: Materialy Respublikanskoj nauchnometodicheskoj konferencii. Shymkent. 2019. P. 308-310 [in Russian]

7 Gonzales A. Sovremennye tekhniki risunka [*Modern drawing techniques*]. Ekspressivnyj stil'. M.: Piter. 2017. 144 p. [in Russian]

8 Tkacheva D., Milyaeva L. Esteticheskoe vospitanie podrostka sredstvami hudozhestvennogo tvorchestva [*Aesthetic education of a teenager by means of artistic creativity*]. M.: Buki-Vedi. 2019. 97 p. [in Russian]

9 Grigor'ev D., Stepanov P. Vneurochnaya deyatel'nost' shkol'nikov [*Extracurricular activities of schoolchildren*]. Metodicheskij konstruktor: posobie dlya uchitelya Federal'nyj gosudarstvennyj obrazovatel'nyj standart. M.: Prosveshchenie. 2019. 223 p. [in Russian]

10 Darchieva A. Formirovanie hudozhestvennyh interesov podrostkov v processe izobrazitel'no-tvorcheskoj deyatel'nosti [*Formation of artistic interests of teenagers in the process of visual and creative activity*]: avtoreferat. dis. na soisk. uchen. step. kand. ped.nauk: 13.00.01. GOU VPO «Severno - Osetinskij gosudarstvennyj universitet imeni K.L. Hetagurova. 2019. 141 p. [in Russian]

11 Evladova E. Vneurochnaya deyatel'nost' i dopolnitel'noe obrazovanie detej v usloviyah realizacii FGOS [*Extracurricular activities and additional education of children in the context of the implementation of the Federal State Educational Standard*]. Available at: — URL: http://www.gymn83.ru [in Russian]. (accessed: 19.02.2023).

12 Evseeva A. Psihologicheskij klimat semejnogo obshcheniya kak faktor razvitiya «Ya koncepcii» rebenka [*The psychological climate of family communication as a factor in the development of the child's "Self-concept"*]. Avtoreferat kand. psih. nauk. Novgorod. 2019. 21 p. [in Russian]

Information about authors:

Gulshat Abugaliyeva – **corresponding author,** master's degree, senior teacher of the educational program «Pedagogy of preschool and primary education», M.Utemisov West Kazakhstan University, Uralsk, Republic of Kazakhstan

E-mail: gulshat521336@mail.ru

ORCID: https://orcid.org/0000-0002-4931-7610

Assel Akpaeva – candidate of pedagogical sciences, associate professor of the Department of pedagogy and methods of primary education, Abay Kazakh National Pedagogical University, Almaty, Republic of Kazakhstan

E-mail: akpayeva@mail.ru

ORCID: https://orcid.org/0000-0002-4675-3177

Информация об авторах:

Гульшат Абугалиева – **основной автор,** магистр, старший преподаватель образовательной программы «Педагогика дошкольного и начального образования», Западно-Казахстанский университет имени М.Утемисова, г.Уральск, Республика Казахстан

E-mail: gulshat521336@mail.ru

ORCID: https://orcid.org/0000-0002-4931-7610

Асель Акпаева – кандидат педагогических наук, доцент кафедры педагогики и методики начального обучения, Казахский национальный педагогический университет имени Абая, г.Алматы, Республика Казахстан
E-mail: akpayeva@mail.ru
ORCID: https://orcid.org/0000-0002-4675-3177

Авторлар туралы ақпарат:

Гульшат Абугалиева – **негізгі автор,** магистр, «Мектепке дейінгі және бастауышта оқыту педагогикасы» білім беру бағдарламасының аға оқытушысы, М.Өтемісов атындағы Батыс Қазақстан университеті, Орал қ., Қазақстан Республикасы
E-mail: gulshat521336@mail.ru
ORCID: https://orcid.org/0000-0002-4931-7610
Асель Акпаева – педагогика ғылымдарының кандидаты, бастауышта оқыту педагогикасы мен әдістемесі кафедрасының доценті, Абай атындағы Қазақ ұлттық педагогикалық университетінің Алматы қ., Қазақстан Республикасы
E-mail: akpayeva@mail.ru
ORCID: https://orcid.org/0000-0002-4675-3177

МРНТИ 14.07.07 **DOI 10.47649/vau.2023.v.71.i4.06**
УДК 37.012

Б.Т. Абыканова[1]*, Ж.К. Салыкбаева[1], М. Кайыржан[1], А. Бахтыгереев[1]

[1]Атырауский университет имени Х.Досмухамедова
г. Атырау, 060011, Республика Казахстан
*e-mail: bakitgul@list.ru

СИСТЕМЫ НА ОСНОВЕ ИСКУССТВЕННОГО ИНТЕЛЛЕКТА В ПЕДАГОГИЧЕСКОМ ОБРАЗОВАНИИ: ВОЗМОЖНОСТИ И ПОСЛЕДСТВИЯ

Аннотация.

В данной статье подробно рассматривается растущая роль искусственного интеллекта (ИИ) в педагогическом образовании в Казахстане. Благодаря обширному исследованию и интервью с местными преподавателями и экспертами в области технологий мы изучаем последствия и возможности использования инструментов искусственного интеллекта. Наш анализ показывает, как эти системы на основе искусственного интеллекта меняют педагогическую практику, способствуют персонализации обучения и улучшают динамику взаимоотношений между преподавателями и студентами. В статье также подчеркиваются актуальные проблемы, с которыми сталкивается казахстанский сектор образования при внедрении технологий ИИ, такие как конфиденциальность данных, этические дилеммы и критическая потребность в цифровой грамотности педагогов.

В статье также подчеркивается, что интеграция ИИ требует смены парадигмы в моделях подготовки учителей: от традиционных педагогических методов к технологически продвинутым. Мы рассматриваем ситуацию в Казахстане, документируя его уникальный путь к цифровой трансформации образования и изучая, как ИИ может решить специфические образовательные задачи этой страны и разнообразный вклад в развитие ИИ, мы должны предоставить студентам и преподавателям возможность узнать об ИИ с помощью учебных программ и повышения квалификации, ориентированных на ИИ и этику. Раскрывая многогранный потенциал и тонкости применения ИИ в педагогическом образовании в условиях Казахстана, данная статья помогает заинтересованным сторонам принимать обоснованные решения по интеграции ИИ в программы подготовки преподавателей. При этом подчеркивается необходимость согласования образовательных устремлений с цифровыми достижениями, что является фундаментальным шагом на пути к технологически интегрированному образовательному будущему Казахстана.