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Ethnic aspects in educational design: Integrating the arts into the preparation of future teachers to promote the development of ethnocultural harmony in education

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Abstract

Relevance. The relevance of the problem under study is conditioned by the growing ethnocultural diversity of modern societies and the need to form harmonious interethnic relations.

Purpose. The work aims to develop and test pedagogical design on the use of art opportunities in training future teachers for the development of their ethnocultural competence.

Methodology. The study employed theoretical methods (structural-functional analysis, induction), empirical methods (pedagogical experiment, questionnaire, mathematical statistics), and methodological approaches (systemic, reductionist).

Results. The research determined principles for selecting the content of art and aesthetic disciplines: multiculturalism, interdisciplinary and dialogicality. The effectiveness of the methodology was confirmed during a formative pedagogical experiment, showing a significant increase in the ethnocultural competence of students in the experimental group compared to the control group.

Conclusions. Key pedagogical conditions for successfully implementing the developed methodology include close interdisciplinary integration of art history courses and the inclusion of ethnocultural content in art disciplines. This integration helps form systemic ideas about the artistic diversity of Kazakhstan's people and fosters a valuable attitude

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towards the cultural heritage of all ethnic groups. The practical significance lies in using the developed pedagogical design to prepare teachers for working in a multicultural environment.

Keywords: interethnic tolerance; author's elective course; multicultural education; multicultural educational environment.

Introduction

The relevance of the study is determined by the need of modern multicultural societies for teachers who are able to work effectively in a multicultural environment in the conditions of globalization and intensive migration processes, educating the younger generation in the spirit of tolerance based on the principles of multicultural education. The problematics of the research lie in the insufficient development of approaches to the integration of art and aesthetic disciplines in the process of training future teachers to form their ethnocultural competence and readiness to work in a multi-ethnic environment. Existing teaching methods do not fully take into account the potential of art in the education of tolerance and understanding of ethnic diversity. In recent years, pedagogical science has paid more and more attention to the issues of ethnocultural education and the upbringing of the younger generation. This is due to the need to preserve and develop ethnic identity in the conditions of globalization, as well as the formation of tolerance and respect for cultural diversity in the modern world.

Several researchers, in particular T. Panko [1] and A.S. Magauova [2], consider the problems of ethnopedagogical training of future teachers, justifying the need for teachers to master the knowledge of traditions of folk pedagogy and the ability to use their potential in the modern educational process. In the article by N.Sh. Almetov et al. [3], the authors consider the issues of modernization of pedagogical training of future teachers in higher education institutions of Kazakhstan. The authors analyse measures to prepare current teachers for work, note the insufficiency of these measures, and justify the need to modernize the training of future teachers in higher education institutions. The article raises important issues of improvement of pedagogical education but does not touch upon the problems of ethnocultural aspects in teacher training, and integration of art in this process.

In the publication of G.Zh. Kurmangozhina [4], the author considers topical problems of pedagogy and training of future teachers. The author emphasizes the need to revive national identity and spiritual culture in the process of teaching and educating the younger generation. However, the work also does not address the issues of ethnocultural harmony and integration of art in the educational process, which are key to this study. In the work of I.B. Imangalikova et al. [5], the authors consider the problem of ethnocultural education as an important aspect of modern pedagogy. The authors draw attention to the need to revive national traditions and cultural values in the education and upbringing of the younger generation. The importance of considering ethnic characteristics and folk traditions for the formation of a harmoniously developed personality is noted. At the same time, the work does not touch upon the use of art and creative practices for the development of intercultural dialogue and ethnocultural harmony. These aspects are key to this study.

Authors M. Moroz et al. [6] analyse the existing research on this topic, noting that most of the works focus only on how art is reflected in the list of academic disciplines of the future teacher, and the importance of art for the creative personality of the student is shown only indirectly. This article examines the role of art in developing the creative personality of the future teacher. However, this study does not consider the psychological aspects of the influence of art on the development of creative personality. In addition, the specifics of introducing art into the complex of profile disciplines based on practical experience are not determined.

These and other works do not fully cover the issues of integration of art and artistic creativity in the process of teacher training. Meanwhile, various types of art are a powerful tool for introducing the younger generation to ethnocultural values and developing their understanding and respect for the cultures of different peoples. The purpose of this study is to develop and experimentally test the effectiveness of pedagogical design, integrating the means of art and aesthetic disciplines in the process of professional training of future teachers to promote the development of their ethnocultural competence. To achieve the set goal, the corresponding tasks were solved:

- the principles of selection and structuring of the content of educational disciplines of art and aesthetic cycle for the formation of ethnocultural competence of future teachers were substantiated;
- the effectiveness of the author's pedagogical design on the use of art means for the formation of ethnocultural competence of future teachers has been experimentally verified;
- pedagogical conditions contributing to the most successful implementation of the proposed approach to the training of students of pedagogical specialties were revealed.

Materials and Methods

To conduct this research, a set of general scientific and special methods of pedagogical science was used. The structural-functional method allowed considering the process of training future teachers to work in a multicultural environment as a system consisting of interrelated components performing certain functions. The analysis of structural elements and functions made it possible to identify existing disproportions and outline ways to optimize the system. The method of analysis was used in the study of theoretical sources, which made it possible to reveal the process more deeply, and to identify the needs for improvement of the existing practice. In addition, the method of induction was used in generalizing the available data on effective strategies for training teachers to work in a multicultural environment used in advanced foreign education systems, which made it possible to formulate general recommendations for improving this process in Kazakhstan.

In this study, the methods of mathematical statistics were used to process the results of the conducted questionnaire survey of students. The method of grouping was used – combining empirical data on the level of formation of components of ethnocultural competence based on respondents belonging to the experimental or control group. This made it possible to conduct a comparative analysis of the dynamics of indicators in the two groups. In addition, the graphical method was used – the presentation of numerical data in a visual form using bar charts. The study also used the system approach (considering school education as a holistic system with complex interaction of various components) and reductionist approach (reducing complex phenomena in history teaching to simpler components in order to study them).

The pedagogical experiment to evaluate the effectiveness of the methodology of integration of art and aesthetic disciplines for the formation of ethnocultural competence of students was conducted based on Abai Kazakh National Pedagogical University. It involved 60 students of 3-4 courses of the educational programme “Music Education”. The participants were divided into two groups – experimental and control, 30 people in each. At the establishing, forming and control stages of the experiment, a questionnaire survey was conducted to diagnose the level of formation of students’ ethnocultural competence. The respondents gave answers in the form of evaluations on a 10-point scale.

The curriculum of the experimental group included the author’s elective course “Ethnocultural education using art”, aimed at introducing future teachers to the artistic heritage of ethnic groups of Kazakhstan and the formation of readiness to implement multicultural education of schoolchildren. An example of a questionnaire for diagnosing the level of ethnocultural competence:

1. Assess on a 10-point scale the general level of your knowledge about the cultural traditions and customs of people living in Kazakhstan (Criterion No. 1 – assessment of knowledge about cultural diversity).

2. How do you assess the level of your knowledge about the peculiarities of oral folk art (fairy tales, myths, legends) of different ethnic groups of Kazakhstan? (Criterion No. 1 – assessment of knowledge about cultural diversity).

3. Assess on a 10-point scale the extent to which you are familiar with samples of fine arts and musical folklore of the peoples of Kazakhstan (Criterion No. 1 – assessment of knowledge of cultural diversity).

4. How do you assess the level of your skills in organizing school holidays and festivals dedicated to the traditional culture of the people of Kazakhstan? (Criterion No. 2 – assessment of skills of implementation of multicultural education).

5. Assess the level of your readiness to develop creative projects for schoolchildren aimed at acquaintance with the culture, customs, and traditional crafts of different ethnic groups of Kazakhstan (Criterion No. 2 – assessment of skills of implementation of multicultural education).

6. How confident do you feel in your ability to organize productive intercultural interaction between pupils within the framework of creative ethnocultural

projects? (Criterion No. 2 – assessment of the skills of implementation of multicultural education).

To analyse the results of the questionnaire, all questions were grouped into two main blocks corresponding to the key criteria for assessing the level of formation of ethnocultural competence: The block of questions aimed at assessing students’ knowledge of the cultural diversity of the peoples of Kazakhstan (questions 1-3). This block corresponds to the criterion “The share of students assessing knowledge about the cultural diversity of the region with the highest score”. A block of questions to assess the level of students’ practical skills in implementing multicultural education (questions 4-6). This block reflects the criterion “Percentage of students indicating mastery of a wide range of multicultural education techniques”. Such division into two blocks is conditioned by the need to assess both students’ theoretical knowledge of the region’s cultural diversity (which is reflected in the first block of questions) and their practical readiness to implement multicultural education of schoolchildren (which is revealed by the second block of questions).

Results

Principles of selection and modelling of the structural and content basis of the disciplines of the artistic and aesthetic cycle for the formation of ethnocultural competence

In the context of globalization and the increasing cultural diversity of modern societies, educators face the need to consider the multicultural composition of students in their work. At the same time, the analysis of the practice of professional training of future teachers shows that the curricula do not pay enough attention to the purposeful formation of ethnocultural competence. To fill this gap, it is necessary to change the principles of selection and organization of the content of disciplines. For this purpose, during the research, the fundamental methodological guidelines for designing art and aesthetic courses were determined. Such fundamental guidelines are:

1. The principle of multiculturalism implies giving priority to the inclusion in the curriculum of disciplines aimed at revealing the richness and uniqueness of different cultures of the peoples of the world. This will allow future educators to expand their ideas about cultural diversity, realize the value of the dissimilarity of cultural traditions [7].

2. The principle of interdisciplinarity implies the inherent necessity of integrating multicultural knowledge from various humanities disciplines such as history, philosophy, sociology, cultural studies. Only in the interrelation of these sciences can a voluminous picture of the phenomenon of culture in all its complexity and diversity of manifestations be compiled [8; 9].

3. The principle of dialogicality implies the integration into the educational process of forms of work that model the dialogue of cultures and stimulate the exchange of cultural experience. These can be discussions on the topics of value differences of cultures, comparative characteristics, and search for points of contact of traditions of different peoples [10].

Such a set of principles for the selection of disciplines is dictated by the very nature of ethnocultural competence

formed in teachers. Three main components can be distinguished in its structure: multicultural knowledge; value attitude to cultural diversity; and skills of constructive intercultural interaction. It is on the development of these components that the principles of subject content selection should be oriented. Complementing each other, these principles set the strategic orientation of ethnocultural competence formation through art and aesthetic disciplines. By implementing these principles, it will be possible to model such a subject environment, which in combination will contribute to the formation of cultural sensitivity and tolerance as the most important qualities of a modern teacher.

An experiment to evaluate the effectiveness of the integration of artistic and aesthetic disciplines to develop the ethnocultural competence of future teachers

The relevance of the problem of the formation of ethnocultural competence of future teachers in the conditions of multicultural society determines the need to search for effective pedagogical approaches to solve this problem. One such approach can be the purposeful use of the educational and developmental potential of art through the integration of art and aesthetic disciplines in the process of professional training of students of pedagogical specialties. However, at present, there is not enough scientifically substantiated data on the effectiveness of this kind of pedagogical impact. In particular, there is practically no information about the influence of integrated mastering of art disciplines on the formation of ethnocultural competence in the category of future teachers. This is the reason for the necessity to conduct a forming pedagogical experiment.

The experiment aims to reveal the effectiveness of the author's method of integration of art and aesthetic disciplines in the aspect of development of ethnocultural competence of students of pedagogical university. In the forming experiment based on Abai Kazakh National Pedagogical University, 60 students of 3-4 courses of the department "Music Education" took part. The methodology of the experiment included the following stages. At the establishing stage with the help of the questionnaire developed by the author, consisting of 6 questions, grouped into two main blocks (1 block – assessment of knowledge about cultural diversity; 2 block – assessment of skills to implement multicultural education), the data on the initial level of formation of ethnocultural competence of students were obtained. Respondents were asked to evaluate on a 10-point scale the parameters corresponding to the two blocks of questions: knowledge of the cultural traditions of the peoples of Kazakhstan; and possession of methods of organizing events of multicultural orientation.

According to the results of the establishing stage, the initial values of indicators characterizing the formation of two main components of students' ethnocultural competence were determined. At the formative stage, 30 students made up the experimental group, in the curriculum of which the author's elective course "Ethnocultural education using art", designed for one semester, was integrated. The other 30 students formed the control group, which did not take this course (Figure 1). At the control stage, the level of ethnocultural competence of the students of the experimental and control groups was diagnosed by means of a repeated questionnaire. The obtained results were compared with the data from the formative stage.

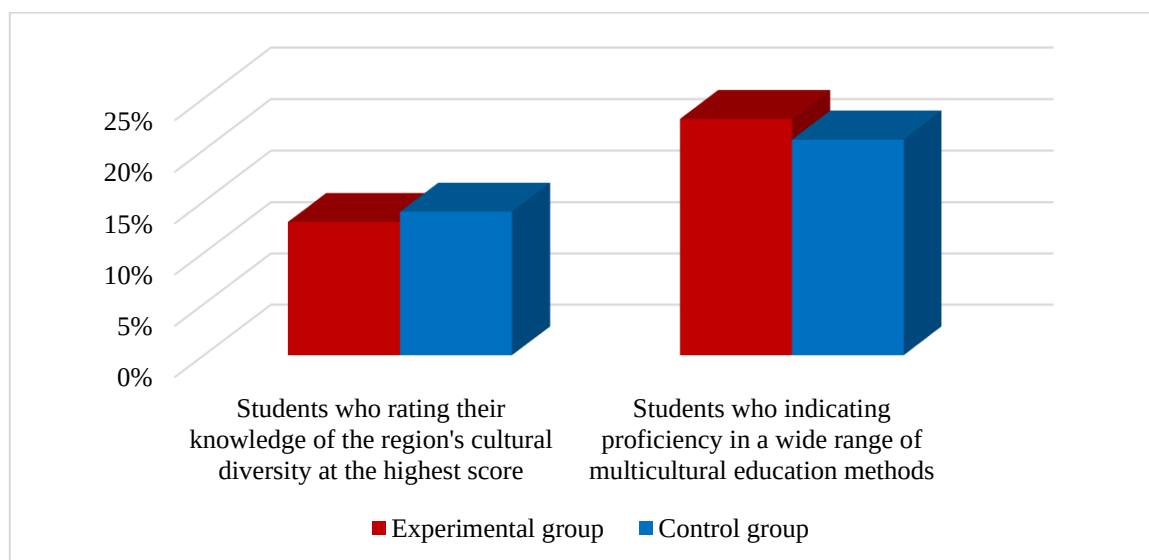


Figure 1. Results of the survey of the control and experimental groups before the formative experiment

Source: compiled by the authors.

To improve the level of students' ethnocultural competence, the author's elective course "Ethnocultural education through Art" was introduced into the curriculum of the experimental group. This course is a system of

classes aimed at introducing future teachers to the artistic heritage of different ethnic groups and using the possibilities of art to educate the younger generation in the

spirit of interethnic tolerance. The course structure includes the following content modules:

1. Introduction to the problems of ethnocultural education.
2. Issues of essence and significance of ethnocultural education, and the experience of its implementation in Kazakhstan and the world are analysed.
3. Folklore is the basis of traditional ethnic culture.
4. Types and genres of folklore of different ethnic groups of Kazakhstan, and their educational potential.
5. The use of works of fine arts to familiarize students with the values of traditional cultures.
6. Possibilities of integration of works of painting and decorative-applied art of Kazakhstan into the educational process.

In addition, special attention is paid to the development of multicultural competence of schoolchildren using musical art. In addition, samples of musical creativity of representatives of different ethnic groups are analysed, and the possibilities of their use for introducing children to the values of the traditional cultures of Kazakhstan are analysed. The course involves a combination of lectures and practical classes with the active use of interactive teaching methods: cultural discussions, art and pedagogical workshops, and training in ethnocultural competence. The implementation of this elective course allowed the purposeful formation of the ethnocultural competence of students of the experimental group based on integration of art and aesthetic disciplines into the educational process (Figure 2).

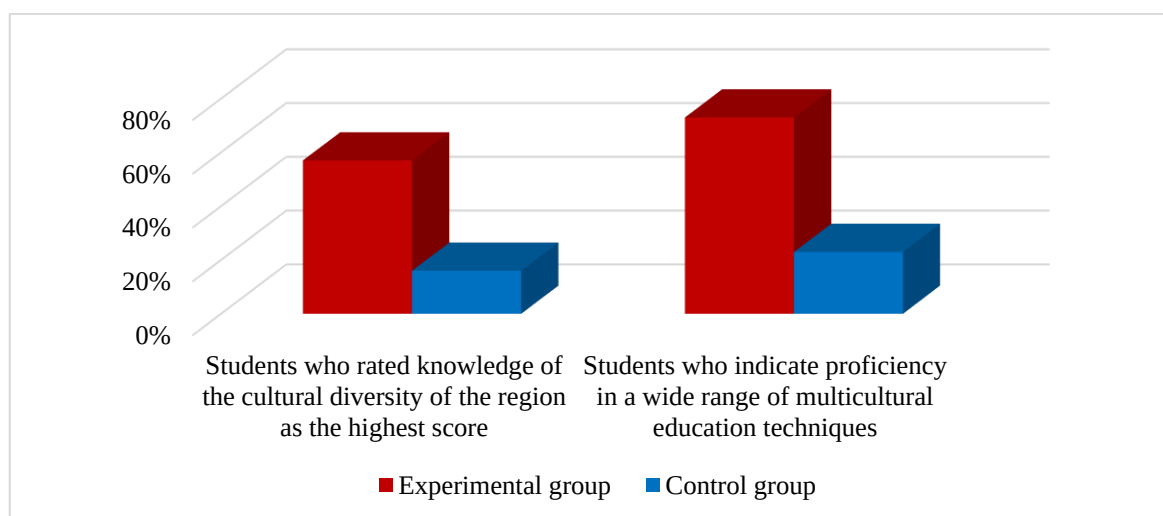


Figure 2. Results of the survey of the control and experimental groups after the formative experiment

Source: compiled by the authors.

The analysis of the questionnaire results showed that in the experimental group, there were significant positive changes in all the diagnosed indicators of ethnocultural competence. Thus, the share of students who evaluate their knowledge about the cultural diversity of the region with the highest score increased from 13% to 57%. The number of respondents indicating the possession of a wide range of methods of multicultural education increased from 23% to 73%. Similar positive dynamics can be traced in other parameters. This confirms the effectiveness of the methodology implemented within the framework of the experiment. In the control group, no significant changes were revealed. This indicates that it is the implementation of the author's elective course, integrating art and aesthetic disciplines, influenced the growth of the level of ethnocultural competence of students. Thus, the research confirms the positive impact of the developed methodology on the process of formation of future teachers' knowledge, skills, values necessary for the ethnocultural education of the younger generation in the multi-ethnic environment of modern society.

Determination and justification of pedagogical conditions for the effective implementation of the methodology for the formation of ethnocultural competence of students of a pedagogical university based on the integration of artistic and aesthetic disciplines

The use of the educational and educational potential of art through the integration of art and aesthetic disciplines into the learning process is an effective factor in the development of the ethnocultural competence of future teachers [11]. At the same time, the most successful implementation of this methodology requires the observance of certain pedagogical conditions that ensure its effectiveness.

For the effective formation of ethnocultural competence of future teachers, it is important to ensure interdisciplinary integration of art and aesthetic courses, which seems to be a necessary condition. This process is carried out through close interrelation and coordination of art disciplines. It is about methodologically verified integration of content and ensuring the continuity of various art and aesthetic courses. Such interdisciplinary integration will make it possible to "weave" ethnocultural issues into the study of a whole range of art forms – music,

painting, and theatre. The knowledge of the traditions of art and aesthetics will thus be acquired. Thanks to this, knowledge about the traditions of artistic culture of different ethnic groups, the experience of intercultural mutual influences in art will be consistently revealed in the logic of mastering the history and theory of specific types of art. This will allow future teachers to get a holistic, systematized picture of the richness and uniqueness of the artistic traditions of the people of Kazakhstan. Such integration of ethnocultural content in the structure of various disciplines of art will significantly enhance the educational effects, to achieve the formation of a sustainable need for a respectful and careful attitude to the cultural heritage of each ethnic group. Thus, it is ensuring the coherence and complementarity of art and aesthetic courses that is a necessary condition for the consistent and profound formation of students' ethnocultural competence in the process of mastering the art education programme [12].

Actualization of the ethnocultural component in the content of art disciplines is an integral condition for the development of students' value attitudes to the artistic diversity of ethnic groups. To form in future teachers a valuable attitude to the culture of each ethnicity, as well as to understand its continuing importance for the whole society, it is necessary to be deeply immersed in the real artistic creativity of representatives of different nationalities [13]. In this regard, the ethnocultural adaptation of the content of the whole set of disciplines of the art history cycle is of particular importance. It is about the wide inclusion of specific information about the ethnic diversity of the national art culture, and samples of creativity of outstanding masters of art – representatives of different peoples of Kazakhstan. Thus, in the course of art history, it is advisable to include materials revealing the specificity and mutual influence of artistic traditions of Kazakhs, Russians, Koreans, Germans, and other ethnic groups in Kazakhstan. In the classes on acting, stage speech, and vocal skills, it is organic to use examples of musical and theatrical creativity of Kazakhstani authors of different ethnic origins. Such ethnocultural adaptation of the content of art disciplines will contribute to deep understanding by students of the phenomenon of diversity and mutual enrichment of artistic traditions in the unified cultural space of Kazakhstan. This will become the foundation of a sustainable respectful attitude to the achievements of art of different peoples of our republic [14].

The use of interactive methods of ethnocultural orientation is an important condition for the transformation of theoretical knowledge into personal meanings and attitudes of future teachers. Students' learning of information about the originality and richness of artistic traditions of different ethnic groups alone does not ensure the formation of a respectful and careful attitude toward their cultural heritage. It requires special pedagogical efforts to transform this knowledge into personally significant meanings and values. One of the most important conditions for such transformation is the maximum enrichment of the educational process with interactive methods that stimulate interested discussion of intercultural interaction issues and conscious formulation of one's position [15]. These can be various kinds of

discussions and debates devoted to comparing the artistic traditions of different ethnic groups and discussing the reasons for certain features of their aesthetic preferences and norms. Cultural games and creative tasks modelling intercultural interaction in the sphere of art will be productive. The experience of reflexive comprehension of such active forms of work will be a catalyst for the appropriation of ethnocultural values. The use of a set of interactive methods will create the necessary conditions for rooting in the minds of future teachers the ideas of interethnic tolerance, harmonization of relations between representatives of different nations [16].

Stimulation of students' reflexive activity is an effective mechanism of internalisation of values of intercultural understanding, according to [17]. Formal acquisition of knowledge about the uniqueness of cultures of different ethnic groups does not in itself automatically ensure the adoption of this knowledge as personal values. Special pedagogical efforts are needed to turn students' theoretical ideas into beliefs. In this regard, the most important condition is the inclusion of students in systematic reflexive activity regarding the learnt norms of intercultural interaction. It is a question of organizing self-analysis and self-assessment of such personally significant characteristics as a broad outlook in the sphere of traditional culture of different peoples, emotional responsiveness to its deep meanings, and the ability to constructive dialogue between speakers of different cultures. The students' performance of such reflexive tasks, and their realization of their deficits in the aspect of intercultural competence, will stimulate the use of internal resources for the development of tolerance as the most important professional and personal quality of a modern teacher.

The use of techniques that activate self-analysis of ethnocultural sensitivity acts as a powerful mechanism of appropriation of humanistic values underlying genuine mutual understanding between representatives of different nationalities. The identified pedagogical conditions in a complex are designed to ensure the greatest effectiveness of the implemented methodology of using the educational opportunities of art for the training of teachers of a new formation, responding to the challenges of modern multinational society.

Discussion

This study investigated the ethnocultural competence of future teachers and the effectiveness of using the integration of disciplines of art and aesthetic cycle for its formation.

The obtained results are generally consistent with the data of other studies in this area. In particular, in the work of T.F.H. Smits and P. Janssenswillen [18], the authors also note the importance of forming ethnocultural competence in future teachers in the conditions of growing cultural diversity of society. The authors emphasize the need for targeted teacher training to work with a multicultural student population. However, in contrast to this study, the researchers emphasize the integration of art and aesthetic disciplines as a tool for the formation of ethnocultural competence. Their work generally mentions various approaches to preparing teachers for multicultural environments (multicultural competence training, teaching

in a socio-political context), but does not specifically emphasize the art and aesthetic component. Thus, this study introduces novelty by demonstrating the potential of integrated mastery of art disciplines to foster respect for cultural diversity. Experimentally, the effectiveness of the author's developed methodology of using the educational opportunities of art in the context of training teachers for the realities of a multi-ethnic society is shown. At the same time, the researchers paid more attention to the analysis of students' real teaching practice, and their ability to adapt the educational process to the needs of multicultural groups. In this study, the focus is primarily on assessing the effectiveness of the author's methodology through questionnaires. Observation and analysis of students' practical activities are presented to a lesser extent. This can be seen as one of the limitations of the study. Additional inclusion of pedagogical observation methods would provide an even more objective picture. Nevertheless, the conducted work makes a significant contribution to the study of the problem of the formation of ethnocultural competence of future teachers. The effective principles of selecting the content of art and aesthetic disciplines, as well as pedagogical conditions for the successful implementation of the proposed approach, have been determined. The obtained data can be useful for further improvement of the system of teacher training to work in a multicultural environment.

When analysing the studies devoted to the problem of the formation of intercultural competence in future teachers in the conditions of ethnocultural diversity, it is worth mentioning the work of D. Eliyahu-Levi and M. Ganz-Meishar [19]. The authors, using a specific example of a multinational school in Israel, showed the effectiveness of additional extracurricular training, including visits to the school's surroundings, dialogues with representatives of different cultures, for the development of intercultural competence in students – future teachers (group A). A similar approach was implemented in the presented study by introducing the author's elective course integrating various disciplines of art, which also led to significant positive dynamics of indicators of the level of ethnocultural competence.

Thus, in both cases, the effectiveness of targeted pedagogical interventions using the potential of art and expanding the educational space beyond the classroom is confirmed. At the same time, it can be noted that in the work of the researchers, the authors focus on a comparative qualitative analysis of the dynamics of perception and attitudes of students of the control and experimental groups to cultural diversity. The presented material is dominated by a quantitative assessment of changes in the level of formation of ethnocultural competence in a number of indicators (knowledge, skills, values) by questionnaire method. Despite the commonality of conclusions, the approaches to analysing the problem differ in terms of the primary methods of research and some aspects of consideration. This allows talking about the complementarity of the two works in the study of the complex phenomenon of the formation of intercultural competence in teachers.

In their review, B.R. Romijn et al. [20] conclude that both practising and prospective teachers often feel inadequately prepared to work with culturally and

linguistically diverse groups of students. This points to the need to improve teacher training programmes in terms of building intercultural competencies. As in this study, the researchers emphasize the importance of contextualizing professional development programmes – embedding them in real school practice and adapting them to the needs of specific teaching teams. Such an embedded approach, integrating opportunities for reflection and application of new knowledge, is, according to the authors, the most effective. At the same time, in contrast to this paper, which emphasizes arts integration, the researchers analyse a wide range of strategies for developing intercultural competencies, from training and coaching to communities of practice. This allows them to identify those approaches that are less frequently used but may be promising.

Another difference is that the researchers focused on changes in the knowledge, attitudes, and behaviour of educators themselves. Aspects related to the harmonization of interethnic relations in pupil teams remain out of the focus of the analysis. In this study, this side of the problem is revealed in more detail. Another important difference is that in the work of the researchers dominates the quantitative approach to evaluating the effectiveness of professional development programmes. In the presented study, a qualitative approach is implemented, which allows for a deeper analysis of changes in the personal meanings and values of future teachers. Thus, despite some discrepancies in the focus of analysis and methodology, in general, the results of this work do not contradict the conclusions of other researchers about the importance of purposeful teacher training for constructive work in the multicultural environment of modern schools. At the same time, the integration of art opportunities appears as a promising and underutilized direction for the development of teachers' ethnocultural competences.

In the study by K. Zeichner [21], the author raises the problem of ethnocultural aspects in the training of pedagogical staff. The author proceeds from the understanding of the importance of the formation of intercultural understanding and harmonization of interethnic relations through education. However, while in this case, it is more about intra-state, intra-societal processes (using Kazakhstan as an example), the second paper touches upon general trends on a global scale. The central task of this study is to identify the effectiveness of using art and aesthetic disciplines for the formation of ethnocultural competence of future teachers. The second study focuses on the concept of “democratic professionalism” and its applicability in the sphere of teacher education. Thus, despite the common theme, the research perspectives differ. What is common is the understanding of the importance of establishing close links between teachers and students' families and communities. Both studies point to the need to overcome the alienation of the education system from the real needs and interests of the population. Both studies criticize traditional approaches to teacher education that do not consider the diverse cultural landscape of modern societies.

The authors call for a revision of established programmes and methods of teacher training. At the same time, the specific ways of solving the problem are very different. In the first case, they propose the technology of integrating art and aesthetic subjects; in the second case,

they propose the concept of “democratic professionalism”, which implies greater participation of local communities in the functioning of the education system. Thus, despite the common problematics of ethnocultural aspects of education, the studies have their specificity in terms of the specification of tasks, methodology and practical results. At the same time, they complement each other, demonstrating the multifaceted nature of the phenomenon of multiculturalism and various pedagogical strategies for harmonizing interethnic and intercultural interactions in the educational environment.

In the work of N. Shah and J.A. Coles [22], the authors explored the possibility of using the educational potential of the arts to train teachers to identify and counteract racism and inequality in the classroom. The authors concluded that the purposeful integration of relevant modules into teacher education programmes increases teachers’ ethnocultural sensitivity and willingness to notice racial phenomena in everyday learning situations. This is very much in line with the findings of the present study. At the same time, the researchers focused primarily on identifying negative racial phenomena (manifestations of racism, discrimination), whereas in this study the emphasis was placed on the positive potential of art to introduce students to ethnocultural values and develop respect and interest in the traditions of different peoples. Thus, these two approaches complement each other.

In the work of S. Choi and X. Mao [23], the authors examined the impact of teachers’ professional development in multicultural education on their confidence in their ability to effectively teach students from different cultural, ethnic, and linguistic groups. The findings confirm that such professional development programmes make a meaningful contribution to the development of teacher self-efficacy in multicultural settings. At the same time, the researchers focused on investigating the impact of formal continuing education programmes on teachers’ confidence in their professional competencies. In contrast, the present work focuses on the integration of arts and arts media into the core educational programmes of teacher education. This approach is primarily oriented towards the personal development of students and the formation of their value attitude towards cultural diversity. Another fundamental difference lies in the fact that in the work of the researchers, the sample consisted of current teachers who already had experience working in multicultural classrooms.

In this study, the respondents were students of pedagogy, i.e. future teachers. Thus, it allows evaluating of the effectiveness of the proposed approach at the stage of professional training of young specialists. Despite the differences in research methodology and sample characteristics, both studies come to a similar conclusion that the purposeful use of the educational potential of art is an effective tool for building ethnocultural competence and teachers’ readiness to work in a multi-ethnic environment. At the same time, the present study contributes to the practical implementation of this approach by identifying specific psychological and pedagogical conditions for the most successful integration of art and aesthetic disciplines into the process of professional training of future teachers.

The work of P.C. Gorski and K. Dalton [24] analyses approaches to the organization of students’ reflective

activity in the framework of multicultural and socially oriented education courses. The authors conclude that most assignments involving reflection are liberal or conservative in nature. Only 39% of the analysed assignments meet the criteria of critical reflection, which involves analysing the problems of inequality and oppression and reflecting on one’s role and responsibility in the fight against injustice. In contrast, in this study, reflexive activity was not an end in itself. It was considered one of the pedagogical conditions ensuring the effectiveness of ethnocultural competence formation through the integration of art into the process of professional training. That is, the emphasis was primarily on the practical results of applying reflexive methods.

Another fundamental difference is that the study by the researchers analysed ready-made reflection tasks from the courses of various US universities. In this work, the author himself developed an original pedagogical design of art integration for the formation of ethnocultural competence. The effectiveness of this approach was confirmed during the forming experiment. Thus, despite the differences in methodology, both studies emphasize the importance of purposeful, methodologically verified organization of students’ reflective activity to achieve tangible results in increasing their readiness for constructive intercultural interaction and counteracting inequality in education. At the same time, this paper comprehensively addresses the task of developing, justifying and testing a specific model of art integration as a means of developing the ethnocultural competence of future teachers.

Conclusions

The conducted research allowed solving the set goal – developing and experimentally verifying the effectiveness of pedagogical design on the use of means of art and aesthetic disciplines for the formation of ethnocultural competence of future teachers. In the course of the study, the principles of selecting the content of art disciplines (principles of multiculturalism, interdisciplinarity and dialogicality) were determined, which allows for modelling a learning environment that promotes the development of students’ value attitude to cultural diversity. The developed author’s elective course integrating various types of art demonstrated high efficiency in terms of a significant increase in the level of ethnocultural competence of students in the experimental group compared to the control group.

The effectiveness of the developed methodology for the formation of ethnocultural competence of students of pedagogical specialties is largely determined by the observance of several important pedagogical conditions in its practical implementation in the educational process of higher education institutions. This is the provision of close interdisciplinary integration of various courses of the art history cycle. It is about their content, methodological and organizational interaction. Thanks to this, not fragmentary, but systemic ideas of students about the diversity of artistic cultures of the peoples of Kazakhstan are formed. It is important to actualize the ethnocultural component of the subject content of art disciplines. This involves the inclusion of materials that reveal the specificity and mutual influence of artistic traditions of different ethnic groups of the country.

Such an approach allows the forming a valuable attitude of students to the cultural heritage of all peoples of the republic. Along with traditional teaching methods, it is necessary to actively use interactive forms of work (discussions, games, creative assignments). This creates conditions for transferring the acquired knowledge into the sphere of personal meanings and beliefs of future teachers. Finally, an important factor is the stimulation of students' reflexive activity, including self-analysis of their ethnocultural sensitivity and tolerance. Such reflection is a mechanism of appropriation of humanistic values underlying genuine mutual understanding of representatives of different nationalities. The implementation of the whole set of the indicated pedagogical conditions will make it possible to fully reveal the potential of the developed method of using the

educational and educational opportunities of art for the formation of ethnocultural competence of future teachers.

Further research can be associated with the study of long-term effects of the implementation of this approach, tracking the dynamics of the formation of ethnocultural competence of students throughout the period of study and their subsequent teaching activity. Comparative analysis of the effectiveness of different pedagogical technologies for the formation of this personal quality in future teachers is also promising.

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Conflict of Interest

None.

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Етнічні аспекти в освітньому дизайні: Інтеграція мистецтва у підготовку майбутніх учителів для сприяння розвитку етнокультурної гармонії в освіті

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Анотація

Актуальність. Актуальність досліджуваної проблеми зумовлена зростаючим етнокультурним розмаїттям сучасних суспільств і необхідністю формування гармонійних міжетнічних відносин.

Мета. Метою роботи є розробка та апробація педагогічного проекту з використання можливостей мистецтва у підготовці майбутніх учителів для розвитку їхньої етнокультурної компетентності.

Методологія. У дослідженні використано теоретичні методи (структурно-функціональний аналіз, індукція), емпіричні методи (педагогічний експеримент, анкетування, математична статистика) та методологічні підходи (системний, редукціоністський).

Результати. У дослідженні визначено принципи відбору змісту художньо-естетичних дисциплін: полікультурність, міждисциплінарність та діалогічність. Ефективність методики підтверджено під час формувального педагогічного експерименту, який засвідчив значне підвищення рівня етнокультурної компетентності студентів експериментальної групи порівняно з контрольною групою.

Висновки. Ключовими педагогічними умовами успішної реалізації розробленої методики є тісна міждисциплінарна інтеграція мистецтвознавчих курсів та включення етнокультурного змісту в мистецькі дисципліни. Така інтеграція сприяє формуванню системних уявлень про художнє розмаїття народу Казахстану і виховує ціннісне ставлення до культурної спадщини всіх етнічних груп. Практична значущість полягає у використанні розробленого педагогічного дизайну для підготовки вчителів до роботи в полікультурному середовищі.

Ключові слова: міжетнічна толерантність; авторський курс за вибором; полікультурна освіта; полікультурне освітнє середовище.