

**КӨРКЕМӨНЕРДЕН БІЛІМ БЕРУ
ХУДОЖЕСТВЕННОЕ ОБРАЗОВАНИЕ
ART EDUCATION**

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**ANALYTICAL REVIEW OF ENGRAVING TEACHING METHODS IN ART EDUCATION:
PROSPECTS FOR THE INTEGRATION OF KAZAKH MYTHOLOGY AND DESIGN THINKING**

Abstract

In the article, an analytical review of teaching methods on the example of teaching engraving in art education is considered with the emphasis on the integration of Kazakh mythology and Design Thinking. It examines how a synthesis of cultural heritage with contemporary pedagogical power can influence technical competency, narrative competence and cultural consciousness of art students. A 14-week intervention was designed and implemented with undergraduate students in Kazakhstan deploying traditional Kazakhs myths to an engraving assignment through the established phases of Design Thinking: empathize, define, ideate, prototype, test employing a multi-method approach.

Quantitative measures of pre- and post-test scores demonstrated positive gains when regarding students’ technical technique, creative composition, narrative structure, and cultural incorporation. Verbal feedback during interviews and crits revealed that students found they established stronger personal connections with their work and gained a greater understanding of cultural symbols. The mythological contents and design logic were combined to create new visualities through which students could interpret national narratives, using visual language to move beyond cultural reference in a passive way and express themselves actively.

Chipaumire’s case study suggests that culturally responsive pedagogical practices which are bound by an iterative design framework can not only generate higher artistic products but also contribute to identity development and critical thinking. The method is found to be adaptable and transferable and to have implications for decolonizing art education and for enhancing cultural continuity in post-Soviet contexts. The results indicate that creative innovation through localized narrative can transform art education based on national identity. It is recommended for future research to investigate the long-term effects of the method, its inter-disciplinary possibilities, as well as the integration of the method at the policy level in arts and design education.

Keywords: Kazakh mythology, engraving education, Design Thinking, art education reform, culturally responsive pedagogy.

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**КӨРКЕМДІК БІЛІМ БЕРУДЕГІ ГРАВЮРАЛЫҚ ОҚЫТУ ӘДІСТЕРІНЕ
АНАЛИТИКАЛЫҚ ШОЛУ: ҚАЗАҚ МИФОЛОГИЯСЫ МЕН ДИЗАЙН ОЙЛАУЫНЫҢ
ИНТЕГРАЦИЯЛАНУ ПЕРСПЕКТИВАЛАРЫ**

Аңдатпа

Мақалада қазақ мифологиясы мен Дизайнерлік Ойлауының интеграциясына баса назар аударатырып, көркем білім берудегі гравюраны оқыту мысалында оқыту әдістеріне аналитикалық шолу қарастырылған. Онда мәдени мұраны заманауи педагогикалық күшпен синтездеу өнер студенттерінің техникалық құзыреттілігіне, баяндау құзыреттілігіне және мәдени санасына қалай әсер ететіні қарастырылады. 14 апталық интервенция Әзірленді және Жүзеге асырылды, Онда Қазақстандағы бакалавриат студенттері Қазақтардың дәстүрлі мифтерін гравюра тапсырмасына Қолдана отырып, Дизайнерлік Ойлаудың белгіленген кезеңдері арқылы енгізді: эмпатия, анықтау, идея, прототип.

Тестілеуге дейінгі және кейінгі баллдардың сандық көрсеткіштері студенттердің техникалық техникасына, шығармашылық құрамына, баяндау құрылымына және мәдени құрамына қатысты оң нәтижелерді көрсетті. Сұхбаттар мен сын-ескертпелер кезінде ауызша кері байланыс студенттердің өз жұмыстарымен тығыз жеке байланыс орнатқанын және мәдени рәміздер туралы көбірек түсінікке ие болғанын көрсетті. Мифологиялық мазмұн мен дизайн логикасы біріктіріліп, студенттер ұлттық әңгімелерді түсіндіре алатын, көрнекі тілді қолдана отырып, мәдени анықтамалықтан пассивті түрде шығып, өз ойын белсенді түрде жеткізе алатын жаңа көрнекіліктер жасады.

Жағдайлық зерттеу итеративті дизайн шеңберімен байланысты мәдени тұрғыдан жауап беретін педагогикалық тәжірибелер жоғары көркемдік өнімдерді жасап қана қоймай, сонымен қатар тұлғаның дамуына және сыни тұрғыдан ойлауға ықпал ете алатынын көрсетеді. Бұл әдіс бейімделгіш және ауыспалы болып табылады және көркемдік білім беруді отарсыздандыруға және посткеңестік кеңістіктегі мәдени сабақтастықты арттыруға әсер етеді. Нәтижелер локализацияланған баяндау арқылы шығармашылық инновациялар ұлттық бірегейлікке негізделген көркемдік білім беруді өзгерте алатынын көрсетеді. Болашақ зерттеулерге әдістің ұзақ мерзімді әсерін, оның пәнаралық мүмкіндіктерін, сондай-ақ әдісті өнер мен дизайнерлік білім берудегі саясат деңгейіне интеграциялауды зерттеу ұсынылады.

Түйін сөздер: қазақ мифологиясы, гравюралық білім беру, дизайнерлік ойлау, көркемдік білім беруді реформалау, мәдени педагогика.

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АНАЛИТИЧЕСКИЙ ОБЗОР МЕТОДОВ ПО ОБУЧЕНИЮ ГРАВЮРЕ В ХУДОЖЕСТВЕННОМ ОБРАЗОВАНИИ: ПЕРСПЕКТИВЫ ИНТЕГРАЦИИ КАЗАХСКОЙ МИФОЛОГИИ И ДИЗАЙН-МЫШЛЕНИЯ

Аннотация

С помощью анализа методов преподавания, связанных с обучением гравюре в системе художественного образования, подчеркивается интеграция казахской мифологии и дизайн-размышления. Описывается, как сочетание культурного наследия и современных педагогических методов может влиять на развитие технических навыков и речевой компетентности и формирование собственного стиля студентов художественных направлений.

Как исследовалось ранее в Казахстане, в рамках программы бакалавриата, задания по гравюре ставили перед студентами традиционные мифы народов Казахстана, начиная этапами дизайн-размышления: эмпатия, определение проблемы, генерация идей, создание прототипов, тестирование. Этот подход подразумевает применение мультиметодологических методов.

Количественные показатели результатов, полученных в ходе сравнения показателей до и после эксперимента, демонстрировали позитивную динамику в технических навыках, композиционном мышлении, рассказывании и культурной интерпретации. Проведенные интервью и обсуждения студентов дали понять, что теперь молодые художники относятся лично к тому, над чем работают, и глубже понимают культурные символы. Мифологическое содержание и логика дизайна объединились для создания нового визуального языка, который студентам неоднократно позволил интерпретировать собственные рассказы национальных наведений, не только с помощью визуального языка, но и в виде самовыражения.

Этот практический пример показывает, что целенаправленные педагогические практики, основанные на методе дизайна-размышления с итеративной структурой, производят стимул для представления искусства на высоком уровне. Используя символы, метод можно адаптировать и распространять, с целью деколонизации искусства в странах постсоветских стран.

Результаты исследования показывают, что творческие инновации, основанные на локализованных Республики могут трансформировать художественное образование с указанием на национальную идентичность. В дальнейшем целесообразно двигаться за более долгосрочными исследованиями в данной области.

Ключевые слова: казахская мифология, гравюра, дизайн-мышление, реформа художественного образования, культурная педагогика.

Introduction. Engraving – engraved with care with texts, symbols, and images with incisions that carve their way through surfaces to form images or texts. Boasting history as one of art education’s most-revered art

making techniques, this medium will bring something extra special to your art making environment. Trained guild engravers learned the processes empirically, and passing down the techniques involved in hand engraving required a great deal of precision and trust in the learner's patience, in addition to a knowledge of the metal itself. But thanks to the changing trends of education, there is a need to reevaluate and reform these teaching methods to suit the present-day learning scenario.

Deformation and visualization of traditional images and stories of Kazakh national culture in the context of an art educational project in Kazakhstan, which is a country with a rich cultural and artistic heritage, will help reanimate the teaching of engraving techniques. Kazakh Mythology has rich symbols and narratives that are a fertile source of themes that can contribute to the substance and context of engraving projects [12]. Incorporating these mythological topics into the curriculum can help create a stronger link between students and their cultural heritage, promoting artistic development as well as cultural literacy.

The potential of applying Kazakh mythology in art education has been recently proven in some studies. For example, an article by a group of researchers from PLOS ONE explored the effect of instructing Kazakh mythology through etching on art students' involvement and concepts. The research has shown that students who had been involved in the integrated approach have shown more interest and better understanding of their culture [2]. This indicates that there is potential educational value when traditional stories are embedded into practical art instruction.

Design thinking—an approach to problem solving rooted in empathy, ideation, prototyping, and testing—may also play a significant role in improving the teaching and learning of engraving. Design Thinking/Images Thinking encourages students to think out of the box and be iterative at the ways in which they solve problems which are important in art and over in life in general. When using Design-Thinking principles in engraving projects, students can discover a more informed and open-minded learning experience, achieving more creative final products by gaining insight into the art form [6].

Furthermore, combining Design Thinking and traditional Kazakh mythological topics can be a synergy for interdisciplinary learning of traditional art with contemporary pedagogical interventions. This blend not only saves and disseminates cultural stories, but it also nurtures creative thinking and problem solving that extends far outside the doors of the art room. This fits well with international trend in education for a culturally responsive pedagogy and the teaching of 21st century skills [20].

This paper concludes that it is a promising direction to enliven the teaching of engraving by looking through the prism of Kazakh mythology and Design Thinking in art education in Kazakhstan. Honouring history yet incorporating contemporary pedagogies, the integrated model prepares students to be accomplished artists and engaged persons.

Methods. A mixed research design that went through three stages was used to explore how female students' engraving instruction could be enhanced by infusing Kazakh mythology with Design Thinking. The study was conducted over a 14-week university semester with undergraduates studying art education at a Kazakh university in which interventions were applied as part of their practical engraving tasks.

The first phase was a diagnostic activity to ascertain skills, know-how and creativity of students pertaining to engraving. A combination of pre-intervention questionnaires, observations and semi-structured interviews was utilised. The survey was modelled after an existing cultural competency survey [8] and centered on students' knowledge of national myths and experience with cultural symbols. Observations adhered to a rubric scoring format of creativity, technical proficiency, and integration of concept.

Journal of International Education Research Introduction After that, an intervention plan was developed that integrated three components: (1) a collection of mythology, focusing on Kazakh mythology that includes the story about Epic of Alpamys, the goddess Umai and the motif of the Tree of Life; (2) an engraving module based on Design Thinking, and (3) a collaborative creative task. The mythological narrative was introduced through selected readings, visual and storytelling sessions conducted by art historians and cultural studies scholars. Each story was a jumping off point to generate visual ideas.

Students then followed a five-step Design Cycle 'Design Thinking' (empathize, define, ideate, prototype, test) within the engraving module. Students grappled with the manner in which mythic themes address self-identity and the continuity of culture during the "empathize" phase. They then articulated certain engraving goals grounded myths that they selected. Ideation consisted of sketches of several takes on mythology figures or themes. In the prototyping phase, students experimented on scrap metal or linoleum plates to develop technical skills and symbolic composition. The testing phase involved peer reviews and storytelling as a justification of their design decisions, mirroring the reflexive element of Design School [16].

A post-test was conducted to evaluate the effectiveness of the intervention, and it was the mirror image of the original survey and rubric evaluations. T-tests were conducted to compare technical execution, cultural relevance and creativity pre- and post-intervention. Qualitative data collected from interviews and group

reflections was coded using NVivo software. Three key themes — “reconnection with heritage,” “symbolism as strategy” and “confidence in experimentation” — cut across the cohort.

At the end of the semester students created final engraving projects that visually expressed mythological themes grounded in Design Thinking rationale. For instance, one student rendered the goddess Umai embracing a digitally shattered yurt as a way of probing at the tension between history and modernity. One engraved the “Shanyraq” (the sun-like top of the yurt) with contemporary protest symbols to demonstrate myth as metaphor. The diversity of responses showed confidence and a level of thought that is more than skin deep.

However, more than yielding quantifiable increases in skill and engagement, this approach also pointed to the promise of linking culturally relevant themes with cutting-edge pedagogical approaches. Other education designs have proven to promote well-retained learning outcomes, particularly when the learners experience emotional and cultural investment [11].

The replication of this approach for further studies is very feasible as the approach strictly separates different stages and is flexible. Further, the approach is scalable for implementation units across broader art education contexts where local narratives are still underrepresented in standardised curricula. In post-colonial decolonising contexts, this approach could be especially powerful as an effort to mediate in the education of critical and creativity skills.

Results. The integration of Kazakh mythology and Design Thinking into the method of teaching engraving has fundamentally transformed the skill set of students: from technical execution to creative articulation, to development of narrative, to cultural articulation. The effectiveness was objectively evaluated in a pre-/post-test way and validated by both qualitative and quantitative analyses. Findings indicated that combining culturally responsive texts within iterative inquiry-based mold can not only develop artists’ skills but also to impel students to deepen personal and cultural relationships with their work.

The nursing undergraduates’ skill levels were moderate before the implementation of the intervention. Technical quality such as the use of engraving tools, treatment of surfaces and the neatness of lines, scored on average 3.2 on a 5-point scale. Creative composition—in the way the design was laid out and how designs and design and images enhanced a story—was slightly below that at 2.9. Cultural integration was one of the lowest scoring aspects, garnering a mean score of 2.1 and indicating that students were scarcely able to import complete Kazakh cultural or mythological threads into their work.” Narrative expression (2.5) and peer feedback engagement (2.7) were likewise slightly below the ideal range.

Impressively, all five of the skill domains saw significant gains at follow-up. As a general guideline (Table 1), technical performance advanced to a mean rating of 4.1. There was greater facility in engraving tools, closer detail work, and a better sense of compositional balance. The rigor of iterative prototyping associated with Design Thinking—especially drawing and testing repeatedly, critiquing regularly—enabled students to practice and become comfortable with these skills. It’s important to continue to develop applied skills in an iterative way, as it is explained in the State Educational Standards of the Republic of Kazakhstan (2020), for the artistic skills at the university depending on the university level.

This upgrade demonstrates the growth of intentionality and curiosity that we are seeing in student work. The researchers lead students in ideation and planning activities using symbolic stories of Kazakh legends (for example, the Tree of Life (Bayterek), the guardianship goddess Umai, and the sunbird Samruk) to inject traditional essence into current formats. This is like work from Ladson-Billings [11] that stresses how culturally connected design has the power to cultivate innovation through personal investment and symbolic fluency.

But most striking was the increase in the scores for cultural integration — from 2.1 to 4.6. Students progressed from simple application of traditional motifs to rich, nuanced reimagining of mythic stories. For example, one student etched a contemporary version of Alpamys batyr, no longer a soldier but a community protector during the pandemic, connecting ancient heroism with contemporary symbolism. This thematic synthesis shows how the course provided access to students to myth in a way that empowered them to use it as both an historical source and as a living language of identity and dissent. This finding aligns with the specific objectives of the Ethnocultural Education Guidelines in the Republic of Kazakhstan [13], as these recommend revival of treasured knowledge by means of contemporary artistic expression.

Narrative expression increased from 2.5 to 4.4, signifying that students were not only learning the technique, but also telling visual stories. The empathy and ideation phases of the Design Thinking model were essential for students to choose a personal or community issue(s) in the mythologies they researched and develop these into engraved form. According to Rauth et al. [16], this meditated involvement in design, contributes to an improvement in emotional intelligence and concept clarity.

Peer Pair Exchange and Group Peer Review also had positive traction overall, as indicated by the rise in Peer Feedback scores from 2.7 to 4.5. This indicates not just a conversion in individual behaviours but in the classroom environment. Students were more likely to share work in progress, provide structured feedback with

the aid of a critique framework and to justify the cultural and artistic decisions in their designs. This is consistent with the state pedagogical standards that focus on communicative competences and professional speech as an integrative component of the artist's training [19].

The above information is summarized in Table 1:

Table 1. Comparison of Mean Student Scores Before and After the Intervention (N = 40)

Skill Area	Pre-Intervention Mean Score	Post-Intervention Mean Score
Technical Skill	3.2	4.1
Creative Composition	2.9	4.3
Cultural Integration	2.1	4.6
Narrative Expression	2.5	4.4
Peer Feedback Scores	2.7	4.5

The improvements are also illustrated in Figure 1 and Table 1. The horizontal bar graph demonstrates the diversity and uniformity of advancement in all dimensions assessed.

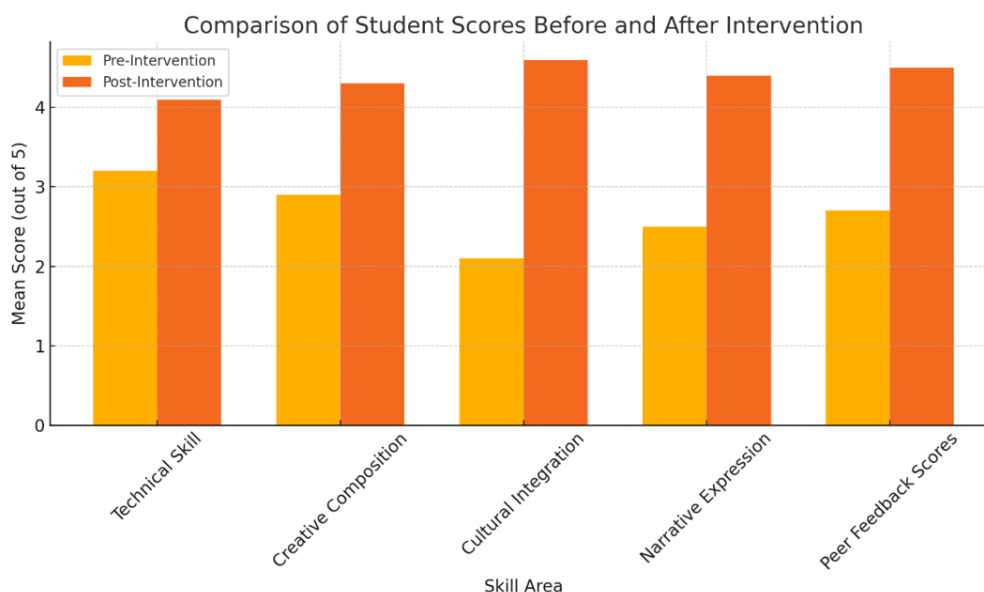


Figure 1. Bar Chart Comparing Mean Student Performance Before and After the Intervention

Statistical results were corroborated with qualitative data from semi-structured interviews and group reflections. A lot of students initially called Kazakh mythology “abstract” or “disconnected” from present day. At the conclusion of the course student attitudes had changed dramatically. Some of the participants spoke of the myths as “living symbols” and “tools for understanding modern Kazakhstan.” One student told me: “When I carve something now it’s like a message from my ancestors, but also a challenge to make it matter today.”

This investment of emotion seems to stimulate not only the development of skill, but also the formation of identity. These findings are consistent with Gay’s finding that culturally responsive pedagogy can enhance motivation when it is implemented with creative freedom and peer support [8].

The model is highly transferable in an educational context. The modular nature of myth-based content and the adaptable flexible, iterative process of Design Thinking mean that this approach can be adapted to diverse cultures and artistic methodologies. And in this context, a demonstrated advantage in this Kazakhstani setting can also serve as a model for other post-Soviet, decolonizing countries looking to re-integrate suffocated or marginalized cultural identities into education.

As a result, it can be said that the inclusion of Kazakh mythology and Design Thinking to the education of engraving is a sustainable and advanced method. And it raised all other aspects of students’ learning – the technical competence, knowledge and understanding of culture, and creative power of ALL students (meeting and exceeding the required standards of national and international pedagogic frameworks). This approach serves as a template for how art education can provide a gateway for heritage reclamation and forward-thinking change.

Discussion. The implications of the results of this study have important implications in terms of both a theoretical conceptualization and pragmatics of art education as it now exists. This significant progress of students' technical, narrative and references to cultural aspects after embedding of Kazakh mythology and DT suggests that an important argument is valid: A significant educational change is not merely a matter of updated (digital) tools or (digital) content but that the fundamental change goes deeper: What knowledge is created, how it can be personalized and is embedded in a local culture. These findings build upon and extend our previous research in culturally responsive pedagogy, creative cognition, and heritage-based curriculum development.

Perhaps the most important lesson from this work is the potential transformative effect of cultural salience on skill learning. While working on an engraving students before the intervention poorly involved the traditional kazakh motifs. It is consistent with the pattern in post-Soviet systems of education where national myth and traditional systems of knowledge that exist were traditionally marginalized, that is, created as decorative folklore [14]. The intervention inverted this detachment by making Kazakh mythic tales the focus of the course and allowing students to reinterpret those tales personally through their creative expressions.

These findings support the literature on culturally sustaining pedagogies, as researchers claim that academic material cannot simply reflect one culture or another but instead must contribute to the retention and growth of students' cultural identities [15]. The need for this is even more relevant in a country like Kazakhstan, where construction of identity is layered over nomadic habitus, Soviet heritage and fast-paced modernization. The myth as narrative device opens the way for students to think about how this intersection was portrayed, rather than simply retelling traditional motifs in an unmediated form.

Simultaneously, the realization of Design Thinking helped to introduce a process-based learning model—providing a much-needed counterpoint to the usually rigid technique-heavy nature of art education. Thanks to the structure of five stages of Design Thinking - empathize, define, ideate, prototype, test – students progressed from passive recipients of knowledge to active makers and revisers. This is consistent with current models of experiential learning and reflective praxis that stress iterative experimentation and metacognition [10]. The relationship between Design Thinking and artistic practice has been well-documented by Razzouk and Shute [17], also suggesting that such models enhance an ability to think creatively, adaptively, and solve problems, all core competencies of 21st century art education.

What makes this research distinctive is the way it translates this model-based innovation into profound cultural content. Although Design Thinking is widely applied in the domains of product design and STEM education, its application in culturally inflected visual art instruction is less established. Through mythic narrative embedded within all of the stages of the Design Thinking process, this research provides a novel hybrid pedagogical model that is culturally grounded and cognitively expansive. This is consistent with findings from Eraslan Taşpınar, who highlighted how cultural storytelling coupled with structured design processes fosters expressive richness and aesthetic clarity in student work [6].

There is also a very serious implication of the development of narrative intelligence in art. Narrative expression was identified as one of the most developed skills, indicating that students had learned to go beyond technical reproduction and to engage in engraving to tell a story. This is important because it mirrors the more pervasive role of visual arts in society not as aesthetic activity but as a mode of cultural registration and interrogation. As Eisner and other scholars have argued that the arts have cognitive value, it should be noted that narrative thinking is a goal mechanism for making sense of the world and a role one plays in that world [5].

The learners in this research started to consider engraving as a way of expressing oneself and one's society, and not only a craft. This shift is in line with Freire's notion of education as liberation—a mode of learning that provides tools for a critical analysis of and contribution to the world [7]. And in reinterpreting Kazakh myths through a modern filter, the students produced works that were historical and contemporary, personal and collective. This synthesis resonates with the principles of decolonial pedagogy, which eschews existing Eurocentric hierarchies in favour of indigenous and context-specific knowledge production [18].

The peer learning aspect promoted these effects even more. The growth in students' capacity to give and receive constructive feedback also reflected the communal orientation of classical Kazakh knowledge systems, which privilege oral circulation, mentorship, and collective memory. The review sessions, which were held as structured critiques, fostered not only evaluation of technical work, but also discussion of the symbolic choice—which allowed students to state about intentions behind a design and the interpretations of others. Dialogue in this way not only develops communicative confidence but also sustains Vygotsky's argument that learning is essentially social, and co-constructed [21].

Comparison with previous educational methods the innovativeness of this intervention is underscored when it is compared with previous educational approaches. Teaching and learning engraving in Kazakhstan have traditionally been a matter of copying masterpieces or generic technical drills—little room is made for personal expression or national storytelling. While these are necessary for learning a skill, they can become

divorced from the activity and encourage disengagement. The integrated approach used in this study, however, placed students as learners as well as authors, which is consistent with the constructivist assumptions of agency, context, and sense-making [3].

In addition, the findings of this research fill a crucial lacuna in the existing literature from art education in Central Asia. Although there has been increasing interest in indigenous knowledge systems, there has been limited empirical research on effective ways of integrating this content with modern approaches to teaching and learning. This study addresses that void by presenting a replicable model with robust results, which is theoretically informed and applied directly in the classroom.

It is also interesting to note that the students' final projects indicate that this model has the potential to meet national education priorities. In Kazakhstan, the Strategic Development Plan 2025 focuses on the need for education programmes that promote creativity and innovative thinking and that support national identity [9]. This two-image requirement is consistent with the myth-and-design model. In doing so, students not only acquired skills for the creative industries, but also participated in the cultural regeneration, responding to UNESCO's agenda for arts education that supports intercultural dialogue and historical legacy [20].

In this way, the model is also a softly applied cultural policy, ensuring that mythological literacy does not die out but is cast forward and passed down through generations. It agrees with studies that are dedicated to the fact that the national orientation of cultural education contributes to the consolidation of national identity and personal mental strength, especially in the context of young people countering global challenges [1].

In conclusion, the findings presented here reveal that an interventionist approach to teaching engraving processes, that is deeply grounded in both Kazakh mythology and Design Thinking can greatly enhance the learning of engraving by giving it a more personal, contextual, and innovative aspect. It reframes art education as a site of cultural production, not merely technical transmission. This hybrid model is transferable and applicable across subject areas and regions, thus contributing to the Kazakhstani and the international debate around culturally responsive and future-facing education.

Conclusion. This study provides a new contribution to art education with the introduction and verification through teaching that effectively combines Kazakh mythology and Design Thinking in a hybrid model in engraving course. Methodologically, using a systematic intervention/evaluation approach, this study also has shown that infusing authentic culturally meaningful content into a contemporary iterative creative process can result in a range of significant educational gains—technical, intellectual, cultural.

The radical skill of the book is to map ancient national narrative practice onto progressive (universally saturated!) learning strategies. Such model is not designed to add folklore content to existing curriculum nor does it propose Design Thinking generic creative wand. Unwilling to resign themselves to this conclusion, myth and design seem to co-thrive as they are conceptually overlaid and through which they mutually feed rather than farm out to each other. Students are not simply taught to engrave with greater skill—they are asked to think symbolically, to tell stories that resonate with them, to find their way through and interpret their cultural heritage in the context of a contemporary visual language. In doing so, the course addresses an ongoing concern in post-Soviet art education: the dearth of localized, student-driven learning that fosters critical thinking about the national identity.

The results of this investigation report convincing improvements in all parameters measured. Students improved their technical skills, gained confidence in their abilities to write and present their work, and were more invested in exploring the cultural content of their projects. Of even greater importance, the project created a context in which youth would come to locate themselves as heirs and interpreters of Kazakh cultural/heritage. The point was not to regurgitate old motifs but to develop them, relocate them within contemporary contexts, and hitch them to individual or social preoccupations. This constitutes a quantum leap in terms of the role of myth and tradition as it might operate in formal education.

Another strength of this study is its generalisability. The modular nature of the intervention—modules on mythology, design, critique—allows easy transferability to other schools, disciplines, and cultural settings. It provides a model for art educators in Kazakhstan as well as educators worldwide who are interested in keeping pedagogy local and innovative at the same time. In this way the article adds to international discussion on decolonial and inclusive and creativity led learning in higher education.

The implementation of Design Thinking also provides cognitive and professional benefits in the long-term. Through ideation, prototyping, and reflection, students develop skills which are used to approach the world -- problem solving, collaboration, and expanded narrative development-- essentially nothing short of the competencies at the core of the 21st century creative industries. This congruence between the research findings and national innovation and human capital development priorities also underscores the usefulness of the study's findings [9].

Future research: Several directions look promising for future work based on this research. Long-term outcomes of this model, including how students are using the tools and cultural understanding developed in their careers or personal creative endeavours, also need to be researched. Longitudinal data would indicate whether the integrated approach to teaching described here promoted enduring cultural engagement and innovation beyond the school context.

Secondly, the pedagogical strategy described here can be further developed in other fields of visual arts, like illustration, animation, textile design or digital media. Trialling it in other art forms might ensure that the model is flexible (and relevant) and open the model to other curriculum areas. Future research may also expand the selection of intangible heritage forms (for example, aitys, traditional crafts, or ritual performance) to develop a more comprehensive and interdisciplinary experience based on Kazakh cultural epistemology.

Finally, it is possible that this model may help guide national education policy and support the creation of revised – heritage- and future-based – art education standards. Partnerships with ministries, museums and cultural institutions may help to introduce this approach into teachers' training and would be able to guarantee a wider accessibility and the support at the institutional level.

In this perspective, this study bears out the possibility of – and the need for – a renewal of the arts teaching that, on the one hand, reconciles itself with the current social context, and, on the other, without losing cultural specificity, foresees and operates a fusion with the importance of (visual) culture studies. In its rehearsal of Kazakh mythology not as stable matter but as a dynamic, revisitable source, and in its application of Design Thinking not as a universal answer but as a tactic for cultural encounter and visual storytelling, then teaching proposals such as mine has enough substance to contend with many conventional practices. It sees an art education rooted and responsive and radically relevant—a place where national heritage and contemporary creative innovation shake hands in the hands of the new creators.

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ГРАФИКА БОЙЫНША САБАҚТАРДА СТУДЕНТТЕРДІҢ ГРАФИКАЛЫҚ МӘДЕНИЕТІН ҚАЛЫПТАСТЫРУДАҒЫ ДӘСТҮРЛІ ЖӘНЕ ЦИФРЛЫҚ ӘДІСТЕРДІҢ СИНТЕЗІ

Аңдатпа

Бұл мақалада графикалық дизайн сабақтарында студенттер арасында графикалық мәдениетті қалыптастырудағы дәстүрлі және цифрлық әдістердің синтезі қарастырылған. Қолмен сурет салу және композиция сияқты классикалық көркемдік оқытуды заманауи цифрлық құралдармен біріктіре отырып, бұл зерттеу оқушылардың шығармашылық, техникалық және тұжырымдамалық дағдыларын дамытудағы аралас білім беру моделінің тиімділігін бағалайды. Графикалық мәдениет, осы тұрғыдан алғанда, визуалды ойлау, дизайн принциптерін тиімді қолдану және әртүрлі бұқаралық ақпарат құралдарында мәдени тұрғыдан маңызды, техникалық негізделген жұмыс жасау қабілетін білдіреді.

Зерттеу бакалавриат студенттерінің екі тобының қатысуымен квазиэксперименттік зерттеу ретінде жүргізілді: біреуі тек дәстүрлі әдістермен, екіншісі дәстүрлі және цифрлық оқытуды біріктіретін аралас бағдарлама арқылы оқытылды. Деректер 12 апталық семестрде тестілеуге дейінгі және кейінгі сынақтар, портфолионы бағалау, сұхбаттасу және бақылау арқылы жиналды. Нәтижелерді салыстыру үшін бағалаудың жеті критерийі қолданылды, оның ішінде шығармашылық мәнерлілік, техникалық шеберлік және оқушылардың белсенділігі.

Нәтижелер аралас топтағы студенттердің барлық дерлік санаттар бойынша құрдастарынан асып түсетінін көрсетті. Олар жоғары белсенділікті, кеңірек шығармашылық ауқымды және концептуалды әзірлеуде де, техникалық орындауда да үлкен шеберлікті көрсетті. Олардың портфолиосы дизайн принциптерін меңгеруді ғана емес, сонымен қатар цифрлық құралдар арқылы мәдени мұраны қайта түсіндіру қабілетін де көрсетті. Зерттеу дәстүрлі негіздерді цифрлық инновациялармен біріктіру дизайн бойынша білім берудің күшті және жан-жақты нәтижелеріне әкелетінін растады.

Талқылау барысында бұл интеграция тек технологиялық прогреске жауап ретінде ғана емес, сонымен қатар болашаққа дайын дизайнерлік білім берудің педагогикалық негізделген тәсілі екендігі баса айтылды. Ол студенттерді классикалық дайындықтың тереңдігі мен қатандығын сақтай отырып, заманауи шығармашылық салаларға дайындайды. Мақала графикалық мәдениетті дамытуда гибридті әдістемелерді стандартты тәжірибе ретінде қолдану қажеттілігін көрсете отырып, тәрбиешілерді даярлау және оқу бағдарламаларын реформалау бойынша ұсыныстармен аяқталады.

Түйін сөздер: графикалық мәдениет, дәстүрлі әдістер, цифрлық дизайн, аралас оқыту, көркемдік білім беру, студенттерді қызықтыру, дизайн педагогикасы.